The LLL SIG Newsletter

Foreword

Welcome to the December issue of the LLL-SIG Newsletter.

After beginning with a message from our coordinator, **Tadashi Ishida**, there is an article by **John F. Fanselow** based on a presentation given at this year's LLL-SIG Mini-Conference titled "Analyzing what we do". He spoke about an observation system for teachers to understand their teaching better and generate alternatives.

This issue will also feature papers based on three presentations--by **Andrew Reimann**, **Joseph Dias** and **Joseph Poulshock** about "Lifelong Language Learning and Community Involvement"—delivered at this year's LLL-SIG Forum at JALT 2013.

In the second part of his article, **Curtis Kelly** discusses pedagogy for adult learning that can be applied to college education.

Tadashi Ishida writes about how JALT has helped form his "English personality".

There is SIG news about the items that were resolved at the **Annual General Meeting** held at JALT 2013. Finally, if you are interested in submitting to this newsletter, please see the relevant **Call for Submission** pages.

We hope you enjoy this issue that explores themes related to Lifelong Language Learning.

Kazuko Unosawa, Editor

Coordinator's Message

Tadashi Ishida

I hope everyone will be off to a great start in 2014.

First of all, we have a change in our officers and a new name added to our leadership. Yoko Wakui, who had done a wonderful job over the past six years (such a long time!), stepped down as Membership Chair and Tomoko Imamura took her place. Thank you, Yoko, for all your work for the SIG. Welcome to Tomoko Imamura. We are glad to have you on board.

Over the coming years, the number of retired people will increase dramatically in Japan. Many of these people will renew their English language study. Very little English language teaching, research, and materials development focus on the old. While all of the retired learners were introduced to English language study at a young age, it has only been late in life that they have been able to devote their time and energy to developing their proficiency. We need to pay greater attention to the needs of this growing class of English learners.

Best Wishes to everyone in 2014, the year of the horse!

The LLL SIG Newsletter

Organizing and classifying speech, gestures, pictures and other mediums, the content they communicate and ways we use them—Analyzing rather than judging or evaluating what we do

John F. Fanselow

Comparing service industry companies and educational organizations

When I call my credit card company, I here this message, "This call may be recorded. We're taking a fresh look at everything we do to serve you better." I think it is scandalous that while banks and credit card companies and other service industries record conversations between clients and those who serve them, we teachers do not. And with all due respect to the various service industries, teaching is more complex to understand than a conversation between two people! We who teach have from 5 to 40 clients in a class, not just one client, as in a phone call with an agent from a service company.

The fact that so many large companies think it is important to analyze what one employee and one customer say to each other and yet not one school district or one provincial or prefectural board of education in the world follows this practice is outrageous.

In 2012, the state of Florida spent 43 million dollars to develop a new observation system to evaluate teachers. What a waste of money! There are already more than 200 observation systems that have been used for decades that could be used.

Also, using observation systems to evaluate teachers can be a detrimental because evaluations can lead to a kind of stultification, to a lack of exploring and experimenting. When a teacher sees an item on an evaluation sheet that says "Teacher made goal clear." The teacher is not likely to ask students what they think the goal was during the lesson. Observation systems that are prescriptive are likely to decrease teachers' use of alternatives. And almost all evaluation instruments are prescriptive.

Though many think that that evaluating teachers can lead to better teaching, there is little evidence that this is the case. If teachers feel that trying alternatives might lead to negative evaluations they are unlikely to try them.

While some service industries evaluate what employees say and fire those who do not conform, many service companies are interested in understanding how to improve, not to evaluate and fire employees. "We're taking a fresh look at everything we do to serve you better." In our world of teaching, I would say that we want to take a fresh and detailed look to understand what we and our students are doing. As we look at recordings of what they are doing and transcribe 1 to 3 minute segments, we can see the level and sophistication of their language, their misunderstandings and errors and their development. When we have our students transcribe they too can see what they are saying and doing in class. And we can see what words they miss as they transcribe and what words they misunderstand.

This is not to say that teachers have no responsibility for the results of what they do. But I believe that if teachers themselves analyze the results of alternative activities on their own or with colleagues and of course with their students the evaluation of the results of their teaching will be more useful.

Rather than having supervisors evaluate teachers with checklists and prescriptions, I think teachers will grow more if they are asked to illustrate how what they are doing is what they want to be doing and think they are doing. They also need to be asked to what extent the activities they have students do are in tune with assumptions they have about learning or that the school or language institute has.

When a school claims it believes students learn from pair work and a teacher at the school never does pair work the teacher has to be shown ways to do pair work. If the teacher refuses to do pair work then the school cannot continue to employ the teacher.

If parents send their children to a school to ensure they learn to read and a teacher spends each class doing only oral work, the

teacher has to be made aware of the discrepancy. If the teacher does not devote more time to reading, the teacher has to be asked to seek employment at a place that focuses on oral work.

Evaluating teachers on the basis of test scores I believe is an abhorrent practice. Why? Well, for one thing scores on all standardized tests vary by 10 to 20 points—the standard error of the mean. For another thing, some students have tutors and attend extra classes outside of class while others do not. So if students in some classes have extra classes and others do not, what does this have to do with what their teacher does?

Also, many tests fail to show how students actually use language and other mediums. I have seen students reading silently and tapping with their fingers on their desk each time they finish a sense or breath group or chunk of language that means something to them. No standardized test or teacher test can detect this crucial skill.

When students write during a dictation some erase what they wrote incorrectly. But if we ask students to just edit what they write and not erase it we can see their errors and what they need to practice more. No tests can detect these spontaneous errors.

There are a lot of books on teacher reflections. Some of the authors of these books suggest writing diaries, memories of how they and their students felt. In some chapters in these books, they suggest teachers record their lessons. But as you know, very few teachers do. Lack of time, fear of being judged negatively, and ignorance of observation skills are a few of the reasons that recording and transcribing what we do is so rare.

Analyzing versus prescribing and judging

To deal with the fear of being judged negatively and having to follow prescriptions that others make that we think are wrong, as well as the ignorance of how to analyze what we do, I, like many before me, have developed ways to describe what we and our students do.

Observation systems allow us to classify features of what we do just as botanists classify characteristics of plants. While a botanist might like the look of roses more than dandelions and prefer the sweet scent of daphne to the pungent odor of garlic, the botanist's task is to analyze plants not judge them.

Service industries analyzing telephone calls have it easy because, besides that only two people are just talking, all they have to analyze is spoken language. Though audio recordings enable us to notice emotions—anger, sincerity, humor—as well as facts—"Your check was for $2,000.00, not $1,900.00."—they cannot reveal gestures, facial expressions, and many other ways that we communicate meaning.

When we look at a video clip of a class or a movie, we realize that there are many mediums—sorry for the jargon—ways we communicate other than through speech and tone of voice. In addition to all of the physical movements, gestures, and facial expressions, there are also all of the things we look at and touch or are touched by.

Here are some categories of ways we communicate when we teach and ways textbooks we use communicate to us. If we transcribe what we hear from a few minutes of a video clip and then watch it a few more times for other things, we can write mediums that we and our students use and how they are used next to the words we transcribed.

When we cannot regularly video our classes, we can still note the mediums used in the textbook and student notebooks and on slides, and on the board if we take digital photographs.

As long as we consider our task to be to try to match words, pictures, colors, graphs, gestures, etc., that we hear and see with the categories below, we will not need to make judgments. Botanists might like the shape of some flowers and leaves better than others, but as I just said, their task is to compare and contrast characteristics of various plants not to make judgments about them. We should do the same.

Linguistic

LA Linguistic Aural--Appealing to the ears: when understood or attempting to understand, spoken words and sentences, tone of voice, exclamations such as Aha! Huh?, the letters of Morse Code

LV Linguistic Visual--Appealing to the eyes: when understood or attempting to understand, printed words and sentences, punctuation, upper and lower case letters in cursive or print, ideograms, touch typed letters, sign language for the Deaf, mouthing of words

LO Linguistic Other--Appealing to other parts of our body: when understood or attempting to understand, Braille, mouthing of words, letters made with sandpaper, or whatever, that we can feel the shape of without seeing them, phonetic script

Non-linguistic

NA Non linguistic Aural--Appealing to the ears: music, animal sounds, ringing bells, rustling leaves, clapping, footsteps, whistling, humming

NV Non linguistic Visual--Appealing to the eyes: pictures, sketches, diagrams, jewelry, color, furniture, clothes, cartoons, puppets, movies without sound, maps, underscoring, icons, blank spaces (other than between words), symbols (other than punctuation), arrangements of chairs in classes, lights, flooring, plants, animals, fish

NO Non-linguistic Other--Appealing to other parts of our body: odors, temperature, and tastes

Para linguistic

PA Para linguistic Aural--Appealing to the ears: grunting, laughing, crying, tone of voice

PV Para linguistic Visual--Appealing to the eyes: gestures, facial expressions, skin color

PO Para linguistic other--Appealing to other parts of our body: touch, movement, dance, posture

Other

N Noise—anything that interferes with any of the mediums—static, low volume, pictures that are out of focus, etc.

S Silence, wait time, time devoted to doing an activity with no action taking place that can be seen or heard or felt

As you have just seen, I have grouped Morse code as both LA and LO and sign language as LV and LO and whistling, humming and music as both NA and PA. The grouping of mediums is complex. But discussing whether whistling is a non linguistic rather than a paralinguistic medium distracts us from making judgments about the value of whistling.

The crucial question is not which category mediums fit into but rather how often you or your students whistle, mouth words, make letters of the alphabet with your fingers, etc., what the purpose of the whistling and other mediums is, how they are used and what content they are communicating. The categories are just a means to highlight the importance of the wide range of mediums we use other than spoken and written language.

The *Non-linguistic visual* medium *color* might seem trivial. But in many dictionaries, the one or two thousand most frequent words are printed in red. Few students realize this fact. In many textbooks, colors are used to distinguish different parts of speech. As we look at how colors are used to highlight frequency of words or parts of speech, it is difficult to make judgments about how good or bad our teaching is.

Odor, which I group as a *non-linguistic other medium*—NO—might seem even more trivial than color. But when I have asked students to name some things they dislike about a class, many say they dislike the cologne their teacher uses. Such a comment can of course be considered a judgment, which identifying mediums is supposed to avoid.

But it is not a judgment by us or by someone in a position of control over us. And, to the extent that such comments reveal something about our teaching that we had been unaware of, they can be seen as contributing to the analysis of what we do and the consequences of what we do.

Earrings, another *non-linguistic medium*—NV, were very distracting to some students, also. In some countries, whether women wear something on their heads—NV—leads to riots. In some New York City schools, males who wear baseball caps in school are told to remove them because they show disrespect. Some of the same boys when they go to Temple on Fridays have to wear a yarmulke—skullcap-- to show respect.

One of the reasons we use many mediums to communicate is that if we miss a spoken signal we can get a clue as to what the person said by the person's facial expression or a gesture. Here is a Japanese exit sign.

While if you have good eyes and can read Japanese and/or English the image of a person walking in the direction of the arrow and the color green suggesting "go" are not necessary. But if you cannot see well or read either language you can still predict where you should move to leave the building you are in. Many signs contain LV + NV. In this case, there are two uses or print in two languages and three uses of visual mediums that appeal to our eyes: the color green, the arrow and the image of a person walking.

The technical term for communicating the same meaning in different ways is redundancy. *Redundancy* appears in many circumstances. In almost all countries of the world, though not in the United Sates, different denominations of paper money are produced in different sizes and printed in different colors and often with different pictures. If we miss the numbers, we can recognize the different colors and sizes.

Because US paper currency is all the same size, an organization representing blind people in the United States has sued the United States Treasury to try to force the American government to print different denominations in different sizes so that blind people, who need this extra redundancy, can check to see whether the change they are given is correct.

Redundancy applies not only to the use of many mediums to communicate the same message but also to add features of language in the same medium. When we write, “He has two daughters” the word *daughters* is an example of redundancy. Why do we say *daughters* rather than *daughter*? Well, one reason is that if we miss the word *two*, we are able to understand that the person has more than one daughter by the use of the alternative form, *daughters*.

Mediums plus the source and purpose of the communication

Though writing NV to categorize words in red in a dictionary, or adding NO to a transcript to indicate odor is being communicated as well as words, or drawing an earring in a transcript and labeling it NV can lead to insights, and if we discuss them with students, we can learn more, we can learn even more if we note other characteristics of communications.

Obviously, both who is communicating and the purpose of each communication is crucial. In classrooms, the usual sources are the teacher, individual students, and groups of students, the whole class, guests or people in video or audio recordings we play.

Outside of classrooms, train conductors, bank clerks, customers, and friends communicate with each other. In some settings, one person is in a role similar to that of a teacher—a train

conductor—and passengers are like students. In other places, like when friends are having coffee together, they are like students doing pair or group work.

For those in charge, I use **T**, for individual students, those who are expected to receive the communication, who are the target audience, I use **S**, for pairs or small groups I use **SS**, and for the whole class I use **SSS**. Guests in a class, outside observers or people who are there but not participating or not expected to participate, I indicate with a **G**.

Here are four purposes that cover most communications. I call them moves. Again, sorry for the jargon. A move is simply a communication with one of the purposes I describe. Feel free to use words you feel comfortable with to describe the purposes of your communications. I borrowed the terms from Arno Bellack's book *The Language of the Classroom*. (Teachers College Press, 1966.

Structuring moves—making announcements, explaining grammar or vocabulary, comments tour guides make; they require no active response from those being addressed, **STR** for short.

Soliciting moves—setting tasks or asking questions—open your books to page 22, Define Eskimo, take off your coat; to which an active response is expected, **SOL** for short.

Responding moves—performing tasks or answering questions, or not, **RES** for short.

Reacting moves—commenting or indicating with a smile or a high five to indicate that what a person has done has been accepted or understood or correct, commenting or noting with a glare that the response or solicit was not acceptable, giving a response that shows confusion, panic, etc, or a lack of understanding, **REA** for short.

Tips on Recording classes

Most DVDs of classes produced by publishers and Boards of Education are produced with the camera focused on the teacher.

There are occasional quick scans of the students, but it is impossible to hear what the students say or really see what they are doing most of the time. As a result, there is no way we can analyze the interactions.

When you make a video recording of your class, point the camera at a couple of students for ten minutes, then at another pair, etc., so that you have a recording in which you can hear what half a dozen pairs of students are saying and see what they are doing. You will be able to hear yourself easily.

If you have a couple of students take pictures of what you do and what is written on the board and shots of you asking questions you can see your gestures, movements and what mediums you use other than writing words—LV.

Initial Results

Though each class has some unique features, in most classes, the patterns of interaction are similar. The teacher is usually in charge of *Structuring, Soliciting* and *Reacting* and the students are responsible for *Responding*. The proportion of communication is two thirds from the teacher and one third from the students. When students do pair or group work their proportion increases, of course.

Speech—LA—is the main medium. Teachers tend to speak from 140 to 160 words per minute. Though teachers use gestures—PV—and move about—PO—and draw sketches on the board—NV, students are usually expected only to speak—LA. They tend to say individual words in response to questions and in pair work to speak garbled English.

There is no reason to believe me. View and listen to a recording of your class—three minutes provides a big enough sample. Nor is there any reason to judge the data you find as either negative or positive. Rather, a central purpose of coding what you and your students do is to see what is going on and then consider alternatives.

If you find that your students never ask questions, for example, they only respond and never solicit and they respond using only speech—LA, one option is to ask them to write some questions—LV. They can then either write responses to their own solicits or in pairs write answers to each other's written questions. In this way, the proportion of student solicits will increase. Also the use of writing will increase—more LV rather than LA.

You will also see that the number of words they use will increase. And, you will be able to see more of the errors they make, which are hard to notice and keep track of when they speak. As you find the errors, you will know what patterns you need to teach in the next lesson.

You and your students might initially resist writing questions, since the present fad is for students to communicate only orally in English in class. But once you and they see that they can say more and speak more correctly if they first write solicits and responses, you and they will stop resisting.

One crucial step, though, is to have students say their questions without looking at their written versions. If we use the labels for the mediums of communication, the steps should be LV—writing the questions, S—silence while thinking about what they wrote, and then LA—saying what they have written without looking at the written versions. The wait time between writing and speaking makes it more likely that students will understand what they are saying and that they will be able to remember it later.

We can say aloud words we have written while looking at the words without understanding them. In fact, we can say words in any language that uses written symbols we can read as we look at them printed on a page. But saying words that we are not looking at usually requires understanding, though with a lot of time and effort, meaningless language can be memorized.

In fact, anytime we change one medium to another—written words to speech—LV to LA, a sketch into spoken words—NV to LA, if we pause—S for silence, we will remember better because we cannot simply repeat. We have to think of the meaning of what we are saying or writing.

What is the content of our communications?

While the medium, source, audience or target, and purpose of communication, are important features of communications, if we do not have a way to indicate what the content of our communications is, we will be limited in our analysis of what we are doing.

If the people who analyze conversations between customers and bank officials ignore what customers are talking about, they will not be able to improve their service. If a customer asks about an investment and the bank official says, “It’s a pleasant day.” the customer will not be satisfied.

In our classrooms, it is crucial to note what the content of our communications is. Here are four main topics to start our analysis of what we are communicating.

1. Making announcements, giving directions, making perfunctory or formulaic statements like “OK, very good” or calling the roll I call PROCEDURE.

2. Talking about language, defining words, or discussing parts of speech I call CONTENT LANGUAGE.

3. Teaching a subject, such as tourism, cooking, or algebra, I call CONTENT OTHER.

4. Sharing personal information, feelings or experiences I call LIFE.

Many universities are trying to integrate the teaching of language and other areas of content. By labeling the content of teacher and student moves, it is possible to see the extent to which such integration is or is not taking place.

If a student says, “I have a headache.” we cannot tell whether he is communicating LIFE or CONTENT LANGUAGE without the context. If he is repeating a sentence from a textbook, then he is communicating CONTENT LANGUAGE. If he really has

a headache, the content is LIFE. So coding what we communicate has to take into account the context and what happened before.

Trying Alternatives

One purpose of identifying the mediums we use and the content and the purpose is to create alternative activities. If we see that we always give directions using speech—LA, we can try giving directions using sketches—NV.

We can also ask students to draw sketches to represent directions such as read silently, fill in the blanks, or listen and pause and then write what is said. Pointing to the sketches will not only save time but might also be more engaging. Just as we ignore train announcements, so students often ignore, even if they understand, which is not always likely, long directions.

Ironically, one of the few times that what we say while teaching is meaningful is when we give directions. “First, we are going to list some things you liked to do when you were 10 years old. Then, we will write some things you liked to do when you were 15 years old.” Here the teacher is demonstrating sequence and using a similar pattern. But if we ask students to transcribe what the teacher said from a recording, even if they have control of the play/stop buttons, few will be able to write what the teacher said. If the teacher asks the students to transcribe these directions and helps students do so, they will master the language.

But if students are not asked to transcribe and practice the language, they will not learn it. They can guess what they are supposed to do from understanding a few words, particularly if they have done the task a few times before. But to master what some call “rich comprehensible input,” they have to listen over and over to a recording and transcribe the language.

If we see that all of our reactions to students’ responses are spoken comments like “very good”—LA—we can try shaking hands—PO. A central purpose of describing what we do using the categories is to provide a visual description and then substitute alternative mediums, areas of content or purposes to create alternatives.

I mentioned earlier that when we ask students to pause between reading something silently and then saying what they have read, they are more likely to understand what they say. One test of this claim is to look at whether they use any gestures. When students read aloud as they look at a text they are holding in their hands, they cannot use any gestures because they are holding the book. When their hands are free, if they do not use any gestures as they say what they have just read silently, they may not be understanding what they are saying.

Gestures—PV—are a very important indicator of understanding. You have seen people who have had a stroke who have difficulty speaking and at the same time cannot move their hands or fingers. Speaking is not just using our vocal cords but our bodies as well. When we speak on the phone, we use gestures not to help the other person understand us, since the other person cannot see us, but to help us to express our meaning.

Ways we use mediums

I have been describing the purposes of communications—STR, SOL, RES, REA, the sources and targets—T, S, SS, SSS, G, the mediums we use, and the content with little attention to how we use mediums. Here are 5 ways we use mediums.

1. When we listen, observe, read silently, smell, or eat, I say we are taking in mediums, and I use the word ATTEND. You can use any word you like to indicate this use of mediums.

2. When we say something is correct or not correct, a noun or a verb or an adjective, a long word or a short word, ugly or beautiful, or a bad smell or a good smell, or in any way describe the characteristics of a medium, I use the word CHARACTERIZE. Use any word you like to indicate this use of mediums.

3. Explaining or defining and making inferences, I call EXPLAIN—INFER. If a student responds to the question "Is the boy happy?" after reading the sentence "The boy is feeling good." He is seeing the relationship between the words *happy* and **feeling** *good*.

4. When using speech and other mediums to communicate facts, I say we are PRESENTING—STATING. If we ask questions we know the answer to, I say we are PRESENTING—QUESTIONING. When we ask questions we do not know the answer to, I say we are PRESENTING—QUERYING.

5. When we ask students to copy what they see or repeat what they hear, I say they are using mediums to REPRODUCE SAME MEDIUM. Again, you can use whatever word you and your students feel comfortable with or that is helpful.

Reading silently and saying what we have read, whether or not we pause in between, is REPRODUCE CHANGE MEDIUM—LV to LA. When we give a dictation, whether or not the students pause between what we say and when they start to write, we are asking students to REPRODUCE CHANGE MEDIUM—LA to LV. Writing captions under pictures is changing NV to LV, another way we can have students REPRODUCE CHANGE MEDIUM. When students draw a sketch to show their feelings about tasting something sweet, they are changing NO to NV.

Features of mediums

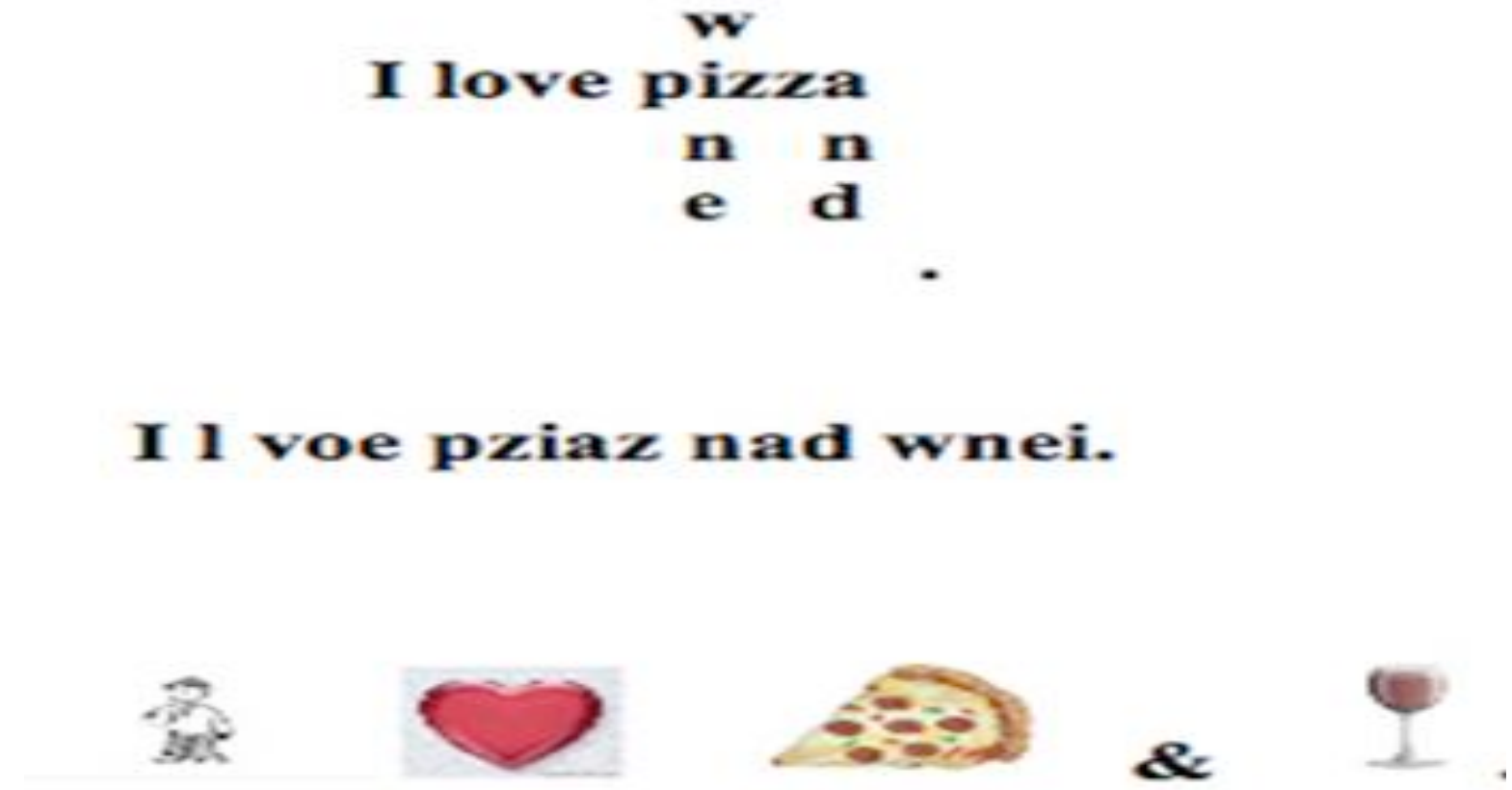
If I speak very quickly or very slowly, I am using the same medium—LA—but the effect is likely to be very different. If I am standing straight or slumping, the consequence might be different. If students speak softly and cannot be heard, it is different from when they speak loudly. If I wear a bright red jacket rather than a black one, both are coded NV but they might have a different effect.

So after you identify the mediums you and your students use, it can be helpful to note features of the mediums. Of course if we say that we are speaking quickly or slowly or the comment is correct or incorrect, we are moving towards making judgments.

But the terms *quick* or *slow, correct* or *incorrect* need not be judgmental. They can be descriptive if our purpose is to analyze rather than to judge, which would also be a novel way to use such categories.

Here are three versions of a sentence, which students created when their teacher asked them to produce novel versions of “I love pizza and wine.” They did not consider the word *novel* as judgmental but rather as descriptive.

Below, you can see how 3 students wrote, “I love pizza and wine.” They not only combined pictures and letters—NV and LV—but also arranged them in different ways, some like a crossword puzzle. Though crossword puzzles are not novel, arranging sentences like a crossword puzzle is novel to most people.



Counting and trying the opposite

Below is a list of the main categories you have been reading about.

Table 1 Five characteristics of communication/ways we communicate—*C* in Table 1 is short for communication/ways we communicate

Source/ Target of C	Purpose of C	Medium Used to C	Ways Mediums are used to C	Content of C
Teacher to Student		LA	**Attend**	**Life**
	STR	LV	listen	personal
Student to			read silently	feelings
Teacher		LO	smell	personal
				informa-
				tion
			Characterize*	
Teacher to			differentiate	**Proce-**
Students		NA	evaluate	**dure**
			examine	discipline
			illustrate	names
			label	teaching
	SOL			directions
			Present	
Students to		**NV**	query	
Teacher			question	**Language****
		NO	state	grammar
Student to				pronun-
Student	**RES**	**PA**	**Relate**	ciation
			Explain	vocab-
		PV	infer	ulary
Guest to				word
Class			**Reproduce**	order
	REA	**PO**	different	etc.
			medium	

		same medium	**Other** business
Student to Guest	**S**		chemistry tourism
		Set—give Example	etc.

**Obviously there are many more areas of language—spelling, sound letter correspondence, genres; these are just a few examples of the possibilities.

*Characterize

Here are a few examples to illustrate the subcategories of *Characterize*. I am providing subcategories with examples because this use of mediums is very unusual in classes both in reactions—giving explicit feedback—and in Yes/no and either/or questions that ask students to notice features of language. Though teachers do ask questions like "What part of speech is apple?" they usually do so after they have told the students the part of speech and simply want to see if they recall this fact.

One reason might be because few methods books discuss these types of questions and the use of explicit feedback is considered by some teachers to be embarrassing. But in many surveys, 90% of students want to be told things like "add *ing*, you need the article a before *book*, the word *he* goes after *did* not before—after a student said, "Where he did go?"

Present state—answering questions the person asking knows the answer to--and Reprod*uce same medium* are the most frequent ways we communicate.

Differentiate

Do the ends of these words sound the same?
Walked, waited?

Do these sound the same or different?
I go
I goes

Are these two faces the same?

Evaluate

Is this correct? He go to school?
Is this correct? I love to play tennis.

Examine

Does this word have two syllables or three?
going
How many eyes are shown in the faces above?
Walked has one syllable, not two.

Illustrate

Equestrian a not a frequent word.
The sketches for sad and happy are simple.

Label

Tennis and judo and baseball are nouns.
The final sound in *goes* is voiced.
Is *an* a function/mortar word?
Add the article *an* before *apple*.

As you look at a three -minute excerpt from a video or audio recording of your class and examine a transcript of the excerpt, you can tally the mediums you and your students are using. You can count how often the content is *Procedure, Content Language,* or *Content Other*, and you can see which ways you and your students use mediums most frequently and least frequently.

As you tally the source and target, purpose, medium, use and content, you will notice that some combinations are vary rare. After looking at video clips of hundreds of classrooms, I noticed that teachers never drew sketches of words like *is, a, the*, which some call *function words*. I call them *mortar words*, a term suggested by students. Another term they suggested was *in between words*.

They had drawn sketches of words like *elephants, apples* and *cars* before, which most call *content words*, but when I asked some students for a label for them they suggested brick words. For function words they suggested calling them *mortar words*.

Initially I coded both types of words as CONTENT LANGUAGE but saw that this categorization was too general and so added the sub categories *mortar* and *brick words.* As a result of my tally, I started to ask students to draw sketches of mortar words. When I asked them why I wanted to have them draw words like *is, are, a*, they said that they could understand the grammatical meanings of these words better than when they just saw the words themselves.

Our brains have different ways of remembering images, gestures, mortar words, brick words, etc. The more mediums we ask students to use, the more pathways they will have to recall things with their minds. Here are sketches showing lexical and grammatical content—another way of describing function and content words, brick and mortar words, or in between words in contrast to regular words.

When a number of teachers asked their students to draw one sketch for each word in sentences in a dialog about exercise that contained sentences like these—I like to play baseball. Do you like to play baseball or do judo or swim?—they produced the sketches in the table below.

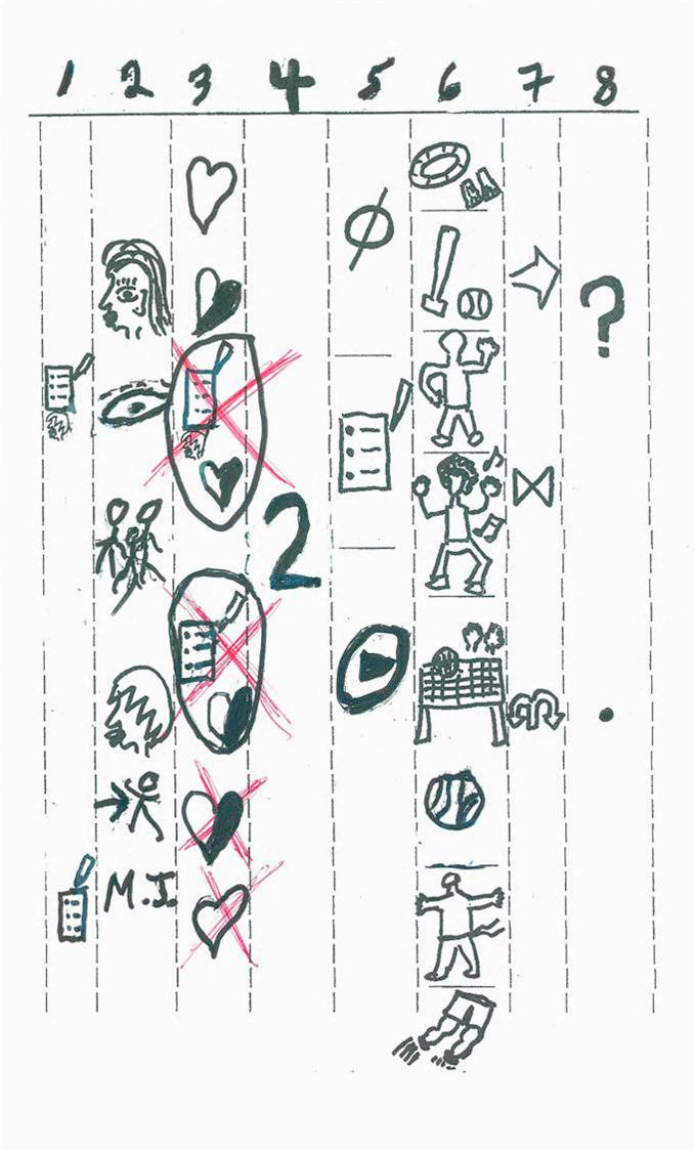
The completed table below is an example of the use I call set. Most solicits contain a request to do something—present question if the person asking knows the answer—and present query if the person does not know the answer—and a set. In the solicit “Taste this cookie and tell me how it tastes.” the cookie is the set. In the

solicit “Say words that these sketches represent as I tap each sketch” the set is the sketch in the table below. In “Please listen to this song.” the set is both the lyrics and the music of the song.

Most sets teachers use are printed materials or recordings—LV and LA. Of course pictures are used also—NV—but mainly to communicate lexical meanings, not grammatical or phonological or other types of meanings.

So as you analyze your teaching and discover the mediums you use most of the time and those you never use a simple alternative is to try sets that we communicate through other mediums. Outside of class we use the whole range of mediums. We taste things, we smell things, we feel things, etc.

A completed table from some students



Here are some sentences and questions generated from the sketches in the table that others first wrote and then said to each other after fellow students pointed to sketches in each column.

I love to play volleyball but I hate to sing.
I like to dance, swim and jog, but I don't like to play baseball.
Do you like to swim or do judo?
I like to play baseball and ping-pong but I don't like to dance or sing.
Ichiro loves to play baseball but he doesn't like to do judo, swim, dance, sing or jog.
Michael Jackson loved to sing and dance.
Michael Jordon loves to play basketball, sing and dance, but he hates to swim.
Do you like to swim and jog?
Does Maria like to play baseball or volleyball?
Akiko and Junzo like to do aerobics and they like to dance.
Matsui loves to play baseball.
Does Ali love to play baseball?

Though such a table could be constructed without ever hearing of my grouping of mediums—NV, LV, etc., by using the terms to describe what we do and noticing that we never use sketches to represent function words—mortar or in between words, it is easy to create new activities on our own. In fact, though I said such a table could be constructed without my categories, I have never seen such a table elsewhere. Nor have hundreds of teachers I have asked.

Generating Alternatives

Just as we can generate hundreds of sentences from the options in the 8 columns illustrating the difference between "I like to swim; I like to play tennis; I like to practice judo; Do you like to dance?" etc., we can create hundreds of different activities in our classrooms by combining the categories of the 5 characteristics of communications in Table 1 above listing the 5 characteristics of communication that I suggest you use to analyze your teaching.

One or two characteristics of communications at a time--Small Changes

For many years, sailors got a disease called scurvy. One of the causes of scurvy is a lack of vitamin C. When sailors were on land and ate oranges, they were healthy. But when they were on the ship and did not eat oranges, they got scurvy. At some point they realized that for some reason eating oranges or limes or lemons prevented scurvy. And at another point, someone discovered that all these citrus fruits contained the vitamin called vitamin C.

Eating citrus fruits while on voyages enabled sailors to keep healthy even on very, very long voyages. That small change—eating oranges, lemons or limes while sailing between places that were very far apart –had a very profound and positive impact.

As you note who is communicating to whom, the purpose of the communication, what mediums are used, the ways mediums are used, and the content they communicate and then change just a couple of the characteristics—like having students write your questions as well as their answers in their notebooks—and compare this with asking your students to answer only orally, you can note the different consequences.

For even a three-minute transcript of a class, it will take a lot of time to note all five characteristics of communications that I have introduced. So one option is to note only one or two during each viewing. Who is communicating with whom and what are the purposes of their communications? could be the first two questions. Then when you view the video clip again, you could note the mediums you and your students used. On a subsequent viewing you could code ways that you and your students used mediums. And on still another viewing, you could note what content you and your students communicated.

If you find that you always ask your students to copy words you have written—reproduce same medium—ask them to write the words in mirror writing. Or have them draw a sketch for each word—reproduce change medium.

I am suggesting the alternatives not to replace what you are doing but rather as supplements to what you are doing. Your students, their parents, your principal all have expectations that are not in tune with the alternatives I have suggested as well as the ways I have suggested to create new activities and are different from those found in any textbook.

The textbooks you use and the examinations your students have to take, which are often unrelated to how well people communicate, limit what you can do. But if you and your students see the positive effects of manipulating the five characteristics of communications, you can be liberated from the constraints of the textbooks you use and the unreliable tests that your students are subjected to.

Appendix Using the categories to describe a few small changes

I have consistently suggested that you look at only one or two characteristics of communications at a time in a 1 to 3 minute recording/transcription of your teaching. If you see that you always ask students to respond only by speaking—LA—you can try asking them to respond by drawing sketches—NV—or writing—LV.

If you are keen to see how to code all 5 characteristics and then decide on making substitutions, I have provided an excerpt in which I code all five characteristics.

Whether you code one or two or five characteristics, the goal is the same—to make a change in medium used, use or content or source and target or purpose and then compare the results.

Here are two coded transcripts one from Day 20 and one from Day 21 with changes underlined.

Day 20

T: Good morning.	T to SSS	STR	LA	Present State	Procedure-formula
SSS: Good morning.	SSS to T	REA	LA	Present State	Procedure formula
T: Look at the picture on page 12.	T to SSS	SOL NV	LA+	Present Question + Set	Language
How many birds are there?				Present Question	Language
S: Twet.	S to T	RES	LA	Present	Language

			State	
T: (Writes Twenty on Board and Twet.)	T to S	REA LV	SET	Language
Same or different?	T to S	SOL LA+ LV	Present Question SET	Language
S: Different	S to T	RES LA	Characterize Differen-tiate	Language
T: Very good.	T to S	REA LA	Present State	Procedure

Day 21

T: (Mouths the words Good morning.)	T to SSS	STR LO	Present State	Procedure-formula
SSS: Good morning.	SSS to T	REA LA	Present State	Procedure formula
T: Look at the picture on page 12.	T to SSS	SOL LA+ NV	Present Question + Set	Language
(Writes on board: Write 3 questions about the picture		LV	Present query	Unspecified
SSS: Are those birds young? What kind of birds are they? How many birds are there?		RES LV	Present Query	Life
T: (Shakes students' hands)		REA PO	Charac-terize	Life

I first wrote about my coding system in an article in the TESOL Quarterly I titled Beyond *Rashomon* in 1977. I expanded the article into a book I titled *Breaking Rules*. An amazing coincidence that both my article and the book that I wrote that grew out of the article have the initials *BR,* which I just noticed. "The obvious is difficult to see." As Gregory Bateson always said—all the more reason for coding to help us see the obvious!

Here are the references for both items.

"Beyond *Rashomon*--conceptualizing and describing the teaching act. 1977. *TESOL Quarterly.* Vol. XI, March. (Reprinted in *Observation in the language classroom.* 1988. Edited by Richard Allwright. London: Longman.)

Breaking rules--Generating and exploring alternatives in language teaching. 1987. White Plains, New York: Longman. Reprinted 2012.

7,200 words 63% Flesch Reading Ease 9.1 Grade Level

This newsletter will feature papers based on the three segments of this year's LLL-SIG Forum at JALT 2013.

The forum's theme was "Lifelong Language Learning & Community Involvement." Three presenters spoke about various ways to nurture a lifelong orientation to language learning through connections with others around them and to the outside community. Andrew Reimann described how cultural awareness could be enhanced through critical incidents, which help students feel closer to "the other" as they venture outside the safe confines of the university campus. The second speaker, Joseph Dias, showed how to make the most of guest speakers as bridges to the community, while the third and last speaker, Joseph Poulshock,

explained how he draws out the life stories of students and encourages them to be facilitators of story telling themselves.

Here are some photos that were taken of the speakers and some of the members of the audience at the forum. [The photos of one of the participants, Joseph Dias, were taken at a CALL conference in Danang, Vietnam later in the month.]

Andrew Reimann

Andrew Reimann

Joseph Poulshock

Joseph Poulshock

Joseph Dias

Joseph Dias (on right)

audience member

Eucharia Donnery (right) and another audience member

audience member

The LLL SIG Newsletter

Critical Incidents for Raising Cultural Awareness

Andrew Reimann, Utsunomiya University

This paper is based on the first of three presentations in the Lifelong Language Learning SIG's annual forum entitled "Lifelong language learning and community involvement" at JALT 2013 in Kobe.

Introduction

The role of culture as an integral part of language teaching has recently become increasingly popular and significant. However, it remains ambiguous and challenging in that there is little consensus on how or what aspects of culture to incorporate. Often materials dealing with culture rely on overt examples of "tourist culture" taken out of context and requiring the teacher's background and personal experience, for qualification and grounding. Such approaches can be biased and, as a result, students have difficulty making their own interpretations and tend to create an "us and them" worldview and perspective, which does little more than reinforce stereotypes and communication barriers.

This research aims at addressing the need for more balanced and practical cultural learning, in order to raise students' awareness levels and develop real intercultural communicative competence. Focusing on activities, both inside and outside the classroom, viable and effective student centered and generated approaches to cultural understanding are presented. Through the application of ethnographic research methods, students engage, explore and interact with other cultures locally. Materials included avoid directly or overtly referencing cultural information such as proper names, places, nationalities or languages. This information tends to appeal to students' preconceptions and crystalizes already held beliefs, expectations and stereotypes. The absence of cultural signposts allows students to form their own conclusions and interpret material openly, honestly and without bias. As students are in charge and free to shape their own perspectives, they are able to reach a 3rd place identity or neutral position, from which to objectively observe differences, create their own unique, worldview and ultimately become more sensitive, tolerant, open-minded and compassionate communicators.

Successful communication invariably requires mutual understanding, and the journey to understanding others must first begin with knowing yourself. How are you unique? What do you have in common with your friends, family and others in your community? How are you different? What are your strengths and weaknesses? How do you communicate with people who are different from you? In today's world, it is necessary for language learners to have a deeper

understanding of cultural differences as well as a good command of, or a level of competence in, English.

As a Global Language, English is rapidly changing and metamorphosing into many unique and diverse varieties, based on the minority cultures which use the language for their own specific purposes and within their own specific contexts. It is highly likely that Standard English will be replaced by local varieties in the near future. As a result, being able to copy behavior and perform like a native speaker may be of limited use. Today's English learners require a deeper understanding and a comprehensive arsenal of meta-skills, which will assist them with acquisition and navigation of the finer nuances and sub-levels of communication and interaction.

By approaching difference as a resource rather than as a barrier and by engaging in ethnographic research methods through observation, participation, interviews, surveys, interaction with others and reflection on discoveries, learners will develop their own worldviews, as well as the skills they require to communicate effectively.

These include: the ability to model, understand, and operate flexibly in the world in any given culture, create one's own appropriate context for living, cross over from one culture to another and become a cultural "shape shifter", learn how to learn, develop tolerance for ambiguity and difference, a strong sense of self and self-reliance, perceptiveness, open-mindedness, empathy, adaptability, flexibility, critical thinking, curiosity and an overall warmth in human relationships and intercultural communication.

The activities described herein are aimed at intermediate and above learners, university students, or learners with work experience. The goals are raising cultural awareness and intercultural communicative competence, developing skills for the negotiation of differences, and responding to unfamiliar or changing contexts.

Rationale

Critical incidents are short dialogues and scenarios that highlight an aspect of intercultural communication which may be unfamiliar or challenging if encountered in the real world. Excluding overt cultural information or references from examples, such as names and nationalities, allows the students to form their own interpretations and evaluate the language and culture of each scenario, independent of preconceptions or stereotypes. This allows free thought and a more complete synthesis of cultural differences and understanding of intercultural communication.

The activities included, aim to engage students with interesting and relevant content, provide opportunities for reflection, critical thinking, evaluation and self-exploration. Exercises and activities build research skills and a sense of curiosity that will motivate and facilitate students in extending their inquiry and interests beyond the classroom. As a predominantly student

centered text, students are expected to provide much of the information and questions steering lessons towards their own goals while the teacher assumes the role of facilitator, guide and mentor.

Method

Once students have processed the information from the critical incident, they should focus on the more difficult *Why* and *How* questions, trying to come up with a basic description of the context involved and a hypothesis which explains the behavior. Based on this, the students can generate questions for discussion or further research.

Critical Incident

Students brainstorm and list experiences or questions they have regarding communicative, intercultural, or general social situations. Examples of culture shock, miscommunication or cross-cultural exchange work best. For lower level students or those without intercultural experiences, teachers can create critical incidents designed specifically for students' needs and contexts.

Analysis

Analyze the situations by applying simple questions. Who is involved? What happened? Where did the situation take place? When? Why was there a difficulty? What was the intended purpose? To develop a complete understanding, learners should compile their own list of key words and key questions about the critical incident.

Reflection and Interpretation

Deconstruct the scenario from the perspective of each participant using simple questions. Form a basic understanding of the social or communicative situation. Try to understand the participant's perspective and create a sense of empathy through interpretation. Why did the behavior in question occur? How can the difficulty be overcome? Learners should write down their own interpretations which can be shared and discussed.

Role Play and Discussion

In small groups students can reenact or recreate the critical incident as a role play or dialogue. Each student can assume the role of participant A or B adding conversation and language to the critical incident. Teachers can guide this activity providing information about how scenarios may be communicated in real life. This performance can be used for discussion or analysis to develop a deeper understanding of the context and behavior in question. This activity also allows students to consider a communicative situation and apply their knowledge and experience of language and culture to solving or completing a task, scenario or problem. Students are also directly in control as they collaborate to creatively design, produce and perform a dialogue in small groups or in front of the whole class. Role play performance makes it possible for students to put their

own culture and personality into the learning process, helping them synthesize concepts, and establish meaningful and relevant connections.

Notes

1. These materials can be modified for different levels of English proficiency by changing the text and the characters who talk to one another.
2. In larger classes they can be conducted as pair or group work.
3. If learners find it difficult to identify with the critical incident, use a simple example from their immediate context. A highly relevant or familiar situation which they may have all experienced or has an obvious interpretation would work best.
4. Students should be told to keep an open mind and pay close attention to all details.

References and Further Reading

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Appendix

Critical Incident Interpretation and Analysis

Read and explain what you think is happening in the following situations.

1) ***A*** and ***B*** are in an important business negotiation and can't reach an agreement. ***A*** becomes more tense and serious while ***B*** tries to relax. ***A*** feels that ***B*** is not taking the matter seriously while ***A*** feels that ***B*** is becoming hostile.
Interpretation
2) ***A*** is asked to manage the overseas branch of the company. ***A*** finds that a young recruit is working very hard. ***A*** decides to reward ***B*** with praise in front of all other workers, using ***B's*** first name, but this makes the whole office uneasy.
Interpretation
3) ***A*** is visiting a family for a short homestay ***A*** is shocked when the host family compliments ***A*** on having a tall nose, large eyes and a small face.
Interpretation
4) There is a misunderstanding with the head office and ***A*** is asked to call and solve the problem. ***A*** negotiates in the home language and everything is easily worked out. However ***A's*** partner ***B*** who doesn't speak the home language apologizes to ***A*** for causing so much trouble with the boss in the head office.
Interpretation
5) Professor ***A***, who was a guest lecturer at a Foreign University, was surprised that in the class all the boys sat on one side of the room and all the girls sat on the other. ***A*** tried to joke about it but received no reaction from the students.
Interpretation
6) ***A*** and ***B*** were asked by their boss to interview each other. ***A*** reported that ***B*** was friendly but never gave ***A*** the chance to speak whereas ***B*** reported that ***A*** seemed nice but didn't say very much.
Interpretation
7) ***A*** was transferred to the foreign office of the company to train the staff. ***A*** felt very uncomfortable that the supervisors always stood very close or touched ***A*** whenever they spoke. ***A*** finally had to resign and transfer back to the home office.
Interpretation

8) ***A*** and ***B*** have been friends for a while they often study together and go out for coffee or dinner. One evening after spending the day together, ***A*** takes ***B's*** hand and tries to kiss ***B*** at the bus stop. ***B*** is shocked and avoids meeting ***A*** again.
Interpretation
9) Professor ***A*** was visiting a University overseas ***A*** was asked to attend a faculty meeting. ***A*** was surprised how everyone argued and criticized each other openly. ***A*** was more shocked that after the meeting everyone became friendly and went out for a drink.
Interpretation
10) After being transferred to the foreign office, ***A*** was taking the train and suddenly got hungry. ***A*** had previously bought an apple at a market and took it out and proceeded to bite into it. As ***A*** did so everyone on the train turned and stared.
Interpretation
11) Professor ***A*** decided to do a debate exercise in a conversation class. ***A*** is disappointed that none of the students who knew the subject well were willing to give their opinion or challenge the opinions of others.
Interpretation
12) ***A*** starts working for a small conversation school. ***A*** notices there is a computer in the entrance for students to use. When ***A*** has time between classes ***A*** uses the computer to check email. ***A*** is surprised that one day the computer is suddenly moved into another room where nobody can use it.
Interpretation
13) ***A*** is asked to do a presentation on ***A's*** home town for elementary school students. ***A*** is shocked when all the students try to shake hands upon entering the class. ***A*** is further surprised when asked to talk about food.
Interpretation
14) ***A*** does a student exchange trip and feels very uncomfortable riding the train because everyone stares. ***B*** who is also a foreign student feels strange because people rarely look at faces directly when they talk or make eye contact in public.
Interpretation
15) **A** and ***B*** have been dating for almost one year. ***A*** is frustrated that **B** doesn't like to hold hands or act like a couple in front of ***B's*** friends. ***A*** asks if they can visit ***B's*** home town and meet ***B's*** parents sometime. When ***B*** replies that this is probably not a good idea, ***A*** feels ***B*** doesn't really like ***A*** and decides to break up with ***B***.
Interpretation

Reflection, Inquiry and Analysis

Who	Who is involved? How many? What are their roles/relationships? Background information.
What	What exchanges, actions and events occur? What type of communication or interaction?
Where	Where does the behavior take place? What is the context and situation?
When	What time, day, season does the behavior occur? What events affect or are affected by it?
Why	What is the purpose of this behavior? Is it conscious, unconscious, planned or spontaneous?
How	How are the actions involved related? What kind of verbal/non-verbal communication is used?

Key Words

Key Questions

The LLL SIG Newsletter

Guest speakers as bridges to the community

Joseph Dias, Aoyama Gakuin University

This paper is based on the second of three presentations in the Lifelong Language Learning SIG's annual forum entitled "Lifelong language learning and community involvement" at JALT 2013 in Kobe.

Why guest speakers?

Guest speakers (GSs) in the EFL/ ESL (or any language learning) classroom can be a valuable resource that facilitate learning in a wide variety of ways, serving as a vital bridge between the classroom and the outside world. By carefully choosing guests who embody lifelong learning principles in their own lives, exemplary role models can be provided. Students may also benefit through exposure to language varieties and communicative styles that are different from those of their usual teacher. Although one of the most common reasons for inviting GSs may be to provide a reward for students and give them a break from the usual classroom routine, there are a number of far better justifications. They include:

- Inspiring and motivating students.
- Plugging students in to what is going on outside the classroom.
- Potentially, providing a life-changing experience.
- Helping students decide a career path.
- Aiding non-profit organizations in promoting their cause by supporting them through an honorarium and possibly through the recruitment of student volunteers.

This paper will cover the kinds of talks which feature speakers who come to an individual class to speak and those arranged for a large group of students (and teachers) that is offered program-wide. The points that will be dealt with concern 1) ways of selecting guest speakers, 2) how to prepare students for a talk,

3) interacting with the GS, 4) arranging practical details, 4) debriefing students after the event, and 5) thanking the GS and offering feedback so that subsequent visits can be even more productive. Finally, case studies will be presented showing how some regularly occurring guest speaking engagements are conducted at Aoyama Gakuin University's English Department.

Selecting speakers

It is best to allow for the workings of serendipity when seeking GSs. Louis Pasteur, the famous French chemist and microbiologist, once said that "Chance favors the prepared mind." In the same way, by being receptive to opportunities when they present themselves and by having some preset standards for the kinds of GSs that would be the most appropriate for a particular group of students, teachers can maximize the chances that someone they encounter in their day to day life will be identified as being a potential GS.

As NGOs/ NPOs (non-government and non-profit organizations) can offer a large pool of wonderful GSs, teachers are advised to attend events where many of them congregate. A few such events in the Kanto area include the Earth Day Festival at Yoyogi Park that is carried out each year on the weekend closest to April 22nd, Earth Day (http://www.earthday-tokyo.org/2014/) and the Global Festa that takes place in Hibiya Park each autumn (http://www.gfjapan.com/) and features UN Refugee Film Festival screenings and the stalls of a plethora of domestic and international non-profits. Through patronizing these events, for example, I was referred to speakers representing Médecins Sans Frontières and Médecins du Monde. Contact information for them, and other non-profits, will be noted at the end of this paper.

Teachers should not hesitate to make inquiries at the offices of NGOs/ NPOs about possible speaking engagements. They are eager for recognition, new supporters, and volunteers, so they are usually more than glad to send GSs, and only modest honorariums are requested, if any. Sometimes only transportation expenses are required.

Preparing students for the talk

Students can get the most from talks if they are properly prepared for them. Ideally, the talk should figure in their curriculum in some way. Nearly all non-profits have excellent Web sites, which offer an ample amount of reading material, not to mention photographs, videos, and podcasts. These materials can be tapped by teachers as a rich source of input. For lower level students, the content might have to be adapted in order to make it more comprehensible. Alternately, the learning tasks can be adjusted to the material to make them more or less demanding. The more demanding ones would require high levels of critical thinking based on an advanced degree of comprehension, and the less demanding ones simple tasks, such as “treasure hunts” for facts and details, or matching text and photos, etc.

In the case of classes or programs that are theme based, if the themes are broad enough, it does not require much imagination on the part of the teacher to connect the curriculum to the themes of the guest lecture. For example, at Aoyama Gakuin University, we frequently have representatives of the Tokyo English Life Line give talks to large groups of our freshmen and sophomore English majors enrolled in an Integrated English (IE) program that has four themes at each of three levels. One of the themes in each level can be connected to a theme of the special lecture (IE I: childhood (bullying), IE II: biography (founders of life lines), IE III relationships (DV, grief and loss, and other relationship issues). Table 1 shows a jigsaw reading assignment using the content on the Web site of the Tokyo English Life Line, which is used to help prepare students for the lecture.

Table 1: Students are asked to access and read assigned sections before reporting and commenting on them in an online message board.

Interacting with/ treating guest speakers

Making the arrangements for GSs may take months of planning. Just to decide upon the mutually convenient timing of a speaking engagement can require a lengthy exchange of emails or periods of "phone tag." So, patience is of the essence. It is important to be candid about whether an honorarium and/or transportation expenses will be provided.

Student 1 and Student 2
Describe and comment about the Tokyo English Life Line's suicide prevention program
http://www.telljp.com/index.php?/en/suicide_awareness

Student 3 and Student 4
Read about "bullying and peer pressure" and follow the link to the UK site that gives further information/ Summarize some of what you learned and give your opinions about it.
http://www.telljp.com/index.php?/en/parentspace/#bullying

Student 5 and Student 6
Read about "Body Image" and follow the link to the UK and Australian sites that give further information/ Summarize some of what you learned and give your opinions about it.
http://www.telljp.com/index.php?/en/parentspace/#body

Inquire if the speaker will show a PowerPoint or need special equipment. Assume nothing! Also, be sure that the speaker is aware of the audience and their language level. Be clear about what you want the speaker to talk about. Most speakers are more than willing to customize their talk for the audience, which can increase the likelihood that what is covered will touch upon course themes or other aspects of the curriculum, increasing the relevancy of the talk.

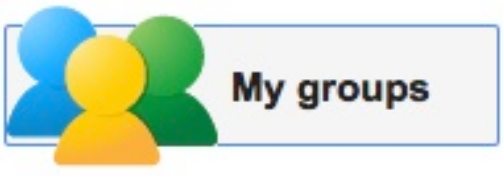
Arranging for practical details

A GS may decline the offer of an honorarium or the reimbursement of transportation expenses, however, it is polite to offer the latter as a bare minimum and educational institutions often have special budgetary provisions for the payment of honoraria to guest lecturers that are worth inquiring about. Of course, make sure that a funding source has not evaporated before making an offer to a GS, otherwise a teacher may be obliged to pay out of pocket for the engagement.

If using an unfamiliar venue, it is important to familiarize oneself with the AV equipment, microphones, computer connections, and even lighting well BEFORE the event. It is a shame when a carefully planned event is marred by technical difficulties and GSs may be unnecessarily stressed by such mishaps. So, a preparatory run through, and securing technical support on the day of the talk should unanticipated quirks arise, are highly recommended.

Ways to promote the talk

Talks may be promoted through a mailing list (Google Group, Yahoo! Group) for teachers or some sort of student portal for students.



If the teacher (or program) maintains a blog, the event might be announced there. Figure 1 shows a blog entry posted on the blog of Aoyama Gakuin University's Integrated English Program announcing a talk by the director of the Tokyo English Life Line, while Figure 2 shows how students in the program can better anticipate the content of the talk and therefore be better prepared for comprehending it by having some scaffolding in place.

Students in these teachers' classes will be attending this lecture, but all others are also welcome:

IE Seminars: Jerome Martin, Joyce Taniguchi, Joseph Dias

IE II Core: Terry Browning, George Okuhara-Caswell, Jeff Bruce, Graham Courtney

EVENT: IE PROGRAM OPEN LECTURE SERIES
WHO: MR. JASON CHARE
TOPIC: TALK ON THE "TOKYO ENGLISH LIFE LINE"
WHEN: DECEMBER 21TH; 1:10 PM – 2:40 PM
WHERE: SAGAMIHARA CAMPUS, F-308
LANGUAGE: ENGLISH

Figure 1: Blog entry at http://www.aogaku-daku.org/2012/12/20/5673/ promoting a special lecture.

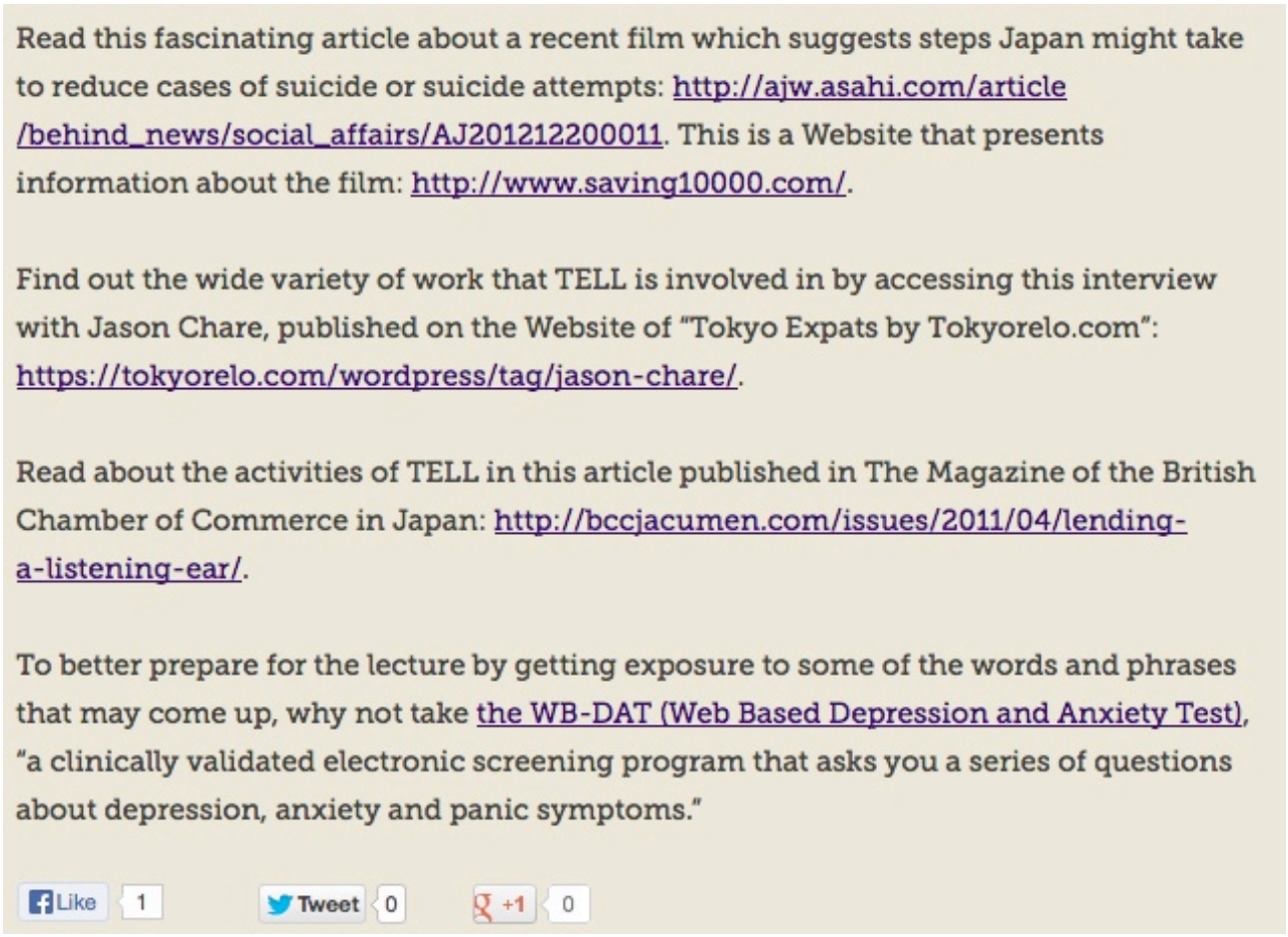


Figure 2: The rest of the blog entry suggests to teachers in the program and their students what they can read, watch, and respond to in order to be better prepared for the GS.

An idea for using social media

If the group that the GS represents has a social media presence (like the Twitter feed of Médecins Sans Frontières, Figure 3, or the Facebook community page of the United Nations High Commission for Refugees--UNHCR, Figure 4), preparation activities can be set up related to tweets or status updates. Students, for example, might be encouraged to follow a Twitter account or like a Facebook community page associated with the GS's organization and report back to the class about recent postings. They might even be encouraged to write comments on the postings (if allowed) and engage in discussions with others.

Figure 3: A screenshot of some recent tweets on the twitter feed of the American branch of Médecins Sans Frontières.

Figure 4: A screenshot of a status update on the Facebook page of the UNHCR.

Debrief students and provide follow-up tasks

Students can solidify what they learned from a GS through a debriefing session and by carrying out follow-up tasks. The debriefing can be as informal as a group discussion about the students'/ learners' impressions and thoughts about the lecture during a subsequent class, or as formal as "response papers" written with the intention of providing the speaker with feedback on the talk. For talks arranged for students in an entire program (e.g., multiple classes, as in Aoyama Gakuin University's IE Program) some teachers may wish to have their students give written feedback while other teachers may prefer to organize a discussion, depending on the skills being emphasized in the particular class. Figure 5 shows a Facebook status update posted by a grateful GS who received a packet of response papers from students and expressions of gratitude.

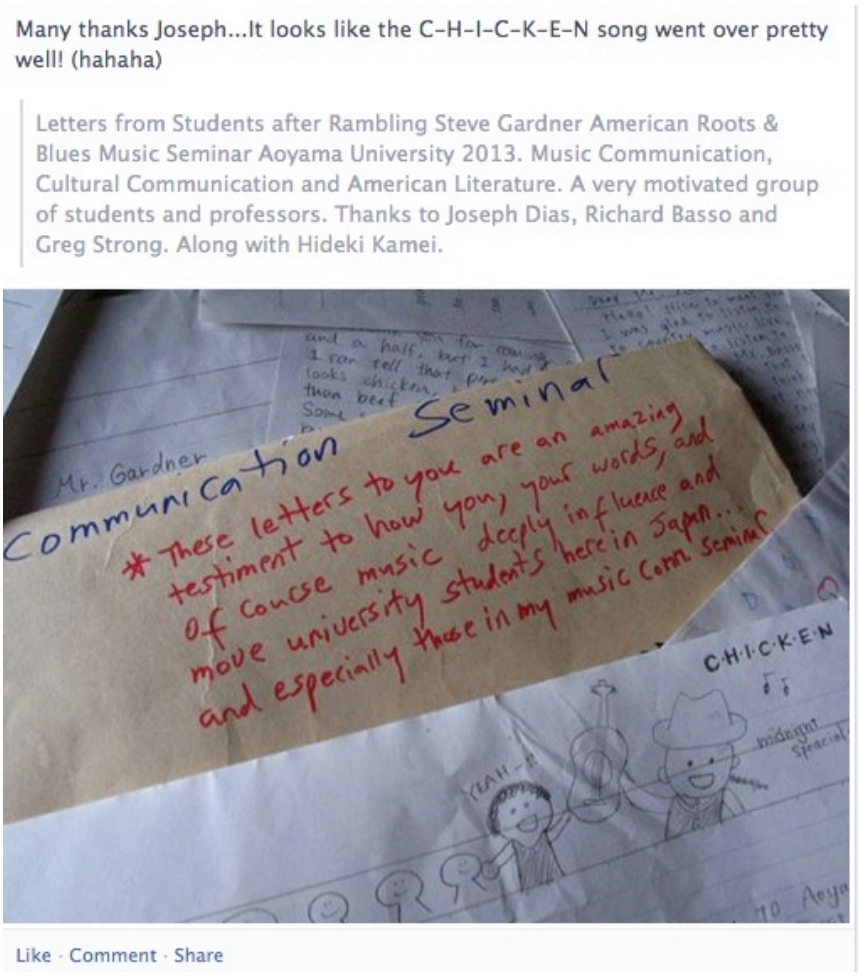


Figure 5: A screenshot of a status update on the Facebook community page of Steve Gardner, a blues musician who is a frequent guest speaker at Aoyama Gakuin University and a number of other colleges and universities.

Other follow up "tasks" may be student/ learner-initiated. They might include volunteer work or internships at the organization that the GS represents, or--if the speaker is some sort of performer--watching the person in his/ her natural element (see Figure 6).

Figure 6: A promotional blurb about an upcoming concert by the Aoyama Gakuin University guest speaker, Steve Gardner, which was passed on to students so that they would have the option of following up on it.

Thanking the GS and offering constructive criticism

Guest speakers are valuable resources who deserve to be treated with great respect and cultivated so that each visit builds on what was presented during previous visits. Especially if there is the intention of bringing back a GS in subsequent semesters or academic years, it is important for them to be provided with information about how a lecture or presentation can be made even more accessible, interesting, and comprehensible to students. This is particularly important if the GS is not a teacher herself. Foreign guest speakers in Japan may incorrectly interpret a lack of response from students as a sign that they were not being understood or appreciated, when the students may actually have been enjoying the presentation immensely, but are culturally inclined to exhibit a respectfully silent public attitude. Teachers do need to prepare the students, however, for the GS by making sure that they have questions to ask during the Q & A and by showing how they can demonstrate active listening to the speaker through facial expressions and appropriate body language.

Suggestions for guest speakers--From Organizations

- Tokyo English Life Line (Director: Vickie Skorji): http://www.telljp.com/
- Doctors Without Borders/ Médecins Sans Frontières: http://www.msf.or.jp/
- Doctors of the World / Médecins du Monde (Assistant Director: Marjorie Meyssignac): http://www.mdm.or.jp/
- UNHCR / The UN Refugee Agency (email: JPNTO@unhcr.org and ask for a "speaker request form")
- Second Harvest Japan (Executive Director: Charles McJilton): http://2hj.org/

Suggestions for guest speakers--Individuals

- Linda Ohama (Canadian Film Maker): http://www.lindaohama.com/
- Steve Gardner (Blues Musician): http://www.stevegardner.info/en/home/index.html
- Rene Duignan (Economist for the EU and independent film maker -- "Saving 10,000"): http://www.saving10000.com/

The LLL SIG Newsletter

Life As Story

By Joseph Poulshock, PhD

This paper is based on the third of three presentations in the Lifelong Language Learning SIG's annual forum entitled "Lifelong language learning and community involvement" at JALT 2013 in Kobe.

In the southern territory of Oregon, near the majestic Lake of the Woods, young John Jones was wandering through the forest. As he wandered, he calmly breathed in the fresh air and gazed upon the grand, green trees.

Then he came to an open field. The grass was smooth, flowing, and soft. He could see the sky. It was deep, blue, and clear. Up above, round clouds floated by like ships sailing in an endless sea.

Then John heard something. He looked down and noticed a large rabbit in the grass. The forest became silent, and without moving or breathing, the two just looked at each other in the quiet of the woods.

John thought to himself, "If I capture this rabbit, I can sell it to the hat maker. Then I can purchase some pigs. The pigs will have babies, and I can sell them to the butcher. With the money, I can acquire some cows. The cows will have babies, and then I can start a ranch."

"In time, I will become wealthy, and finally I can marry my sweetheart, Elisabeth Smith. We will have two strong boys, and they will labor together with me on my ranch. But, like me, they will be lazy boys, and they will love leisure and sleep. I will have trouble waking them up in the mornings. I'll have to shout at them, 'Hey boys! Wake up!! It's time for work!'"

And then, just like that, the rabbit in the field ran away and disappeared. And so did the dreams of young John Jones.

The above story is often told by the famous English storyteller, Hugh Lupton. Written or told well, this little story engages and surprises readers and listeners. It also carries a lesson for life.

The story of "The Rabbit" is a story within a story. The basic story is what John Jones does. He walks through the forest. He sees a rabbit. He dreams a dream. The story within the story is what he dreams. He dreams to become rich, change his life, and find love.

The simple lesson in this story is that for his dreams to come true, John Jones needs to be more than a dreamer. He needs to be an active doer, and if he only dreams, his dreams may disappear like the rabbit in the field.

Besides this simple lesson for life, this story also reminds us that we humans are wonderfully bound to story. Our lives are stories, but the story within the story also shows us something quite basic to human nature. We dream up and make up stories.

John's daydream is typical of what we do every day. When we succeed at work, we may tell ourselves (and others) a story about it. The confident person may say, "I'm good at this. I knew I could do it." But after failure, a person lacking confidence may say, "I knew I would blow it. I'm just no good." But the point is this. We tell ourselves stories. We live by them, and we die by them.

Because story is so central to life, we would do well to understand it better. Experts tell us that good stories have key elements. In his book, The "Storytelling Animal," author Jonathan Gottschall (2012) gives a succinct summary of the elements of story or story grammar. He says that all good stories consist of "character + predicament + attempted extrication."

In other words, in every good story, a character meets trouble or conflict and tries to get out of it. Of course there is much more to good storytelling, but this is the fundamental formula. Adding detail and depth to this basic formula, Kendall Haven (2007), an expert storyteller and author of many books on story, provides eight elements of story grammar.

1. Who is the **main character**?
2. What **traits** make the character interesting?
3. What is the main character's **goal**?
4. Why is the goal important, or what's the main character's **motive**?
5. What **conflicts** block the character?
6. How do conflicts create **risk and danger**?
7. What **struggles** does the character experience to reach the goal?
8. What **sensory details** make the story feel real?

Another simple but memorable summary of the principles of story comes from screenwriter, Thomas B. Sawyer (2007). He summarizes the three-act structure of many stories in this way. First, the storyteller puts the protagonist up in a tree. Second, the storyteller throws stones at the protagonist. Third, the storyteller gets the protagonist down from the tree.

There are many ways we can summarize the elements of story, and learners of all ages can benefit from knowing the essentials of story grammar. Just what are these benefits?

The first benefit is all about enjoyment. By knowing the grammar of story, learners can better appreciate good stories when they meet them. Moreover, when learners are bored by stories, they can better understand why a particular story doesn't grab them. Perhaps the main character didn't have a clear goal, or the conflict was shallow or non-existent. It is also possible that learners fail to differentiate the characters and discern their goals. But if learners know story grammar, they can more easily find it in stories and thus enjoy story more.

The second benefit of knowing story grammar is all about creativity. As learners grow their understanding of story grammar, they can better create stories that capture the interest and imagination of readers and listeners. And this is not just for creative writers of fiction.

Business people often use storytelling techniques to promote their products and create a positive culture in the workplace. Communicators of all kinds can enhance their writings and presentations by using the elements of story grammar when they communicate ideas. Student writers, teachers, and academics can improve their writing and speaking by adding the elements of story grammar to their non-fiction prose and speech.

The third benefit of knowing about story grammar is all about editing one's life. In 2003, the author Donald Miller published his memoirs, which sold over a million copies and became a *New York Times* bestseller. Movie producers approached Miller and asked to make a movie about his life. Like all films that are "based on true events," Miller had to edit and improve upon the truth of his life story in order to make it more interesting for the big screen.

During this process, Miller (2009) asked himself this question. "If I can edit my life for this film to make it a more interesting story, then why can't I edit my own real life to make it a more interesting story?" And that's just what Miller did. As the main character in his life story, he set challenging goals for himself that created conflict, risk, and struggle. He bicycled across the United States for charity. He hiked the Inca trail. He created a mentoring program for fatherless children. In a word, he applied the principles of story to edit and change his life.

The principles of story remind us that life is story. By better understanding these principles, learners can more fully enjoy good stories in drama, television, film, and books. They can also create better stories and use the power of story for communication in life, business, and education. And by better understanding story grammar, learners of all ages can use the principles of story to edit life, making their life stories more compelling, more enchanting, and richer in purpose.

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The LLL SIG Newsletter

When an Approach Made for One Kind of Student Fits Others: Part 2- Andragogy for College Students

Curtis Kelly (EdD)

In the previous issue, I described how, counterintuitively, a pedagogy I developed for use with Japanese women students worked surprisingly well with male students. In this issue, I will continue that discussion and describe how andragogy, a pedagogy developed for adults by Malcolm Knowles (1998), works with college students.

Adult Education and the Typical College Class

Before choosing adult education as a field of study, I read a few books on the subject. One author in particular, stood out – Malcolm Knowles – who proposed that adults must be taught differently than children (1998). He emphasized that adults are life-centered, problem-oriented, non-dependent learners, so he created an educational approach called andragogy that best satisfies their learning needs. The central assumptions of andragogy are:

> (1) Adults need to know why they need to learn something, (2) Adults need to learn experientially, (3) Adults approach learning as problem-solving, and (4) Adults learn best when the topic is of immediate value. (Instructional Design)

As a result, adults need to take part in the planning, delivery, and evaluation of their learning. They are most motivated to study things that help them solve problems in their lives.

In this, my first foray into adult education, something seemed oddly familiar. Andragogy reminded me of an older, little-known teaching philosophy that I had encountered in college: educational humanism. In the last century, educational humanism spawned from the work of avant-garde psychologists and educators like Maslow, Rogers and Montessori. At the heart of humanistic education is the belief that learners should have full choice and control over their learning and that only kind of evaluation that is meaningful is self-evaluation. Many of the "open schools" are offspring of this philosophy.

In fact, educational humanism has sprung up at various times throughout history –the Chautauqua Institution in the mid-nineteenth century, the Progressive movement at the beginning of the last century, in the Humanistic Educational movement in the 1960's, and finally, in Andragogy – and always in response to a society that takes too much control over learning and that relies too heavily on rote memorization and testing.

I described the educational humanism as "little known," but "lost" might be a more appropriate term, though not at all lost to me. I took a number of graduate classes in educational humanism at George Peabody College for Teachers, now a part of Vanderbilt University. They even had a program in it, which was probably developed in response to the strong reductionist psychology program next door (think B.F. Skinner). The Educational Humanism classes were held an old run-down wooden building called "The Annex," situated right in the middle of some high tech psychology labs, and I still remember the first day of class when the teacher asked us to do discuss something and then added, "Of course, you

don't have to if you don't want to. If you want to go get a coffee or whatever, go ahead." At the time, I thought it was some kind of trap.

This one-year venture into whole different educational philosophy was truly amazing, and offered me new insights into learning. However, after becoming a teacher myself, I was surprised that none of my colleagues had even heard of it, especially in Asia, where the teacher-as-God value system seemed to need this counterbalance. Though there were shades of it in appeals for learner centeredness and group activities, educational humanism as a whole truly did seem lost.

Then, how surprised I was that twenty years later, the values of humanism rose up again in the tenets of adult education. Students are called "learners" and teachers are called "facilitators," which in itself reveals much about the pedagogy. Unlike children, adult learners are described as "non-dependent learners," a concept that forms the basis for how they are treated. The learners choose what they will study and often take part in the evaluation. This description might seem a bit abstract, as it did to me when I first heard it, so let me give you an example of how it was put into practice when I was a learner.

I got my doctorate in adult education from Nova Southeastern University. I was a professor in a Japanese university, and I was on sabbatical. One of my doctoral courses required me to travel from Oregon to California every other month for a weekend of classes (the classes were set up for teachers with real jobs). I had a paper due for the second weekend session, and somehow, life got in the way of me finishing it on time. I felt I had pretty good reasons for not getting the paper done, and on meeting the teacher… um, facilitator… I started apologizing and explaining why I did not have my paper. Right away, the teacher stopped me. She said, "I don't really need to hear why you could not complete the assignment. We are adults, so I'm sure you have reasons. Instead, just tell me when you are going to get it to me."

What a surprise that was, in terms of both her and my own attitudes. I had automatically put myself into the same subservient position my decades of school experience told me was normal, and in a few seconds, she broke that bias. I think that experience made a bigger impact on me than anything else in that course did, including the late paper. Now, when I can, I use this response with my students as well. The point is, of course, that adult educators are more like personal trainers than teachers, and this approach, rather than letting students "get away" with things, ultimately makes them responsible for their own learning. Motivation happens when the learning becomes one's own.

Many other aspects of the program impressed me as well. In addition to the non-dependence thinking, and the weekend and summer classes so that people with jobs could take them, here are a few other things I liked:

- The classes used learning contracts, reflective learning journals, discussion, and other means that allowed us to tailor the content to our own situations.

- Every paper had to be written in APA style, which meant we could publish them as soon as done.

- Since teachers tend to be materials and program developers, we had to study development and evaluation research methods in addition to the more traditional experimental method, which for me, turned out to be very useful.

- We were not allowed to do "pure research." We had to prove each research project we did might help solve a real problem in education that was not being solved by any other means.

- We had to write three mini-dissertations before the big one, which helped us master that dissertation format that so often causes ABD (all but dissertation) dropouts.

I loved the program: The way I was allowed to study and the way I was treated as an adult. And almost as soon as I entered it, because of my familiarity with educational humanism, I knew that these principles were not exclusive to the teaching of adults, but could be used at other levels as well. Malcolm Knowles, himself, also came to that realization. In a later book, he commented on how elementary school teachers told him that the principles he proposed for teaching adults were just as necessary for teaching children (1990).

I believe a humanistic or andragogical approach will work in traditional classes as well, especially those composed of emerging adults, meaning college students. The key to adopting such an approach is revising your primary goal from being "teaching people" to "helping them learn." So let us review some of the principles of teaching adults and reframe them as concepts that could be applied in other educational venues. Here is a summary of the principles outlined by Knowles in 1998.

a) *Readiness to learn* –Adults become ready to learn something when their life situation makes the related learning necessary. Educators who integrate their learners' life situations into their lessons are more effective.

Sample application: For high school and college students, love, romance, and friendship are the compelling issues of their lives. Lodging target English in activities like "what is or is not true love" or "defining friendship" will serve their learning in two ways: in English and life skills. In fact, I taught an ELT course for many years titled "The Psychology of Love" that was successful in getting reluctant learners engaged.

b) *Orientation to Learning* – Since adults seek learning to solve the problems thrown at them by life, they are task-centered in their orientation towards learning. For example, adults are much more likely to sign up for a course called "Writing Better Business Letters" than "Composition 1" (Knox, 1986).

Sample application: Make clear how what you teach is of value. Simulations and demonstrations help. For example, for a debate course, start with a role play business meeting where each person has a different objective and must convince the others. Their inability to do so will create a readiness to learn. If possible, let them personalize the tasks to their own situations.

c) *Motivation to learn* – It follows then, that adults are motivated by personal payoff and intrinsic value. While they still seek and respond to external motivators, such as test scores, internal priorities are far more important.

Sample application: Progress charts and activities that produce take-home products help. For example, have them keep a record of their quiz scores, books read, chapters completed, vocabulary learned, etc., in a very visible place, such

as pasted inside the front cover of the textbook. Having them list their learning goals at the start of the course helps too.

d) *Need to know* – Since adults seek learning as a means to solve problems, they need to know why they study something.

Sample application: Although we rarely do it, starting a textbook unit with a preview of what they can learn and in what language situations it will be useful adds meaning to the following activities.

e) *Self-directed learning* – Their need to maintain control over their learning brings us to the central concept of adult education: Adults who are self-directed in life also prefer to be self-directed in their studies. Generally, instructors should manage the processes, not the content.

Sample application: Emphasize personalization. Although you might decide the overall frame, format and procedure of an assignment, let them decide the content for it. For example, for a job interview lesson in a college class, have them do the interview for a real company they would like to work for. Ask them to research the company on the Web and develop an interview strategy. Likewise, project work allows for autonomy.

f) *Role of experience* – Finally, in their need to be self-directing and in their orientation towards solving life's problems, adults need to connect learning to their lifetime of experience and be acknowledged for it. Adults like discussions in which they can share experiences.

Sample application: Again, emphasize personalization. Making a class album the first class, instead of doing self-introductions, is one of the most successful activities I have ever done. Have students interview each other on topics like part-time jobs, travels, favorite musicians, dreams, etc. while filling out a profile sheets. Then photocopy the sheets into booklets for everyone and use them for discussion activities. This helps students bond and allows them to acknowledge each other's experiences and tastes.

Of course, making the transition from teacher to facilitator is not easy; the traditional teacher-centered approach carries far less psychological and professional risk. However, the change has rewards as well. Malcolm Knowles described his own transformation as follows (1998, p. 201):

> When I analyzed what had happened to me, I was able to identify very fundamental changes. My self-concept had changed from teacher to facilitator of learning. I saw my role shifting from content transmitter to process manager and – only secondarily – content resource.

In the second place, I experienced myself as adopting a different system of psychic rewards. I had replaced getting my rewards from controlling students with getting my rewards from releasing students. And I found the latter rewards much more satisfying.

Finally, I found myself performing a different set of functions that required a different set of skills. Instead of performing the function of content planner and transmitter, which required primarily presentation skills, I was performing the function of process designer and manager, which required relationship building, needs assessment, involvement of students in planning, linking students to learning resources, and encouraging student initiative.

I have never been tempted since then to revert to the role of teacher.

In conclusion, let us be open to innovation, to change. It seems odd sometimes that we create so much change in others and yet tend to be tied to educational traditions ourselves.

Acknowledgments: My thanks to the Faculty of Commerce at Kansai University, for giving me a research leave, during which time this article was written.

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The LLL SIG Newsletter

How JALT has helped me develop my English personality

Tadashi Ishida

The next step in my development came several years ago when I joined JALT. As a volunteer JALT officer, I have learned a lot about how non-Japanese communicate with each other in English through discussion and e-mail.

I was a national vice president of JALT for five years. As I was an only Japanese national director, I had to often communicate with the other six non-Japanese national directors efficiently. What I found out was they tried to be honest with their feelings and thoughts. Some of them even tried to disagree politely with the opinions of others.

They placed great value on words and ideas. They seemed to believe that they could determine the rightness or wrongness of an action by rational reasoning. In the process being exposed to this other set of values, I was able to develop a new style of communication.

I now realize that I need to act in an international way when I communicate with non-Japanese. This international way is sometimes in conflict with how I would feel comfortable acting in a Japanese cultural context. When I need to speak to non-Japanese using English patterns of communication, my way of overcoming Japanese tendencies has been to develop a new personality, a positive English personality in contrast to my negative Japanese one.

We Japanese tend to determine the rightness or wrongness of an action according to what others think of it because of sensitivity to the feelings of others. Through contact with non-Japanese, the long dormant positive personality of my childhood was able to resurface. This open, positive personality asserts itself, for example, when I travel abroad. When I return to Japan, my wife always comments that I seem much happier than I was before I left.

And in fact, under some circumstances, I am even able to carry my English

personality into conversations conducted in Japanese. For example, one of my friends is an American with whom I usually converse in Japanese. Since he is 18 years younger than I am, we would be very unlikely to be able to negotiate as equals if we were both Japanese. In fact, however, even though the language we speak is Japanese, the style of our conversation is very American. We negotiate as equals.

Annual General Meeting

Tadashi Ishida

Dates: Saturday, October 26 2013
Time: 4:15 PM - 5:15 PM
Location: Kobe Convention Center, Portopia, Kobe - Room Lobby B1

The following items were resolved at the Annual General Meeting:

1. Appointment of the following officers

Coordinator: Tadashi Ishida
Program Chair: Joseph Dias
Treasurer: Junko Fujio
Membership Chair: Yoko Wakui
Publications Chair: Kazuko Unosawa
Webmaster: Malcolm Prentice

2. Business plan

We shall have programs at the JALT International Conference, the Pan-SIG Conference and the LLL Mini-Conference in 2014.

3. Budget for revenues and expenditures

The budget for revenues and expenditures will be reported in the newsletter after the JALT national audit is over.

4. Business report

We had programs at the JALT International Conference, the Pan-SIG Conference and the LLL Mini-Conference in 2013.

5. Financial reports

Financial reports will be reported in the newsletter after the JALT national audit is over.

6. Amendment of the Article 6, 7 and 9 of the LLL SIG Constitution

They were amended as follows.

Article 6
Annual General Meeting (AGM)

The Lifelong Language Learning SIG shall hold the Annual General Meeting at the JALT International Conference or the LLL SIG Mini-Conference. The time and place shall be announced to all Lifelong Language Learning SIG members at least one month in advance of the meeting. Members present at this meeting shall constitute a quorum. Each LLL SIG member shall have an equal voting right at the Annual General Meeting. Any LLL SIG member, who is forced to be absent from the Annual General Meeting due to circumstances beyond control, may vote in writing or through electronic forms or may entrust his or her vote to another LLL SIG member on the announced agenda items.

Article 7
Executive Board Meeting(EBM)

The Lifelong Language Learning SIG shall hold the Executive Board Meeting at the LLL SIG Mini-Conference or the Pan-SIG Conference. The Executive Board shall be the chief policy making body of the LLL SIG. The Executive Board consists of officers. At the Executive Board Meeting, officers present at the meeting shall constitute a quorum. Each officer shall have an equal voting right at the Executive Board Meeting. All proposals and motions shall be approved by majority vote of the officers attending the meeting. In the event that voting cannot resolve the issue because the Executive Board members are equally divided on the issue, the Chairperson shall cast the deciding vote. Any officer, who is forced to be absent from the Executive Board Meeting due to circumstances beyond control, may vote in writing or through electronic forms or may entrust his or her vote to another officer on the announced agenda items.

Article 9
Remuneration

1. The Officer's expenses needed to perform his or her duties shall be reimbursed.
2. The travel expenses and one night hotel charges of core officers needed to attend the Executive Board Meeting shall be reimbursed.

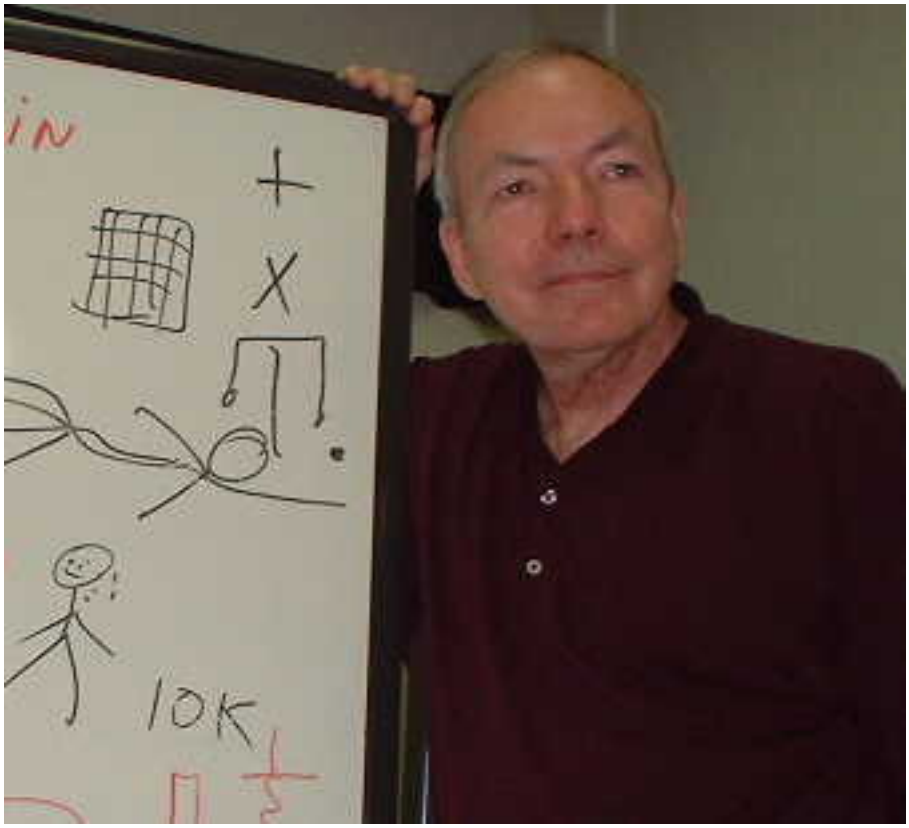
The LLL SIG Newsletter

Report on the Annual Lifelong Language Learning SIG's Mini-Conference

By Joseph Dias, LLL-SIG Program Chair

With the cooperation and collaboration of English Teachers of Japan (ETJ), the JALT LLL-SIG held its annual mini-conference at the Kanda Institute of Foreign Languages as part of the Tokyo ETJ Expo on the weekend following the national JALT Conference, November 2nd and 3rd.

Headlining the program, was Prof. John Fanselow, who gave a talk on how teachers can analyze what they do in the classroom by recording themselves, transcribing, and coding. He pointed out that teachers seldom record and transcribe their lessons partly because judging teaching is the norm. He introduced a fascinating system for having students engage more with what they are learning by creating simple iconic representations of the ideas and grammar of what they are trying to express.



John F. Fanselow

Also part of our program, the accomplished rakugo artist and professor at the Kanda University of International Studies, Tatsuya Sudo, gave a rousing demonstration of an English version of this traditional Japanese performing art, and explained how its potential for having students absorb cultural knowledge, appropriate intonation patterns, and pronunciation--not to mention nuances of non-verbal communication--by engaging in this accessible and enjoyable art.

Tatsuya Sudo in costume

Appreciative audience gathered around Tatsuya Sudo after his energizing talk

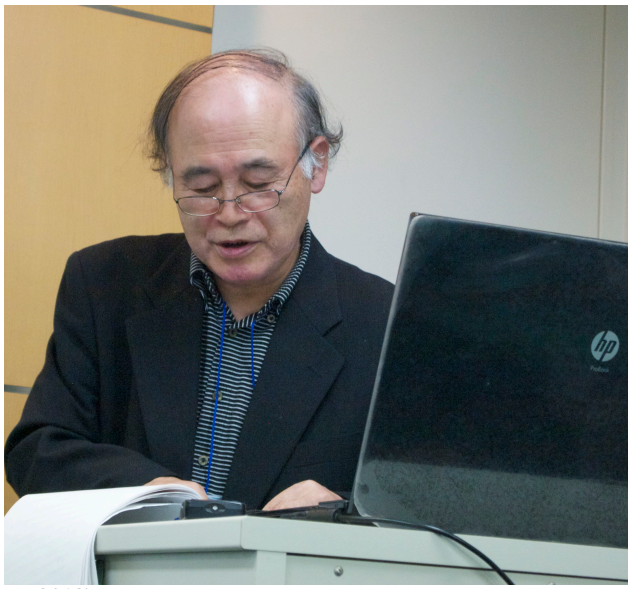
Deborah Bollinger

Aoyama Gakuin University's Deborah Bollinger gave a well-attended presentation on the topic of developing global communication skills. She demonstrated a variety tasks that provide opportunities for students to acquire effective presentation skills, participate in experiential learning, and focus on career development. She showed how the tasks could be easily adapted for use in contexts other than that of the university.

Deborah Bollinger

Finally, the LLL-SIG coordinator, Tadashi Ishida, discussed the variety of reasons that older Japanese learners have for wishing to study English. He reported on activities that have helped his students stay interested in English by creating situations where they can use English for real purposes by escorting foreign tourists around to sights in Tokyo and by introducing them to traditional Japanese arts such as tea ceremony and flower arranging. He also read excerpts from fascinating essays written by older Japanese learners of English in which they describe their motivations for studying English.

Tadashi Ishida



Tadashi Ishida and his audience

Our Facebook page can be accessed at https://www.facebook.com/jaltLLL . As of this writing, we have nearly 200 likes and we always welcome more. If you "like" us, you will be able to find out about not only our SIG's events, but you can also get tips about lifelong language learning and teaching, and find out about opportunities and events in the community that stretch your capabilities and broaden your horizons, including volunteering possibilities.

The LLL SIG Newsletter

Call for Submissions for the SIG Newsletter

Kazuko Unosawa, LLL-SIG Publications Chair

The first issue of the LLL SIG newsletter in the new year will be published in March 2014. We invite members to send submissions such as teaching ideas for the My Share column, interviews, book reviews, resources for adult learners, teacher or class profiles, or short research articles. Research articles written in English should follow the American Psychological Association (APA) style. For information on APA style, please check http://owl.english.purdue.edu/owl/resource/560/01/

Language: Submissions may be in English or Japanese, or both.

Deadline for submissions: February 17th, 2014

Submissions should be sent to Kazuko Unosawa at: k-unosawa@msa.biglobe.ne.jp

We look forward to hearing from you!

The editors

原稿を募集中です。My Share のコラムにレッスンのアイディアなどをお寄せください。その他、インタビュー、書評、論文など、どしどしお送りください。論文の書式はAPAを採用しています。APAスタイルの詳細に関しては以下のサイトをご参照ください：http://owl.english.purdue.edu/owl/resource/560/01/

言語は英語でも日本語でも結構です。

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ご投稿をお待ちしています。

編集担当者一同