

4. Textbook Analysis

4.1. Introduction

As described in Chapter 1, this study focuses on a Japanese engineering college (*Kosen*), where students study for five years. The first three years are the equivalent to US high school grades 10-12. The final two years are tertiary-level. The English department introduced new textbooks for the second, third and fourth grade classes (equivalent to US high school Grades 11 and 12, and the university freshman year) in an attempt to follow the communicative-orientated policy of the college management. The first grade students (equivalent to US Grade 10) continued to use the traditional government-authorised textbooks.

Before describing the findings from the interviews (Chapter 5) and the classroom observations (Chapters 6 and 7), this chapter details the results of the analysis of the traditional textbook (*Vivid*, see Section 4.2) and a new textbook (*On the Move*, see Section 4.3) and the comparative analysis (4.4). This chapter therefore foregrounds the nature of the change faced by the participants in this study.

As explained in Chapter 3 (Subsection 3.6.1), a framework proposed by Littlejohn (1998) formed the basis for the textbook analysis. The framework divides into three levels, which “move from a consideration of the more easily identifiable aspects to the more abstract and complex” (Littlejohn, 1998, p. 195).

1. What is there?
 - statements of description
 - physical aspects of the materials
 - main steps in instructional sections
2. What is required of users?
 - subdivision into constituent tasks
 - an analysis of tasks: What is the learner expected to do? With whom?
With what content? Who determines these things?
3. What is implied?
 - deducing aims, principles of selection and sequence
 - deducing teacher and learner roles
 - deducing demands on learner's process competence (knowledge, affects, skills and abilities)

Figure 4.1 Levels of analysis of language teaching materials (Littlejohn, 1998, p. 195)

Regarding the areas of the textbook analysed, Level 1 considers the physical aspects, including the teacher's manual and optional materials, before focusing on a chapter that appears in the middle of the textbook for deeper analysis (Level 2 and end of Level 1). Littlejohn (1998) suggests choosing a mid-point chapter, without explaining the rationale. Any chapter could be selected randomly for analysis, but presumably, the content of a mid-point chapter has a greater chance of representing the textbook's standard language level and standard activities.

4.2. Vivid analysis

Vivid English Course (New Edition) 1 (Minamimura, et al., 2006a) is a government-approved EFL textbook for first year students (US equivalent Grade 10) in Japanese high schools. It is published by Daiichi Gakushusha and written by a team of twelve authors.

The following subsections analyse *Vivid* from three levels: What is there? (4.2.1) What is required of users? (4.2.2) What is implied? (4.2.3).

4.2.1. Vivid Level 1

The Level 1 analysis contains three perspectives: (1) the statements of description, (2) the physical aspects and (3) the instructional procedures of a mid-point chapter.

4.2.1.1. Statements of description

There is no overall statement of goals in the student's book, but the contents page includes the grammatical and functional targets for each *Lesson*. The Teacher's Manual (Minamimura et al., 2006b) states the overall purposes of the *Vivid* course. Before outlining the goals, the introduction declares that the book follows the government's communicative English education guidelines.

This textbook, *Vivid English Course I NEW EDITION* was edited in accordance with the government guidelines for teaching: to enhance the understanding of language and culture, foster a positive attitude to communication, and develop the practical communication skills necessary for Japanese people living in the international society. (English translation from: Minamimura, et al., 2006b, p. 1)

Following this introduction, the textbook outlines three main goals:

1. Various activities are used that will improve listening, speaking reading and writing in an integrated manner.
2. Topics are used that match students' interests, are connected to their daily life and increase their awareness of social matters.
3. Opportunities are created, through various communicative activities, for students to freely express their opinions and interact together.

(English translation from: Minamimura, et al., 2006b, p. 1)

This subsection outlined the stated goals. The next subsection describes the physical aspects of the textbook.

4.2.1.2. Physical aspects

The student's textbook contains 144 colour pages, and an optional workbook is available. Teachers receive a wide range of resources:

1. A 240-page manual that includes phrase-by-phrase translations and grammatical explanations, background information, listening transcripts and answers to exercises;
2. An annotated version of the student book that provides listening transcripts, exercise answers, grammatical instructions, CD instructions and English translations of some Japanese instructions;
3. A fact-file that provides, mainly historical, background information for the reading texts;

4. A lesson-plan guide that suggests minute-by-minute lessons and even contains some scripted warm-up dialogues between a Japanese teacher and a native English speaker; and
5. A CD-ROM that contains the same information but in digital form.

There is also a listening CD box-set that requires a separate order to the teacher's pack. It is interesting to note, therefore, that teachers are supplied with a huge amount of guidance, but the listening CD is not included as integral to the teaching materials.

Although they have access to less information than the teachers, the students have extensive background notes. At the bottom of every reading page a pronunciation key and Japanese translation highlights some phrases and vocabulary. There are also seven appendices.

- "Body language": contains gestures (p. 124).
- "Notes": summarised facts in Japanese about the content (pp. 125-130).
- Lists of English phrases and their translations: this appendix expands the information from the bottom of the reading pages (pp. 131-132).
- Grammar structure list: the names of grammatical forms, followed by extracts from the original chapters and page references (no translations) (pp. 133-134).
- "Idiom (sic) list": an alphabetical index of phrases and their page references (no translations) (pp. 135-136).
- "Word list (1)": an alphabetical index that provides page references for words that only appear once (no translations) (pp. 137-143).
- "Word list (2)": an alphabetical index that is restricted to proper nouns (no translations) (p. 144).

The nine lessons and two reading chapters are organised based on grammatical structures (Table 4.1, and see contents page in Appendix I).

Table 4.1 Vivid Lesson focuses

Lesson	Content	Grammatical focus
Lesson 1	Song messages & respect for others	-SV; SVC; SVO; There is/are
Lesson 2	RoboCup football tournament & technology in society	-SVOO; SVOC; Infinitive; SVO (that + clause)
Lesson 3	Proverbs teach us about culture	-Present, past, future (will; be going to); present & past continuous; gerunds; passive voice (present & past)
Lesson 4	Japanese MLB baseball player Matsui & his charity work	-Present & past perfect; SVO + infinitive
Lesson 5	The movie Day After Tomorrow & global warming	-Interrogative + to + infinitive; present & past participles
Reading 1	The importance of human life	-Not applicable
Lesson 6	The movie Titanic, movie subtitle writer Toda, & taking opportunities	-Comparative & superlative; it is ... (for A) + infinitive
Lesson 7	DNA research: common ancestry means all races are brothers & sisters	-SVO (Interrogative/if clause); relative pronoun (who, which, that); present perfect progressive
Lesson 8	Everybody is different: removing prejudices against physically challenged people	-Relative pronoun (what); it is + adjective/noun + that; it is ... that (emphasis); adverbial relative pronoun (when, where why)
Lesson 9	The effect of organ transplants on the family of the donor	-SVOO (that/interrogative/if/whether + clause); SVOC (original form/present participle); passive voice (auxiliary verb + be + past participle)
Reading 2	Nostalgic story about a father & child	-Not applicable

(Note: S = Subject; V = Verb; C = Complement; O = Object)

Each lesson begins with a reading section, which divides into 3-5 *Parts*, followed by explanations and exercises. Although not explicitly stated, the imbalance of information between the teacher and students appears to encourage teacher-led tuition rather than self-study.

The next subsection (4.2.1.3) focuses on the content of a mid-point chapter:

Lesson 6.

4.2.1.3. Instructional procedures

The sixth lesson: *Queen of Subtitle Translation* has been chosen from the middle of the textbook for closer analysis. The goals of the lesson are:

1. To learn about Natsuko Toda and the challenges that she faced in her job: creating Japanese subtitles for movies;
2. A grammatical review of the present perfect;
3. The comparative and the superlative;
4. The dummy subject (it) used with the infinitive;
5. Functions: “introducing someone” and “making requests”; and
6. Students must make their own opportunities.

The lesson is divided into nine main sections: *title page, Part 1, Part 2, Part 3, Activities, Communication, Study Points, Exercises* and *Review 3*. Table 4.2 overviews these sections.

Table 4.2 Lesson 6: Content overview

Section	Content overview
Title page	Introduce the chapter
Part 1	Scene from the movie <i>Titanic</i>
Part 2	Challenges of creating Japanese subtitles for movies
Part 3	Toda's background
Activities	Movie subtitle translation (English to Japanese)
Communication	(a) gap-filling exercises and (b) the pronunciation of [f] and [v]
Study Points	(a) grammatical structures and (b) expressions
Exercises	(a) grammatical exercises and (b) gap filling exercise
Review 3	(a) grammatical exercise and (b) multiple-choice listening exercise

The title page shows a large colour photograph of the heroes from *Titanic*: Leonardo DiCaprio and Kate Winslet (Figure 4.2).



Figure 4.2 Lesson 6: title page (*Vivid*, p. 67)

Beneath the English title “Queen of Subtitle Translation”, the Japanese caption says “How difficult is it to make subtitles for movies?”. Under the photograph, the Japanese paragraph introduces the lesson. It explains that (1) subtitles help people to understand foreign language movies; (2) Natsuko Toda is a subtitle translator; and (3) through reading about *Titanic*, students will understand what is involved.

Part 1 (pp. 68-70) engages the reader in a one-way dialogue that includes questions that students are not expected to answer (Figure 4.3 shows the first page of *Part 1*).

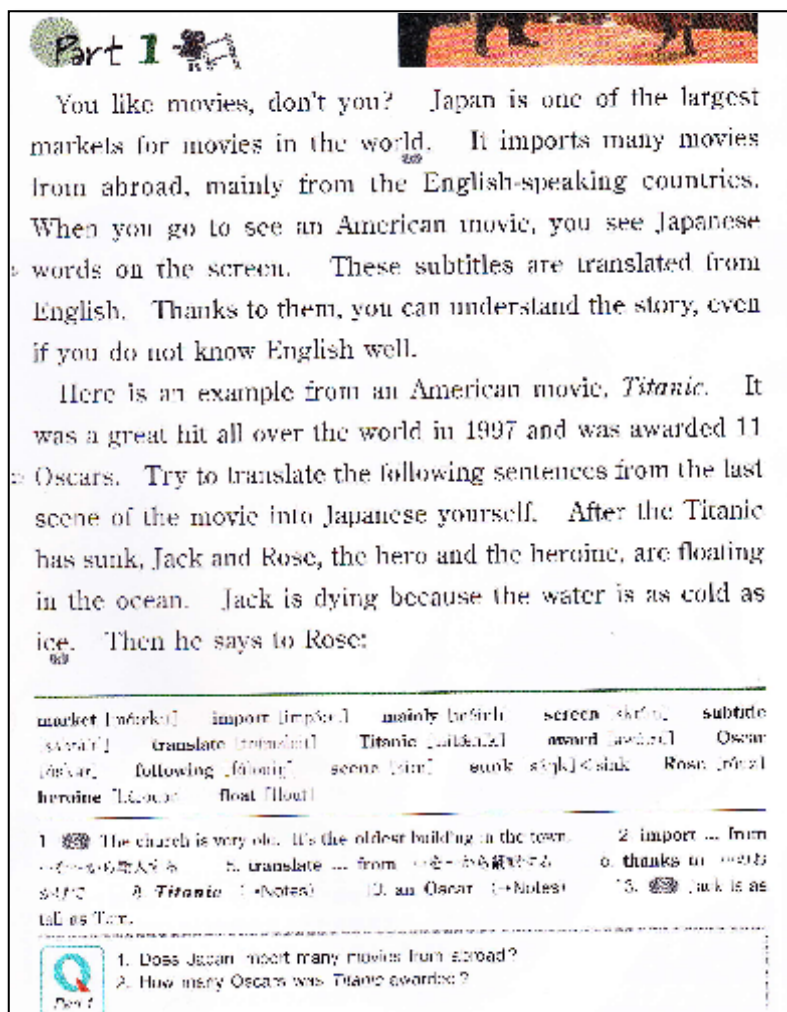


Figure 4.3 Part 1 first page (Vivid, p. 68)

The first two paragraphs introduce movie subtitles and the *Titanic* movie. Key words with dictionary pronunciations appear below the text. There is some inconsistency because, some key phrases are included with their Japanese translations, but other phrases are located in the Appendix. However, the teacher's manual has full translations in the lesson guides. At the bottom of each reading page are some comprehension questions that require simple yes/no answers or lifting facts directly from the text. The optional CD contains the reading text, key vocabulary and key phrases for learners to listen to and repeat.

Students are asked to translate six lines of dialogue from the movie (Figure 4.4) that are incorrectly claimed to be from the last scene. The contextual information in the photograph and the passage only refers to the immediate events. Learners need to have seen the movie to understand why one character mentions winning a ticket.



Figure 4.4 Subtitle translation exercise (*Vivid*, p. 69)

Two phrases below the dialogue are selected for the teacher to highlight. The teacher has Japanese translations for these phrases that could be supplied to the students, but Toda's version on the following page uses different language (Figure 4.5).



Figure 4.5 Toda's translation (*Vivid*, p. 70)

Students receive Toda's translation in a box and the line "Her translation is better than yours isn't it?" This implies that the goal of the students' translation exercise is to prove that they cannot translate as well as a professional can.

The lesson introduces Mrs. Toda as “Toda Natsuko” rather than “Natsuko Toda”. This name reversal may reflect social status concerns. It avoids deferring to westerners who use the given name first, but it could create confusion for a non-Japanese person listening in English. The translation page has two more photos from the movie, but they have no connection to understanding the text.

Part 2 describes, with examples, how subtitle translation is “totally different to other kinds of translation” (Toda, as cited in Minamimura, et al., 2006a, p. 71). In addition to the written text, six photographs show famous movies that Toda has translated. *Part 3* includes two photos from the movie *Apocalypse Now* and a photo of Francis Ford Coppola. The text explains that her first translation job was for this director, but students need to turn to the Appendix or hear from the teacher to know that the photographs represent the first film she translated. The content of *Part 3* is a summary of Toda’s work history and the moral lesson that the reader needs to “study hard and look for good chances” (Minamimura, et al., 2006a, p. 73).

The *Activities* page has three exercises based on the translation of segments from the 50 seconds of dialogue that precedes and includes the extract in Part 1 (Figure 4.6). After translating the segments, learners are required to work in pairs to compare their answers and act out the characters. The answers provided in the teacher’s book appear to be the actual movie subtitles that Toda created, because they summarise key information instead of directly translating the dialogue.

(((ACTIVITIES)))

1. あなたも字幕翻訳をしてみましょう。

次のセリフは、同じ *Titanic* からのものだが、本文と取り上げたセリフの前半の事だです。読みながら浮かびながら、死を覚悟したジャックがローズに、自分が死んでも絶対にあきらめず死なないうさげな顔をする場面です。そして自分だけでなく、世間の観客は、他のたぐい文字を真似ながら死なないうさげな顔をする。字幕翻訳の楽しみを存しながら、二人の感情がよく表れるように工夫して訳してみましょう。

01:01:51 **Rose:** I love you, Jack.

01:02:00 **Jack:** Don't you do that. としてくれ

01:02:03 Don't you say your good-byes.

01:02:03 Not yet, do you understand me?

01:02:08 **Rose:** I'm so cold.

01:02:11 **Jack:** listen, Rose ...

01:02:12 You're going to get out of here.

01:02:16 You're going to go on 無事 助かって

01:02:19 and you're going to make lots of babies

01:02:22 and you're going to watch them grow. 彼らを育て

01:02:25 You're going to die an old ... 年をとって

01:02:25 An old lady warm in her bed. 温かいベッドで死ぬ

01:02:31 Not here.

01:02:31 Not this night. Not like this. こんな所で死ぬんじゃない

01:02:36 Do you understand me?

01:02:41 **Rose:** I can't feel my body.

(以下、本文のセリフに続きます。)

01:02:45 **Jack:** Winning that ticket, Rose, 船の客席は 人生で
was the best thing that ever happened to me.
最高の贈り物だった

01:02:50 It brought me to you. それで君におえた

01:02:54 And I'm thankful for that, Rose. 夫のおかげが

01:02:56 I'm thankful. 感謝で一杯だ

2. できあがったら、友だちの翻訳と比べてみましょう。そして、お互いの批評をもとにもう一度やりなおしてみましょう。

3. 字幕翻訳が完成したら、二人一組で、それぞれがヒーローとヒロインになったつもりで、日本語と英語でジャックとローズの役を演じてみましょう。

Figure 4.6 Activities (Vivid, p. 74)

The *Communication* page is divided into four sections: *Listen and Answer*, *Sum Up*, *Speak Up* and *Pronunciation* (Figure 4.7).

COMMUNICATION

Listen and Answer

※英語を聞いて、本文の内容に合っていればT、違っていればFと書きなさい。

1. () 2. () 3. () 4. () 5. ()

Sum Up

※本文の内容に合うように、()内に述語を補いなさい。

Japan imports many movies from abroad. We can enjoy them because there are Japanese words on the (). Some people do this kind of translation. They are called () translators.

Toda Natsuko is one of the leading subtitle translators in Japan. After graduating from college, she worked for a (), but she was not happy. She wanted to do something more creative. She studied English hard. One day she had a chance to translate one of Coppola's (). This was the turning () for her. She became a subtitle translator and now she translates as many as () movies a year.

Speak Up

※下線を自由に消って会話をしなさい。

A: I went to see a movie yesterday.
 B: What movie did you see?
 A: I saw _____
 B: What did you think about that movie?
 A: Well, _____

Pronunciation

※上の音で、くちがみを開くかんだ発音します。唇は閉じます。舌は歯茎と唇の間にあはります。

[f]	for	free	future
	if	life	enough
[v]	very	visit	voice
	movie	never	love


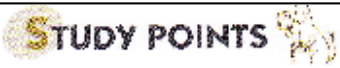



Figure 4.7 Communication (Vivid, p. 75)

Despite the title, none of the subsections can facilitate creative and open communication. *Listen and Answer* is a simple true or false listening activity. It contains five short sentences, based on the reading content from *Parts 1-3*. *Sum Up* is a gap-filling reading exercise, based on a summary of *Parts 1-3*. *Speak Up* is a five-line dialogue that contains two information gaps. Students are encouraged to fill these blanks with the name of a movie that they have seen recently and their impression of it. *Pronunciation* drills the use of [f] and [v]. A cross-sectional diagram of a face and the Japanese instructions indicate that speakers need to combine their upper-incisors with their lower-lips to make these sounds. The CD provides the words for the learners to repeat.

The *Study Points* page focuses on the grammatical explanations of the usage of the comparative, the superlative, and the use of “it” as a dummy subject (Figure 4.8). Disconnected de-contextualised examples follow the explanations.





A 比較(A ... as+原級+as B) : 「AはBと同じくらい～(である)」

① Ann is **as old as** Jim.
 ② The water is **as cold as** ice.

比較(A ... 比較級+than B) : 「AはBよりも～(である)」

③ Ann is **older than** Ellen.
 ④ Football is **more popular than** baseball at American colleges.
 ⑤ Ms. Toda's translation is **better than** yours, isn't it?

比較(the+最上級+in [of] ...) : 「…の中でいちばん～(である)」

⑥ Jack is **the oldest** of the four.
 ⑦ Money is important, but it isn't **the most important** thing in life.
 ⑧ Japan is one of **the largest** markets for movies in the world.

B It is ... (for A) to ~ : 「(Aが)～することは…だ」

① It is dangerous _____ to swim in this river.
 ② It was lucky _____ for Toda Natsuko to get such a big chance.

●I(形式主語)は、to以下(真主語)を導きます。不定詞の意味上の主語を明示したいときは、for A to ~で表します。

Figure 4.8 Study Points (*Vivid*, p. 76)

Following the grammar is a short section called *Function* (Figure 4.9). Two functions are included: (1) introducing someone and (2) making a request. These functions appear to lack importance to the authors, because they are introduced only briefly at the bottom of the page and, unlike the grammar, they do not have a Japanese explanation or drills. The *making a request* function is based on a contrived example from the reading text. “*Nado* (etcetera)” is used after only two request patterns, which means that there is not much expansion of the functions. Therefore, the instructor, using the teacher’s guide, needs to clarify these functions and provide examples.

Function

(1) 「紹介する」: Do you know Toda Natsuko? She's one of the leading ...
 [Other expressions] I'd like to introduce Mary to you. / Mary, this is Tom. /
 Let me introduce myself. など

記「依頼する」: Would you teach me subtitle translation?
 [Other expressions] Would you mind ~ing? / Will you ~? など

Figure 4.9 Function (*Vivid*, p. 76)

The *Exercises* page drills phrases and grammar that have appeared earlier in the lesson (Figure 4.10).


EXERCISES

A ()内に返語を補いなさい。

- Thanks () everyone's hard work, the party was successful.
- We have to keep () mind that the store will close at 6 o'clock.
- He graduated () a college in Kyoto.

B 次の絵をもとに、必要があれば[]内の語を適当な形に直して空所を補いなさい。

- Tom is () () () John. [tall]
- John is () () Tom. [old]
- Nancy is () () Tom and John. [short]
- John is () () Nancy. [young]
- Nancy is the () () the three. [old]



C 日本語の意味になるように、()内の語を並べかえなさい。

- 兄は映画より小説のほうが面白いと言います。
 My brother says (more / novels / than / are / interesting) movies.
- 映画の中にも原作小説と同じくらい面白いものたくさんあります。
 Many (are / exciting / as / as / movies) the original novels.
- 私は映画ではラブストーリーがいちばんだとおいます。
 I think love stories (movies / of / the / best / are) all.
- 映画の中でとても恋を込められることができるのにとっても楽しいことです。
 It (fun / find / great / to / is) a wonderful love in them.

Practice on Function

●例にならって下線部を自由に書きかえ、「自己紹介」のスピーチをこなさい。

(例) Let me introduce myself. My name is Takahashi Eiko. I live in Kobe. I'm 16. I'm in the first year of Minato High. I go to school by bus. I'm a member of the art club. I like to paint pictures. I also like to see movies. I want to be a film director in the future.

Figure 4.10 Exercises (*Vivid*, p. 77)

The first two activities require learners to fill the gaps with the correct words. The third exercise provides Japanese phrases followed by English words that need to be rearranged into order to create the correct translation. The misleadingly titled *Practice*

on *Function* subsection follows, which is unrelated to the *Function* section on the previous page. Students need to replace underlined words with their personal details to create a short self-introduction speech. A short dictation exercise exists at the end of the lesson on the listening CD, but the student's book does not refer to this drill.

*** Review 3 ***

A 日本語の意味になるように、()内に語語を補いなさい。

1. どうやってスタジアムに行ったらいいのか教えていただけませんか。
Would you tell me () () get to the stadium?
2. エリはトムと同じくらいテニスがうまい。
Eri plays tennis () () () Tom.
3. ジェーンは三人の女の子のうちでいちばん背が高い。
Jane is () () () the three girls.
4. 毎日なんらかの運動をすることはいいことです。
() is good () get some exercise every day.

B 日本語の意味になるように、()内の語(句)を並べかえなさい。

1. あそこに止めてある新しい車は私のです。
The new car (is / there / parked / mine / over).
2. メアリーは彼女の妹よりも若く見える。
Mary (younger / her sister / than / looks).
3. 親が子供を愛するのは当然のことだ。
It is (for / to / natural / love / parents) their children.
4. どこで切符を買いえばいいのか教えてください。
Please tell me (buy / to / the tickets / where).
5. ピアノを弾いている若い女性是我的姉です。
The (is / playing / young woman / the piano) my sister.

Listening Practice

●英文とそれに続く2つの質問を聞いて、答えをそれぞれ a. ~ c. から選びなさい。

1. a. Japanese words shown on the screen.
b. The name of the director shown on the screen.
c. The title of a movie.
2. a. Because it is difficult to translate English into long Japanese sentences.
b. Because it is difficult to read all the words in a long sentence on the screen.
c. Because it is difficult to understand the differences between English and Japanese.

Figure 4.11 Review 3 (Vivid, p. 78)

Review 3 (Figure 4.11) contains two sections of grammar translation drills from lessons 5 and 6 that follow a similar pattern to the *Exercises* section in the previous page. A short listening exercise that consists of simplified text based on *Lesson 6* follows these two groups of exercises. Students should know the answers to the multiple-choice

questions without needing to listen, because they have read the extended version of the content during the previous Lesson.

This subsection (4.2.1) contained the Level 1 analysis of *Vivid* from three perspectives: the statements of description (4.2.1.1); the physical aspects (4.2.1.2); and the instructional procedures of a mid-point chapter (4.2.1.3). The next subsection analyses the same chapter (*Lesson 6*) at Level 2. Level 2 analyses what the users are expected to do.

4.2.2. *Vivid* Level 2

The Level 2 analysis identified 22 activities in *Lesson 6* and *Review 3* and then defined them using categories from Littlejohn's (1998) framework. Within each category, the activities were quantified as percentages that reflected their proportions of the total 22 activities (Table 4.3 and Appendix J).

Table 4.3 Level 2 user categories for *Vivid*

User category	Principal subcategory
Turn taking	Learners required to respond (77%)
Focus	Language system (59%)
Mental operation	Decode semantic meaning (36%)
With whom?	Students study individually simultaneously (82%)
Learner input	Written words or phrases (77%)
Expected learner output	Written words or phrases (41%)
Source of content	The materials (95%)
Nature of content	Metalinguistic knowledge (45%)

Although Table 4.3 illustrates the principal subcategories, the following subsections describe the findings from these eight user categories in more detail: turn taking (4.2.2.1), focus (4.2.2.2), mental operation (4.2.2.3), with whom? (4.2.2.4), learner input (4.2.2.5), expected learner output (4.2.2.6), source of content (4.2.2.7) and nature of content (4.2.2.8).

4.2.2.1. *Turn-taking*

Unlike turn-taking in conversation analysis, in this framework, it "relates to the role in the classroom discourse that the learners are expected to take" (Littlejohn, 1998, p. 199). None of the exercises in the analysed section required learners to initiate the

language use. Seventeen exercises (77%) required the learners to respond, but five activities (23%) did not require any student responses to the teacher or the textbook.

4.2.2.2. Focus

Learners are required to focus on the language system for most of the exercises (13 tasks, 59%); however, nearly a third of the tasks have a meaning focus (6 tasks, 27%). Four tasks (18%) encourage learners to examine the relationship between the meaning and the language system through translation.

4.2.2.3. Mental operation

The mental operation refers to the types of cognitive processes. Eight activities (36%) require students to decode the semantic meaning; however, no activities encourage them to build their own original texts. Instead, the student output involves applying language rules (6 tasks, 27%), translation to Japanese (4 tasks, 18%), repetition (3 tasks, 14%) and selecting information (3 tasks, 14%). Other mental operations involve deducing language rules (5 tasks, 23%), comparing, and retrieving information from long- and mid-term memory.

4.2.2.4. With whom

Considering *with whom* the students study, I have added a subcategory that was not included in Littlejohn's (1998) framework. *From teacher* (6 tasks, 27%) is a necessary addition, because there is information missing from the textbook that the authors expect the instructor to complete through the aid of the teacher's materials. The students cannot complete the activities without input from the teacher. Most of the activities expect learners to work individually simultaneously (18 tasks, 82%), but there is also some pair work (3 tasks, 14%) and one activity that expects learners to read their answers to the class.

4.2.2.5. Learner input

The input to learners tends towards written words and phrases (17 tasks, 77%). Following the Littlejohn (1998) framework, "extended discourse" texts contain "more than 50 written [or spoken] words, which cohere, containing supra-sentential features" (Littlejohn, 1998, p. 213). Written extended discourse appears to be minimal (1 task, 5%) and listening input appears to be low: oral words and phrases (5 tasks, 23%) and oral extended discourse (1 task, 5%). However, these data are misleading for two reasons. Firstly, the Littlejohn (1998) framework relies on counting the frequency,

rather than the time spent, on each task. It is difficult to accurately predict the duration of each task, but six pages, half of the pages in Lesson 6, are devoted to extended-reading. Secondly, optional oral repetition and dictation activities accompany most of the reading exercises. However, it is hard to predict whether teachers would actually use the CD.

A large category, that I have added to the framework and that only applies to this course-book, is “written words and phrases in the first language” (9 tasks, 41%), which consists of activities that use Japanese in the main text (it excludes exercises that only include Japanese in the rubrics). Five activities (23%) include illustrations that help the learners to understand the content.

4.2.2.6. *Expected learner output*

The learners are not expected to produce any extended written or oral discourse. Additionally, they are not required to produce any linguistic output for seven exercises (32%). Written words or phrases account for the largest portion of linguistic output (9 tasks, 41%). Only four tasks (18%) require oral words or phrases.

4.2.2.7. *Source of content*

The materials are the main source of content (21 tasks, 95%), supplemented by the teacher (6 tasks, 27%). Learners are a source for other learners in only three exercises (14%). The English language production is low or zero in the three activities that use the learners as the source: two activities involve Japanese translations produced by learners and the third activity only requires gap-filling with personal information.

4.2.2.8. *Nature of content*

The nature of the content is mainly metalinguistic knowledge (10 tasks, 45%), which consists of a non-fictional and fictional content balance at five tasks (23%) each. Personal opinion and personal information are required simultaneously for two activities (9%).

This subsection (4.2.2) categorised 22 activities according to what the learners are expected to do (Level 2). The next subsection (4.2.3) contains the Level 3 analysis.

4.2.3. *Vivid Level 3*

This level analyses the underlying principles and philosophy of the materials in relation to the explicitly stated aims. As noted in Level 1, only the teacher’s materials state the aims, indicating that the authors did not believe it necessary to share these principles

directly with the learners (see 4.2.1.1). This orientation is quite representative of the top-down approach of the materials and the culture they share. This course is one of a limited range of textbooks selected by MEXT that Japanese high schools must use. Teachers then select the desired textbook, but students are not involved in the decision-making process.

As indicated in Level 1, the Teacher's Manual introduction declared that the textbook would follow the guidelines of the Japanese government and stated three aims related to (1) the integration of the four skills (reading, listening, speaking and writing); (2) suitable topics; and (3) communicative activities (see 4.2.1.1). The following subsections will discuss each aim in turn in relation to the actual content.

4.2.3.1. Integration of the four skills

The first aim states: "various activities are used that will improve listening, speaking, reading and writing in an integrated manner" (Minamimura, et al., 2006b, p. 1)

"An integrated manner" suggests that the textbook uses activities that draw on all four skills at once. However, the Level 1 analysis demonstrated that *Vivid* separates the four skills into discrete tasks in a highly structured fashion. Instead, the textbook recycles knowledge of content and form through different exercises. For example, *Lesson 6* teaches the comparative in four different ways:

1. The reading passage introduces the structure "Her translation is better than yours, isn't it?" (p. 70).
2. The phrase list repeats the structure at the foot of the page "Canada is **larger than** Brazil" (p. 70, original emphasis).
3. The *Study Points* section presents the terminology in Japanese and provides more examples (p. 76).
4. *Exercises* (p. 77) and *Review 3* (p. 78) drill the structure using gap-filling and scrambled-sentence exercises.

The use of the question-statement in the middle of the text, "Her translation is better than yours, isn't it?", brings to light three underlying issues. Firstly, there is only one other question in the reading text: "Would you teach me subtitle translation?" (p. 72). Both questions appear to be incongruous with the rest of the text, written in a declarative style for transmitting knowledge to the students. Neither question requires the students to answer, but both represent a structure that the authors want the students to practise. Secondly, the authors do not value the translation attempts of the

students. Rather, the exercise aims to demonstrate the difficulty and skill involved in subtitle translation. Thirdly, the authors present “the best approach” to students in a factual manner, rather than conceding that there are multiple ways of translating depending on how you wish to emphasise the message to the target audience.

There is an imbalance between the four skills: reading, listening, speaking and writing. Each chapter devotes at least half of the content to extended reading. Both spoken and written output is low, because the students are mainly required to utter a few words or phrases, or complete multiple-choice activities. Listening is optional. The CD-pack costs 14,500 yen (approximately 145 US dollars), which is more expensive than, and separate to, the teacher’s pack (13,000 yen, approximately 130 US dollars). If listening were considered central to the materials, then the CDs would be supplied with the teacher or students’ materials. In *Lesson 6*, only two activities explicitly require the use of the CD. The first listening activity contains only five short phrases, but the teacher might decide to read them aloud instead of using the CD. The second listening activity is a multiple-choice exercise in the *Review* section. Teachers might decide to skip this latter activity, because students can select the correct answers, without needing to listen, based on their earlier reading. In terms of length, the main content on the CD is the recitation, and repetition in short chunks, of the reading text. Depending on their confidence in speaking English, teachers may decide to read aloud the passages themselves or ask the students to read portions of the text. Regardless of whether the teacher reads the passages or plays the CD, the listening activities aim for repetition or multiple-choice response rather than interaction.

4.2.3.2. *Suitable topics*

The second aim states that “topics are used that match students’ interests, are connected to their daily life and increase their awareness of social matters” (Minamimura, et al., 2006b, p. 1).

On the surface, the topics should match students’ interests, such as: high school baseball, pop music and TV dramas (*Lesson 1*); World Cup football and robots (*Lesson 2*); Hideki Matsui (a Japanese US Major League baseball player) (*Lesson 4*); and US movies that have been best-selling hits in Japan such as *Day After Tomorrow* (*Lesson 5*) and *Titanic* (*Lesson 6*). Informal interviews that I conducted with my students have generally indicated that they are interested in these topic areas, especially sport, music and movies. However, there is at least a five-year time lag between the subjects and the publication date, which might make them less fashionable than they were at the time.

Moreover, many of these topics are not the focal points of the chapters; instead, moralistic issues tend to take precedence. This aspect will be returned to under the discussion of the third part of this aim: “increase their awareness of social matters”.

The topics in the textbook do not cover the second part of this aim: “connected to their daily life”. Daily life for the students could involve their immediate locations such as the home and school. It could cover issues that are important to them such as relationships with teachers, friends and family. Problems they might face, such as being bullied or having feelings of isolation, could be covered. Practical concerns could be discussed, such as study-skills. Extra-curricular activities could be included such as hobbies or involvement in clubs and societies. However, the book does not cover any of these immediate issues. Instead, it focuses on more abstract moralistic and scientific topics that are probably more interesting to a different, more mature academic target audience, that is the intended consumers of the books, the teachers.

The third part of the aim targets the students’ social awareness. Students’ social awareness could increase using problem-solving activities that encourage them to think critically and discuss social problems. However, in the majority of the lessons the textbook tends to present moral aspects to the students without any room for discussion. The book introduces ideas in a factual manner, such as:

1. We are all winners if we work hard (*Lesson 1*)
2. The value of teamwork (*Lesson 2*)
3. Proverbs contain wisdom that should be followed and learning proverbs from different countries helps us to understand their cultures (*Lesson 3*)
4. Hard work leads to success, famous people can be good role models, and the value of charity (*Lesson 4*)
5. The dangers of global warming (*Lesson 5*)
6. The importance of life (*Reading 1*)
7. Study hard and take your chances (*Lesson 6*)
8. Although people may come from different countries, we are all brothers and sisters that share the same basic DNA (*Lesson 7*)
9. Remove prejudicial barriers to physically handicapped people through integration into society (*Lesson 8*)
10. The pleasure of giving (*Reading 2*)

Lesson 9 is an exception. It introduces the story of the parents of a girl in a coma. Their daughter has a donor card, but the parents hesitate whether to allow the

transplant of her organs. This lesson is unique, because the textbook provides evidence both for and against organ transplanting. Moreover, an exercise follows that facilitates a debate between students (Figure 4.14, p. 121). However, although the story is very poignant, the reasons provided in the lesson for and against organ transplanting are scientific rather than philosophical or religious. This is common throughout the book; there is a scientific bias towards many topics that weakens the claim that the book strengthens social awareness.

4.2.3.3. *Communicative activities*

The third aim claims that “opportunities are created, through various communicative activities, for students to freely express their opinions and interact together” (Minamimura, et al., 2006b).

In the analysed extract, *Lesson 6*, no activities provide students with the opportunity to interact freely in English. Only two activities enable the students to express their opinions, but these are highly structured gap-filling drills.

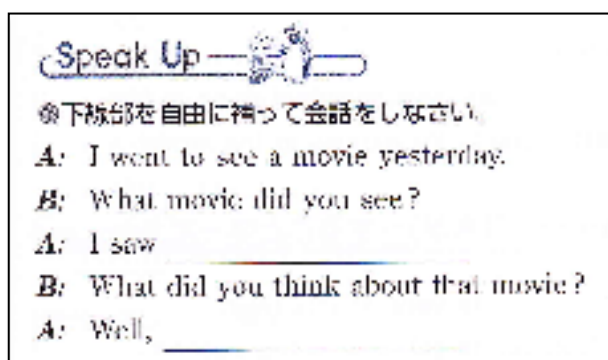


Figure 4.12 Speak Up (*Vivid*, p. 75)

Speak Up contains a short dialogue (Figure 4.12). Student “A” needs to fill the blank with the name of a movie and then give an opinion.



Figure 4.13 Practice on Function (*Vivid*, p. 77)

Practice on Function requires the students to replace the underlined words (Figure 4.13). The students can name two activities that they like to do and state their desired future career.

The only activity in the course-book that matches the claim to enable students to freely interact and express their opinions is the activity based on the organ transplant (Figure 4.14). It asks students to (1) decide if they are for or against organ transplants; (2) list reasons for and against; (3) form groups and list their ideas and reasons; (4) select a representative for the class debate; and (5) the representative presents the group's ideas.

been chosen that would appear to be motivating to students, but they appear to be undermined by the factual presentation of the authors' scientific and moral beliefs and the use of highly structured activities that limit creativity.

The next subsection (4.3) contains the analysis of the new textbook (*OTM*).

4.3. On the Move (*OTM*) analysis

On the move: English skills for global communication is written by Steven Gershon, Chris Mares and Richard Walker and published by Longman. The following subsections (4.3.1-4.3.3) analyse *On the Move (OTM)* from the same three levels: What is there? What is required of users? What is implied?

4.3.1. OTM Level 1

The Level 1 analysis contains three perspectives: (1) the statements of description; (2) the physical aspects and (3) the instructional procedures of a mid-point chapter.

4.3.1.1. Statements of description

This book is described as "the second of a two-level, theme-based, functional series for young adult and adult learners at lower intermediate level" (Gershon, et al., 2004b, p. 4). The authors add that it "provides students with the practical skills they need to communicate effectively in English and deal with a wide variety of travel survival situations" and that it is "ideal for students interested in overseas destinations for travel, work or study" (Gershon, et al., 2004b, p. 4). The teacher's manual explains that the course focuses on the value of learning new perspectives and developing cultural knowledge that enable us to "grow as individuals" (Knight, 2004b, p. 4).

The book follows a group of fictional characters who originate from East Asian countries. This focus indicates that it targets EFL users who are primarily from Japan, China and South Korea. The textbook narrows its focus for individual countries through using a bilingual word-list at the end of the book and a detachable phrasebook. The sales director for Pearson Longman (Japan) has indicated (S. King, personal communication, March 10, 2008) that the percentage sales volumes for the *On the Go/Move* series by institution in Japan are:

- Schools: 9%
- Vocational schools: 6%
- Language schools: 10%
- Junior colleges: 11%
- Universities: 64%

The percentage by institution type (rather than sales volumes) shows a slightly different picture:

- Schools: 15%
- Vocational schools: 4%
- Language schools: 20%
- Junior colleges: 6%
- Universities: 55%

Unfortunately, however, the sales manager could not release raw sales figures to me (S. King, personal communication, March 10, 2008). Universities are the main purchasers of these books, but schools and language schools also frequently use them. Japanese state schools are forced to use textbooks approved by MEXT (such as *Vivid*); therefore, it is unclear whether the schools data refers to private schools or state schools that use *On the Go/Move* to supplement the standard text.

This subsection (4.3.1.1) outlined the statements of description and the target markets. The next subsection (4.3.1.2) describes the physical aspects of the materials.

4.3.1.2. Physical aspects

The students' materials consist of a 96-page colour book, a CD and a phrase book. A student's workbook can be ordered separately. Teachers have access to a 112-page non-colour Manual and a supplementary CD. Students have equal access to a detailed contents list, unit goals, listening activities, transcripts, and bilingual word and phrase lists. Teachers have answer keys, guidance on the use of class material, sample tests, additional listening material and brief information concerning the target language functions, but no grammatical advice.

The 16 four-page units of the course follow fictional characters in various locations and introduce different communicative situations (Table 4.4, and see contents page in Appendix K). Each unit is self-contained; moreover, there is no thematic clustering or structural progression; therefore, users can select their routes through the text. In addition, the equal share of information between the learners and the teacher means that self-directed study is possible.

Table 4.4 OTM Unit locations and communicative situations

Unit	Location	Communicative situation
1	Hong Kong	Introducing a colleague
2	Brighton (UK)	Describing people
3	New York	Arranging a date
4	Rotorua (NZ)	Arranging transport
5	Macau	Describing living and working abroad
6	Rome	Choosing restaurants and making reservations
7	Boston	Describing lost luggage
8	Queenstown	Reporting hotel problems
9	Shanghai	Asking for and giving advice about places to live
10	Paris	Planning a sightseeing schedule
11	San Francisco	Leaving and taking telephone messages
12	Franz Josef (NZ)	Describing accidents and treatment
13	Ho Chi Minh	Bartering for discounts
14	Barcelona	Asking for information about tourist sites
15	Quebec	Making and changing flight reservations
16	Fiji	Asking about future trips, and sharing hopes and dreams

This subsection (4.3.1.2) outlined the physical aspects. The following subsection (4.3.1.3) describes the instructional procedures from a chapter mid-way through the textbook.

4.3.1.3. Instructional procedures

A Room with a View is the eighth unit out of a total of 16. The second *Review Plus* section out of a total of four such sections follows *Unit 8*. This subsection analyses both sections.

Unit 8 contains four pages (40-43) and it has the same internal structure as all other units: *Unit Goals*, *Warm Up*, *Find Out*, *Conversation*, *Practice*, *Listening*, *Role Play*, *Travel Guide* and *Your Turn* (Table 4.5).

Table 4.5 *Unit 8*: Content overview

Section	Content overview
Unit goals	Introduces the goals to the students
Warm Up	Discuss photos of different types of accommodation
Find Out	Pair work to elicit personal information and personal preferences
Conversation	Gap-filling, reading and listening: dialogue about a hotel problem
Practice	Structured role play
Listening	Listening and selecting correct information
Role Play	Loose-structure role play: guest & receptionist discuss a room problem
Travel Guide	Reading comprehension: common travel problems
Your Turn	Classroom survey

Unit 8 has five goals related to problems and requests when staying in a hotel.

- Talk about hotel room problem
- State a preference
- Request to change rooms
- Express appreciation and thanks
- Learn about common holiday complaints (Knight, 2004b, p. 40)

The first four goals focus on language functions that relate to negotiating accommodation problems with the hotel reception. The fifth goal aims to raise the students' awareness about potential holiday problems.

Warm Up encourages learners to discuss five colour photographs (Figure 4.15). The section asks four questions, which encourage the readers to think beyond the pictures. It does not supply English vocabulary or grammar structures; therefore, the learners need to draw upon their own linguistic knowledge.

8

A Room with a View

Unit goals

- Talk about hotel room problems
- State a preference
- Request to change rooms
- Express appreciation and thanks
- Learn about common holiday complaints





a



b



c



d

Warm Up



Talk about the pictures.

- 1 Which city in New Zealand do you think is shown in the top picture?
- 2 What do pictures a-d have in common?
- 3 What types of hotels are shown in pictures a-d?
- 4 Which type of hotel in pictures a-d would you prefer to stay in? Why?

Find Out



Ask a partner.

- 1 When was the last time you stayed in a hotel?
- 2 What's the most you would pay for a hotel room?
- 3 Would you prefer to stay in a large, luxury hotel or a small, friendly guesthouse?
- 4 Would you pay extra to have a hotel room with a great view? Why?
- 5 Have you ever had a problem with a hotel room? What did you do?


Figure 4.15 Unit 8: Unit goals, Warm Up & Find Out (OTM, p. 40)

Find Out contains five pair-work questions related to the learners' opinions and experiences of staying in hotels. Two of the questions assume that students have actually stayed in this type of accommodation.

The sentence: "Hiro and Sophia have just checked into their hotel in Queenstown" introduces *Conversation* (Figure 4.16). Students are familiar with these characters from previous units. The context is further clarified by colour cartoons of (1) a woman (Sophia) looking at a television that has no reception and (2) a man (Hiro) holding a broken bedside lamp. Students are instructed to use missing information from a text-box to complete a dialogue where Sophia is explaining the problems in their rooms to the hotel receptionist. Students should then listen to the dialogue to check their answers.

The speed of the conversation and the accents of the characters are authentic. The CD track number is provided in the textbook; therefore, students can do this activity without the aid of the teacher.

Conversation



Hiro and Sofia have just checked into their hotel in Queenstown.

A. Before you listen, write the correct expressions from the Phrase File on the lines.

would it be possible to change ...	seems to be ...	May I call you back ...
Could you tell me what ...	I'll send ...	need to check with ...

Receptionist: Good afternoon, Reception Desk.

Sofia: Hello, this is **Sofia Huang** (1) in Room 143. My friend and I checked in this morning.

Receptionist: Good afternoon, **Ms. Huang** (2). How may I help you?

Sofia: Well, there are some problems with our rooms.

Receptionist: I see _____. the problems are?

Sofia: The **television** (3) in my room doesn't work and the **bedside lamp** (4) in Room 145 _____ broken.

Receptionist: I'm sorry _____ the maintenance staff to fix them.

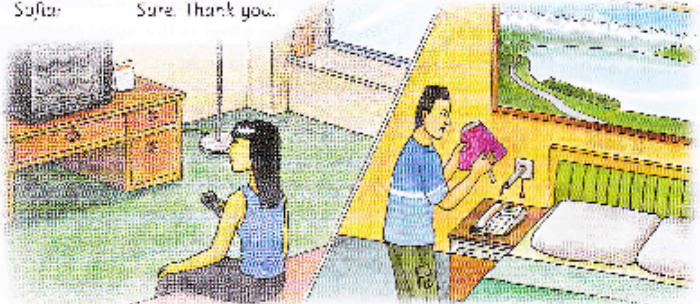
Sofia: Actually, _____ to rooms **with a view** (5)?


Receptionist: I'm sure that's possible, but I _____ the manager.

Sofia: That's fine.


Receptionist: _____ **in a few minutes** (6)?

Sofia: Sure. Thank you.



Track 24  **B. Now listen to the conversation and check your answers.**

Practice



Use the cues below and practice the conversation in pairs.


1 your name	1 your name
2 your partner's name and title	2 your partner's name and title
3 air conditioner	3 alarm clock
4 room safe	4 shower head
5 on a non-smoking floor	5 with a double bed
6 within an hour	6 shortly

Figure 4.16 Unit 8: Conversation & Practice (OTM, p. 41)

Practice consists of a highly structured role-play (Figure 4.16). Selected words and phrases from the previous dialogue are in blue font. The section encourages students to practise the dialogue, replacing the words in blue font with cues from the foot of the page.

Listening

The receptionist calls Hiro about his room.



Track 25 A. What do Hiro and Sofia decide to do? Listen and check (✓) the correct box.

<input type="checkbox"/> They change rooms tomorrow.	<input type="checkbox"/> They change rooms today.
<input type="checkbox"/> They don't change rooms.	<input type="checkbox"/> They change hotels.

Track 25 B. Listen again and correct the mistakes on the notepad.

Rooms available tomorrow:	15th floor, smoking, larger rooms, double beds
Rooms available today:	7th floor, non-smoking, sea view, single bed, extra charge NZ\$30

Figure 4.17 Unit 8: Listening (OTM, p. 42)

A colour cartoon of Hiro talking on the telephone on his bed next to his broken lamp; and the explanatory sentence “The receptionist calls Hiro about his room” introduce *Listening* (Figure 4.17). Students then have two low-output activities. Firstly, they must complete a multiple-choice exercise and secondly, they need to correct mistakes on a “notepad”.

Role Play uses cue cards to stimulate the creation of a dialogue between a receptionist and a guest (Figure 4.18). There is no information gap, because both learners can see the same information. Learners are encouraged to use their bilingual phrase books, but those who do the role of the guest can reuse the dialogue from *Conversation*. In the case of the receptionist role, the students need to remember the dialogue from the previous listening section, or they can check the transcript at the end of the book. However, the receptionist students can alternatively use simple utterances such as “we have ...” or “there is ...”.

Role Play

One person is the guest, the other is the hotel receptionist.
Use the cue cards below to complain about a problem in your room. The receptionist then calls back to solve the problem.

Guest

- Air conditioner not working
- Shower head broken

Guest

- TV doesn't work
- Desk lamp broken

Receptionist

No vacant rooms available today.
The following rooms are available tomorrow.

- 2nd floor, non-smoking, quiet room, single bed, no view, no extra charge
- 8th floor, smoking, large room, double bed, beautiful sea view, extra charge £25 a night
- 4th floor, non-smoking, junior suite, king size bed, mountain view, extra charge \$65 a night
- 9th floor, smoking, nice room, twin bed, city view, no extra charge

Start like this

Receptionist:
Good afternoon.
Reception Desk.

Guest:
Hello, this is _____ in Room _____.
There's a problem with my room.




Figure 4.18 Unit 8: Role Play (OTM, p. 42)

The *Travel Guide* section has the subtitle “What can go wrong during a vacation?” (Figure 4.19), followed by three questions about problems on holidays that can be answered by reading a subsequent textbox. However, the third question also requires the students to provide their opinions, based on the text, by choosing what they believe to be the most significant problems. Despite this apparent focus on problems, the photo of a colourful modern hotel room accompanies the text.

What can go wrong during a vacation?


Read the passage below and answer these questions.

1. What are two common hotel complaints?
2. What is a common complaint vacationers have about transportation?
3. Which of the problems below do you think is most significant?

Where's my ocean view?

Holidays are usually a great experience, but sometimes things aren't what we expect.

Problems with accommodation are most frequent. Top of the list are complaints about poor service at the hotel and the condition of the hotel room — the room isn't clean or there is no view. Then there is the hotel bill — the bill is wrong or it is much higher than the guest had expected. According to surveys, a common package holiday complaint is that the resort is different from the description in the brochure. Sudden changes in accommodation,



flight delays and the quality of the hotel food are also on the list.

If something is wrong, don't be afraid to tell a member of the staff. Most problems are small and easily fixed. Also, find out about your destination, either through guidebooks or travel websites, so you know what to expect. This will help prevent any problems or unpleasant surprises.

Don't let all this scare you, however. Remember that most of us go home happy and refreshed!

Figure 4.19 Unit 8: Travel Guide (OTM, p. 43)

The textbox consists of the title ‘Where’s my ocean view?’ followed by four short paragraphs. The total length of the text is approximately 200 words. The first paragraph is two lines and indicates subtly that things can go wrong. The second paragraph is the

longest (11 lines) and it lists the main complaints that occur. The third paragraph (6 lines) gives advice for travellers about how to avoid or deal with problems before or during the holiday. The final paragraph (2 lines) ends on a positive note in a similar fashion to the introduction. This text is trying to avoid scaring the reader from travelling, whilst equally preparing him or her for possible problems. There is no Japanese translation for this text, but some vocabulary such as “package holiday” appears in the word list at the end of the book. Other words such as “afraid” need to be guessed from the text, explained by the teacher, or searched for by using a dictionary.

Your Turn
Ask your classmates.

Ask your classmates about vacations they have had. Write notes on the lines. You can only write the same name once.

Find someone who has had a problem with ...

	Name	Detail	Complain?
1	a hotel room.		Yes / No
2	hotel facilities.		Yes / No
3	hotel staff.		Yes / No
4	hotel food.		Yes / No
5	transportation.		Yes / No

Have you ever had a problem with a hotel room?

Yes, I have.

No, I haven't.

What was the problem?

Did you complain?

Yes, I did.

Figure 4.20 Unit 8: Your Turn (OTM, p. 43)

The final activity of the unit is called “Your Turn” (Figure 4.20). Learners are required to circulate to collect the names of peers who have experienced accommodation problems. They need to note the details of the difficulties and indicate whether the respondents had complained. To support the students in the survey, the textbook has a table for them to complete. The table has only a small space for students to write key-words. Beneath the table are speech bubbles to provide interlocutors with the structures of the questions and answers.

Review Plus 2 is four pages long and provides students with an opportunity to consolidate what they have learned in the four previous units. It contains three sections: *Conversation snapshots*, *Try it out* and *Keeping in touch* (Table 4.6).

Table 4.6 Review Plus 2: Content overview

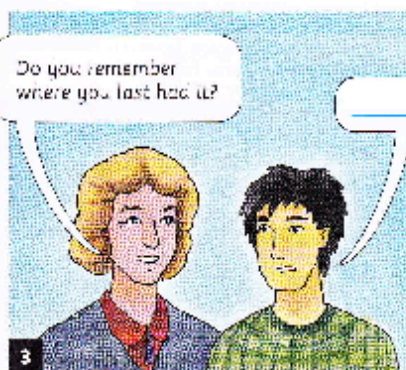
Section	Content overview
Conversation Snapshots	(a) Multiple choice exercise & (b) personal opinion pair work
Try it Out	Game
Keeping in Touch	Reading and listening for information discrepancies

The *Conversation Snapshots* section contains three activities (Figure 4.21). The first activity contains four separate cartoons of side-by-side characters looking at each other. The focus is on the speech bubbles that represent a single-turn dialogue. The speech-text is visible for one character and blank for the other. Beneath the cartoons is a textbox that contains the four missing phrases. Students must select the correct letters (a-d) to represent the missing information. The illustrations provide no textual details; therefore, it is a test of knowledge, which reviews these phrases from the *Conversation* sections in the previous four units. It is very structured with low input and no linguistic output (multiple choice). Secondly, a peer support exercise instructs the learners to compare their answers with a partner. Thirdly, four questions allow students to share their personal information and opinions using extended creative language. These are slightly different to the subjects in the *Find Out* sections of the previous four units. They require learners to reuse previous vocabulary and grammar structures in a slightly different way.

Conversation Snapshots

Here are four incomplete conversations.

A. Complete the exchanges. Choose expressions from the box below and write the letter in the correct speech bubble.



- a. Well, I think it was in one of the front cars, on the luggage rack.
c. Oh, it's OK, I guess.

- c. Would it be possible to change to rooms on a different floor?
a. Do we need to make a reservation?

B. Compare your answers with a partner.

C. Now ask and answer these questions with a partner.

1. What would you like or dislike about working abroad?
2. Which restaurant would you like to go to dinner at tonight? Why?
3. What would you do if you found a lost bag in a train or bus station?
4. What's the nicest hotel room you've ever stayed in?

Figure 4.21 Review Plus 2: Conversation Snapshots (OTM, p. 44)

Try it Out is a game for students to play with a coin (Figure 4.22). The questions and activities vary in communicative orientation and structure. The game could fail if both players do not know, or disagree about how to answer.

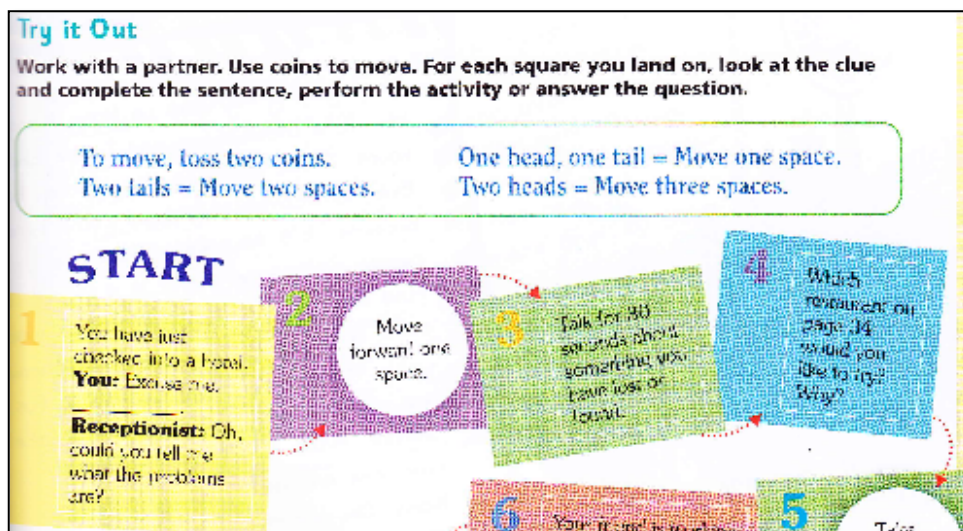


Figure 4.22 Review Plus 2: Try it Out (OTM, p. 45)

Keeping in Touch is based on four of the textbook's characters who talk on the CD about their travel experiences in the previous four units (Figure 4.23).

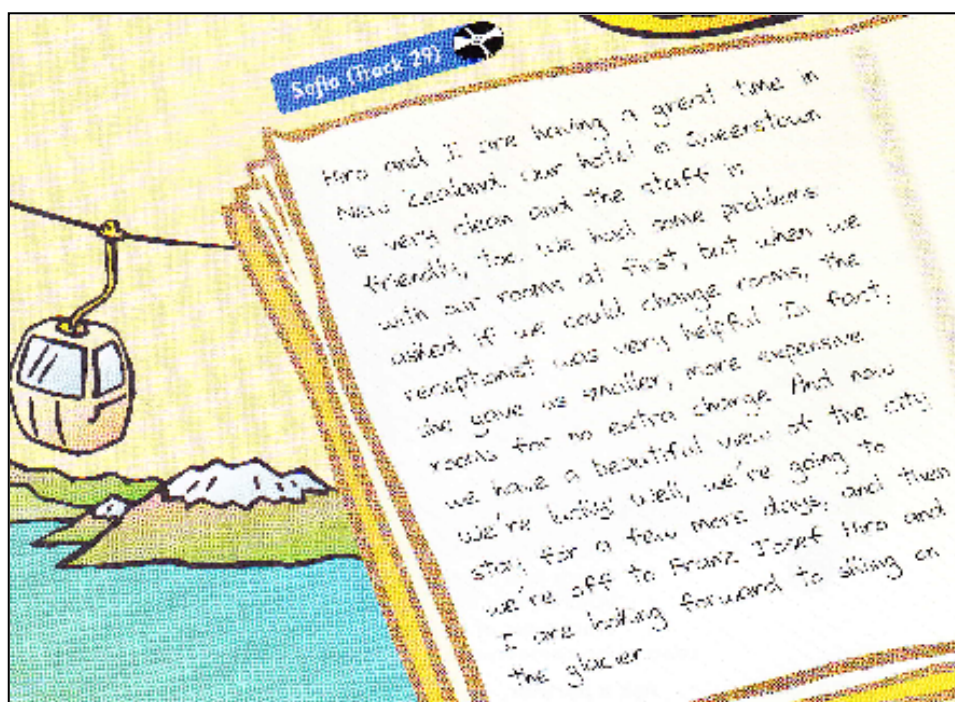


Figure 4.23 Review Plus 2: Keeping in Touch (OTM, p. 47)

There are four texts (Figure 4.23 contains the fourth text, which relates to Unit 8). Students need to listen to the CD and correct content-related “mistakes”. This activity is useful for reading and listening practice. It reviews the previous content and acts as a link to the following four units, because the characters mention which countries they will visit and what activities they will do next. Students can use their knowledge from the previous units to guess the meanings. Some “incorrect” words are synonyms; others

are antonyms. Some of the missing words appear in other units. However, learners could probably struggle to spell “authentic”, because it does not appear in the earlier units or the word index.

The teacher’s manual contains a limited amount of additional information; therefore, the share of knowledge between the teacher and students is quite balanced. The manual provides *Unit Language*, but this just consists of six key phrases that are useful for solving problems in a hotel room. There is no grammatical advice. Considering non-linguistic information, it supplies two general knowledge facts about Queenstown in New Zealand. The manual also suggests two pieces of advice to convey to students regarding (1) facial expressions in speech and (2) hotel membership programmes. Moreover, the manual provides advice for optional teacher support to students for certain activities. This optional teacher support includes clarifying *Role Play* procedures on the blackboard and the use of a CD to complement the reading task in the *Travel Guide* section. Therefore, the main use of the manual is the provision of expansion activities that reinforce the unit language. These expansion activities contain less structure than most of the tasks in the student book; therefore, there are greater opportunities for the students to be creative and negotiate for meaning.

This subsection (4.3.1) contained the Level 1 analysis of *Vivid* from three perspectives: the statements of description (4.3.1.1); the physical aspects (4.3.1.2); and the instructional procedures of a mid-point chapter (4.3.1.3). The next subsection analyses the same chapter (*Unit 8*) at Level 2. Level 2 analyses what the users are expected to do.

4.3.2. OTM Level 2

The Level 2 analysis identified 15 activities from *Unit 8* and *Review Plus 2* and then defined and quantified them using categories from Littlejohn’s (1998) framework (Table 4.7 and Appendix J).

Table 4.7 Level 2 user categories for OTM

User category	Principal subcategory
Turn taking	Learners required to respond (73%)
Focus	Meaning (67%)
Mental operation	Build text (33%) & select information (33%)
With whom?	Pair work (53%)
Learner input	Written words or phrases (67%)
Expected learner output	Oral words or phrases (40%)
Source of content	The materials (80%)
Nature of content	Fictional (67%)

The following subsections describe the findings of these eight user categories: turn taking (4.3.2.1), focus (4.3.2.2), mental operation (4.3.2.3), with whom? (4.3.2.4), learner input (4.3.2.5), expected learner output (4.3.2.6), source of content (4.3.2.7) and nature of content (4.3.2.8).

4.3.2.1. Turn taking

All of the activities in the analysed section required learners to participate by either initiating discourse or responding. The majority of the exercises require learners to respond to information (11 tasks, 73%), but a large minority allow them to initiate (6 tasks, 40%). Two activities involved both initiation and response.

4.3.2.2. Focus

Meaning is central for the majority of the activities (10 tasks, 67%); moreover, one activity requires learners to construct a dialogue. Only one activity focuses on form, but, rather than grammar, it concentrates on vocabulary. Three activities (20%) encourage the learners to focus on correcting their own errors, but it is unclear whether this type of error-correction would draw their attention to meaning or form. Therefore, it is included as a separate category.

4.3.2.3. Mental operations

Students are required to use a variety of mental operations: build text (5 tasks, 33%), select information (5 tasks, 33%), compare their answers (4 tasks, 27%), retrieve from long term memory (4 tasks, 27%), retrieve from medium term memory (3 tasks, 20%), decode semantic meaning (2 tasks, 13%), and repeat with expansion (2 tasks, 13%). No activities require the learners to explicitly deduce or apply language rules, retrieve from short-term memory, listen to dictation, repeat or translate.

4.3.2.4. With whom?

There is a balance between individual work (7 tasks, 47%) and pair work (8 tasks, 53%). Based on the guidance provided in the Teacher's Manual, only the first two unit activities require students to provide answers to the whole class (after working initially in pairs).

4.3.2.5. Learner input

Regarding the form of the content, the input is predominantly written words and phrases (10 tasks, 67%). Moreover, graphic images aid comprehension (5 tasks, 33%). Despite the lack of extended written discourse (2 tasks, 13%), oral extended discourse is used more frequently (4 tasks, 27%) than oral words and phrases (1 task, 7%).

4.3.2.6. Expected learner output

The output expected from the students is mainly low: oral words and phrases (6 tasks, 40%), written words and phrases (5 tasks, 33%) and checking boxes (3 tasks, 20%). No tasks require learners to produce extended written discourse, but four activities (27%) require extended oral discourse. Although the combined written input is high (12 tasks, 80%), the required written output is comparatively low (5 tasks, 33%: only words and phrases). In contrast, total spoken output (10 tasks, 67%) is higher than spoken input (5 tasks, 33%). This appears to show a bias for reading and speaking over listening and particularly over writing.

4.3.2.7. Source of content

The teacher is not a necessary source of information for students using this textbook. The materials are necessary for twelve activities (80%). Learners generate the content for four exercises (27%).

4.3.2.8. Nature of content

No activities focus on metalinguistic knowledge. Instead, most of the information is fictional (10 tasks, 67%), which focuses on the characters during their travels. Two activities are non-fictional: one of the extended reading activities (*Travel Guide*) describes potential travel problems and the *Warm Up* activity shows photographs of real locations. Despite the predominance of fictional input, student output requires a greater range. In addition to fictional output in two role-playing activities, students are required to share their personal opinions and personal information.

This subsection (4.3.2) categorised 15 activities according to learners' expected processes (Level 2). The next subsection (4.3.3) contains the Level 3 analysis.

4.3.3. OTM Level 3

This level examines the validity of the textbook claims described in *Level 1*. The authors describe *OTM* as:

the second of a two-level, theme-based, functional series for young adult and adult learners at lower intermediate level [that] provides students with the practical skills they need to communicate effectively in English and deal with a wide variety of travel survival situations ... ideal for students interested in overseas destinations for travel work or study. (Gershon, et al., 2004b, p. 4)

The teacher's manual adds that the course focuses on the value of learning new perspectives and developing cultural knowledge that enable us to "grow as individuals" (Knight, 2004b, p. 4). Therefore, the following subsections analyse the textbook based on three broad aims: variety of situations (4.3.3.1), communication skills (4.3.3.2), and new perspectives and cultural knowledge (4.3.3.3).

4.3.3.1. Variety of situations

The first goal encompasses the wide variety of travel situations related to travel, work and study for young adult and adult learners, approached using eight fictional East-Asian people whose lives overseas are followed throughout the book. This enables learners to imagine themselves in the given situations, because the listening activities use authentic Asian accents and there is the pseudo-authentic use of materials such as menus and post-cards. Kana is a 27-year-old Japanese woman working in Hong Kong, accompanied by a 28-year-old Korean woman called Young-Mi. Young-Mi has arrived for a job interview in Hong Kong, but she decides to start a business in Shanghai. Therefore, this focuses on moving to live and work in a new country. They also travel to Macau and Vietnam. The third character is Andrew who is a Taiwanese man, aged 22, living in New York. He has business trips throughout North America (Boston, San Francisco and Quebec). The fourth and fifth characters are Sofia (Taiwanese female) and Hiro (Japanese male) who are both 21-year-old students backpacking in New Zealand and Fiji. The sixth and seventh characters are Jin and Eiko. They are a middle-aged Japanese couple sightseeing in Europe. Their teenage daughter Mari who is studying in a language school in England provides a studying abroad perspective.

Two central dialogues that cover communicative situations form the core of the units (listed in Table 4.4, p. 124). Nine of the units contain dialogues that are location-independent, which can therefore apply to various contexts. However, more location-dependent dialogues could increase the contextual richness for the learners.

4.3.3.2. *Communication skills*

Secondly, the textbook aims to provide lower-intermediate learners with the functional-practical skills needed to communicate effectively. There is no grammatical structure to the book. Instead, the focus is on key phrases based on functions such as requesting, complaining and so on. The Teacher's Manual explicitly lists these phrases at the beginning of each unit. However, the students also have easy access to the same information in their phrase books. Possibly because this book aims at lower-intermediate learners, there are only a limited number of phrases used in each unit. The units introduce the phrases in a structured manner initially, but learners can implement the phrases more flexibly in later exercises. Therefore, the authors seem to assume that communication skills develop through learning phrases and then applying them during conversations.

As the *Level 2* analysis has indicated, this meaning-focused book provides learners with opportunities to build their own texts and decode the semantic meaning of the input. It is also learner-focused, because the students have access to necessary information; thus, the activities do not require external guidance. Therefore, there are opportunities for learners to develop at their own pace.

4.3.3.3. *New perspectives and cultural knowledge*

The third goal aims to demonstrate new perspectives and cultural knowledge to help the learners grow as individuals. Fictional characters in fictional situations provide most of the content. However, there are authentic pictures of different locations with supporting questions that require the learners to reflect and provide their own opinions or personal information. Moreover, each unit has a *Travel Guide* that provides advice. The guides encourage the readers to travel because, even when they discuss potential problems, they provide a positive spin. Some of the advice concerns actual locations, for example, Hong Kong, New York, Shanghai, New Zealand and Spain. Other units provide travelling tips and warnings regarding, for example, taking care of possessions, bargaining, using a telephone and planning holidays. Moreover, they introduce new perspectives by describing unusual food dishes and exotic modes of transport. Some units also

encourage the learners to consider their own characteristics through discussions of good teachers and learners, and different types of travellers. The final reading unit explicitly provides reasons for travelling.

To summarise, this textbook followed its aims to provide a variety of travel situations, practise functional-practical communication skills and introduce new perspectives and knowledge. It is a learner-centred textbook, because users can study the textbook in any order without additional materials or teacher guidance.

The next section (4.4) contains the comparative analysis.

4.4. Comparative analysis

This section (4.4) compares the textbooks from the same three levels: What is there?

(4.4.1) What is required of users? (4.4.2) What is implied? (4.4.3)

4.4.1. Comparative Level 1

The following subsections compare Level 1 from four perspectives: target groups (4.4.1.1), stated aims (4.4.1.2), balance of information (4.4.1.3), and the chapter-focused analysis (4.4.1.4).

4.4.1.1. Target groups

The two textbooks target different groups of learners. *Vivid* is the most specific in terms of the geographical and institutional population, because it aims for Japanese High School Students in Grade 10. *OTM* is more specific in terms of the learners' target English level: "lower-intermediate". In Japan, language schools and universities use this latter textbook mainly, but this is no surprise, because the government ministry mandates the use of certain approved books such as *Vivid*. Geographically, *OTM* targets East Asian learners. Therefore, regarding the target populations, *Vivid* has a tighter focus in terms of the age and geographical location, but in terms of learner-proficiency, *OTM* explicitly aims for the less academically inclined.

4.4.1.2. Stated aims

Both textbooks assert that they (1) aim to improve learners' communication skills and (2) develop their awareness of different cultures. *Vivid*'s main claim is that it follows the government guidelines, but it also states that it has topics that (1) match the interests of Japanese students, (2) relate to their daily life, and (3) make them more socially aware. *OTM* claims to be theme-based and functional. It also states that it develops the necessary practical skills to survive in situations relating to overseas travel, work and

study. Based on these stated aims, it appears that *Vivid* ought to be the most appropriate for the immediate needs of Japanese high school students. *OTM* would appear to suit those students who aspire to have overseas experiences.

4.4.1.3. Balance of information

Concerning the balance of information between the teachers and the learners, *Vivid* gives the control to the teachers. The teacher's pack is extensive, providing detailed translations, lesson plans, language explanations and answers. The listening CD pack is separate to both the teacher's guidance pack and the students' books, indicating that this skill has a low priority. *OTM* allows self-study, because learners receive the CD, transcripts, and all the necessary information for them to study independently. However, the teacher has access to an additional CD, sample tests and suggestions for expansion.

4.4.1.4. Chapter-focused analysis

Based on the chapter-focused Level 1 analysis, it is interesting to note the use of reading and listening input, images and linguistic instruction. *Vivid* devotes the most pages to reading and this section appears before the students' exercises. Whilst reading, teachers are encouraged to draw the learners' attention to various grammatical areas.

Alternatively, *OTM* supplies the main reading activity (*Travel Guide*) at the end of each chapter. It does not practise any linguistic structures, but instead extends the theme of the chapter with advice and real-world information. Listening is central to *OTM*, because it uses this mode to introduce key information to the learners. This is in contrast to *Vivid*, where listening is peripheral to reading. Both books use colour photographs and cartoons. However, only *OTM* uses the images to directly convey the process of what is happening in the text. *Vivid* prefers to use images to show circumstantial information.

This subsection (4.4.1) compared the most easily identifiable contents (Level 1). The next subsection (4.4.2) compares what the users are expected to do with the textbooks (Level 2).

4.4.2. Comparative Level 2

The analysis for this level identified 15 activities for *OTM* (*Unit 8* and *Review Plus 2*) and 22 for *Vivid* (*Lesson 6* and *Review 3*). The data represent the frequencies of activities, but not the possible duration per activity. Graphs illustrate the comparisons.

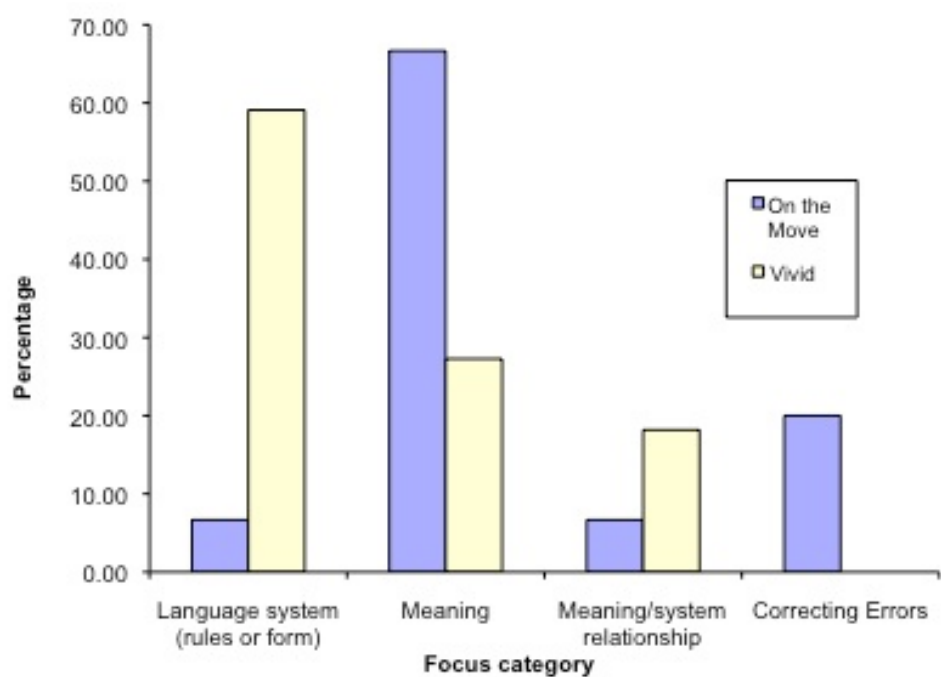


Figure 4.24 Comparative focuses

Figure 4.24 indicates the focuses of the materials. *OTM* concentrates predominantly on meaning. While *Vivid* does not neglect this area, it emphasises the language system.

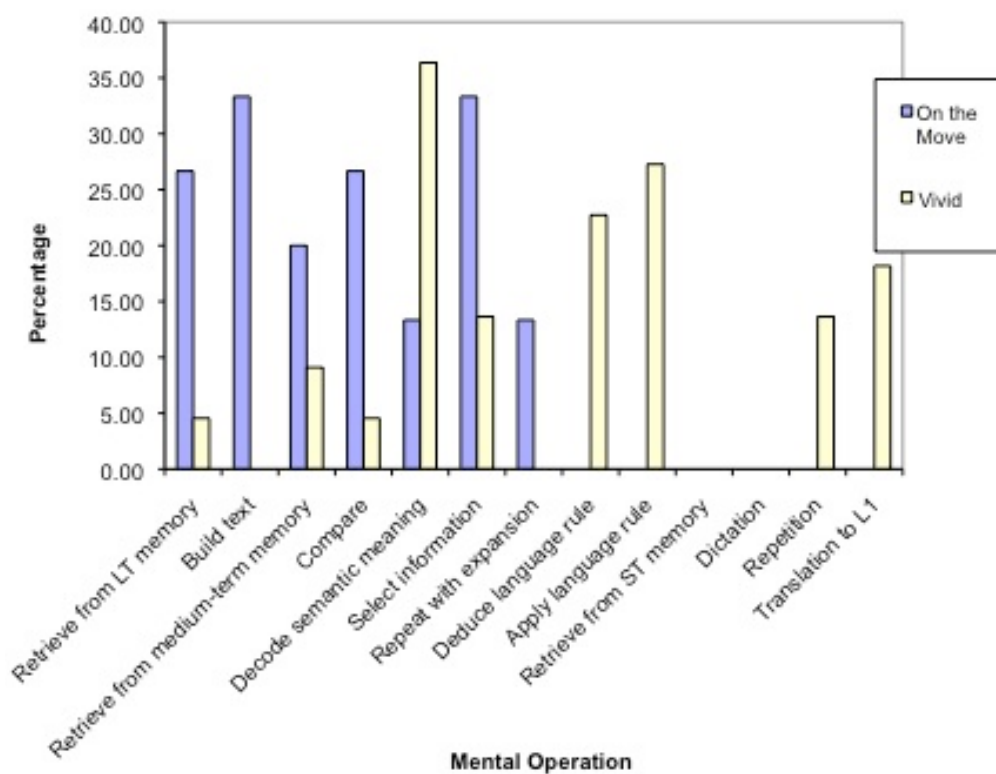


Figure 4.25 Comparison of Mental Operations

Regarding the mental operations, *Vivid* has nine types of activities and *OTM* has seven (Figure 4.25). *Vivid* focuses more on language rules, repetition and translation. In contrast, *OTM* concentrates on encouraging learners to build their own original texts using their long- and medium term memories, and developing their linguistic awareness through comparisons. Despite this meaning-focus in the output, *OTM* has a lower proportion of activities than *Vivid* that require decoding the semantic meaning of the input. As outlined in (4.2.1.3), the *Vivid* teacher's manual and CD suggest a dictation activity, but it is not included in the learner's textbook, and therefore considered an extraneous activity.

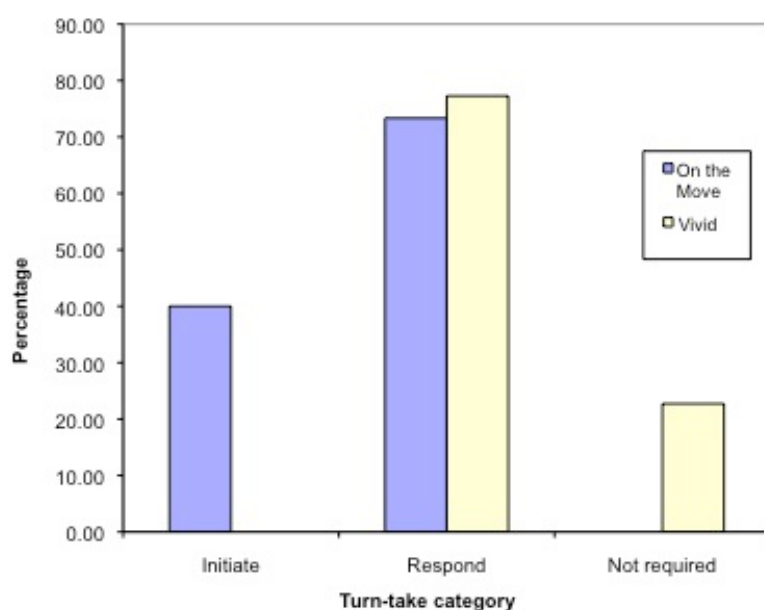


Figure 4.26 Comparison of turn taking

Both textbooks mainly required the students to respond to the teacher, their peers or the materials (Figure 4.26). *OTM* has a high proportion of activities that encourage learners to initiate discourse. *Vivid* contains activities that do not require any participation from the learners.

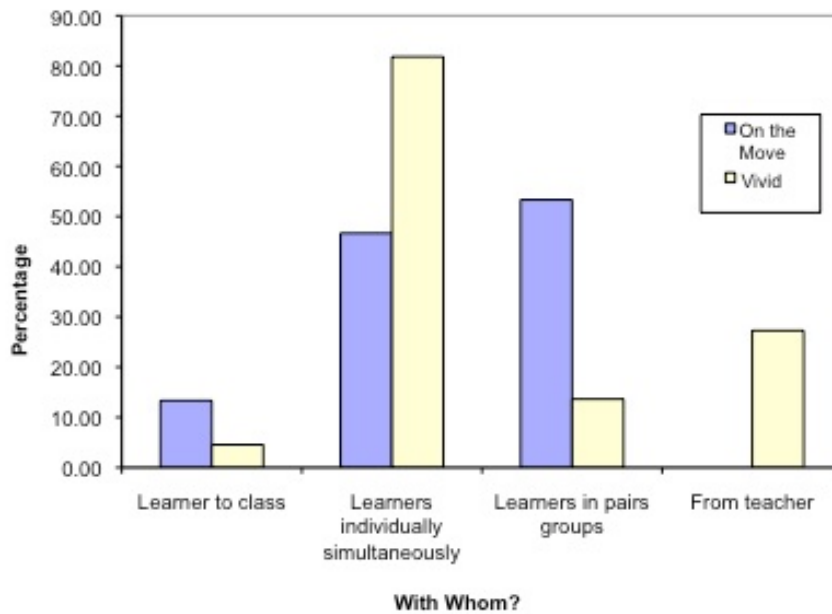


Figure 4.27 Comparison of "with whom?"

Figure 4.27 indicates “with whom” the students interact. *Vivid* encourages learners to work individually simultaneously. *OTM* also has many activities that require this type of individual work, but it has a higher proportion of exercises that require learners to work in pairs or groups.

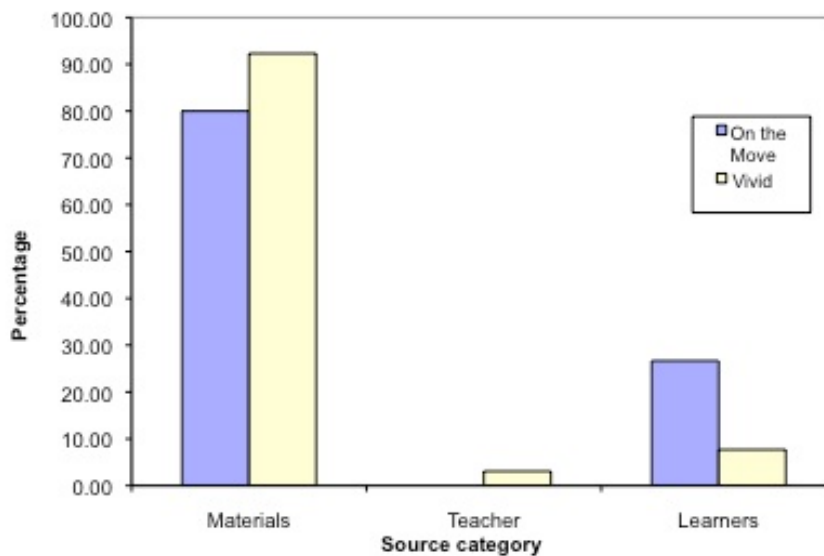


Figure 4.28 Comparison of information sources

The materials are the main source of information for both textbooks (Figure 4.28); however, *OTM* uses the students as the source more frequently than *Vivid*, and students can use it entirely without the teacher. Considering the teacher as the source of

information, these graph data are misleading for *Vivid*, because he or she is expected to supplement the learners' textbooks with information from the Manual.

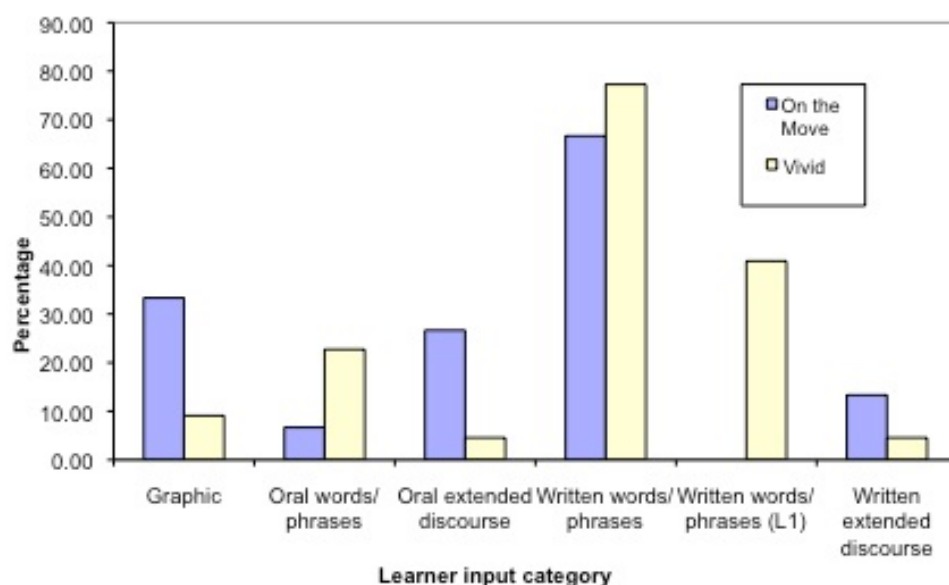


Figure 4.29 Comparison of learner inputs

The main input for both textbooks came in the form of written words and phrases (Figure 4.29). However, regarding *Vivid*, these data are misleading, because “written extended discourse” appears to be lower than *OTM*. In reality, although this reading exercise is counted once using the Littlejohn (1998) framework, it actually encompasses half the chapter. Regarding the use of the L1, *Vivid* uses Japanese words and phrases in the input, but *OTM* only uses this language in the optional resource sections: the word index and the phrase book. Aside from written words and phrases, both textbooks use oral input. *Vivid* tends to use proportionately more oral activities that are limited to only words and phrases; *OTM* focuses instead on extended oral discourse supported by images.

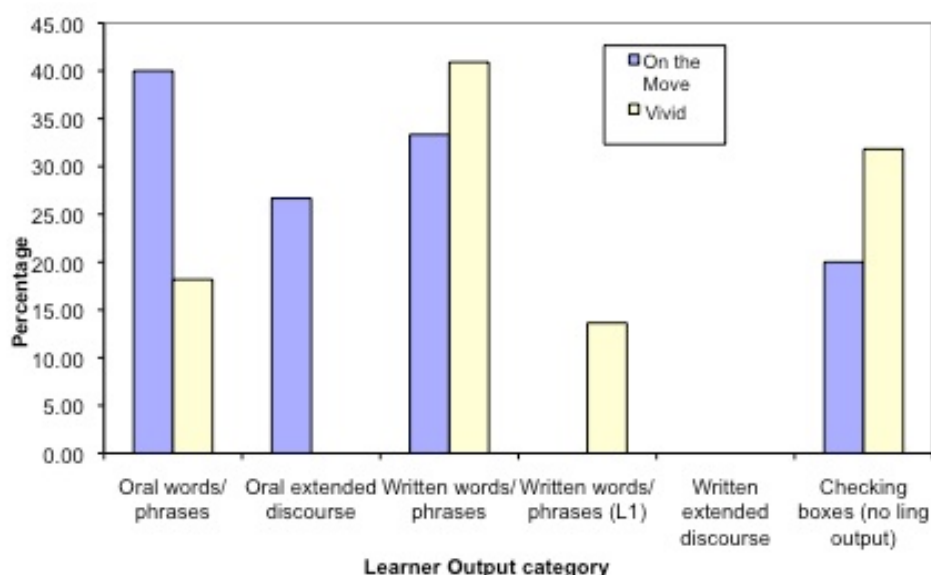


Figure 4.30 Comparison of learner outputs

Both textbooks have a significant percentage of tasks that require learners to produce written words and phrases, but neither requires any extended writing (Figure 4.30). However, *OTM* contains activities that require extended oral discourse. *Vivid* requires less speaking and arguably less English production in general, partly because it entails some activities that focus on L1 language production.

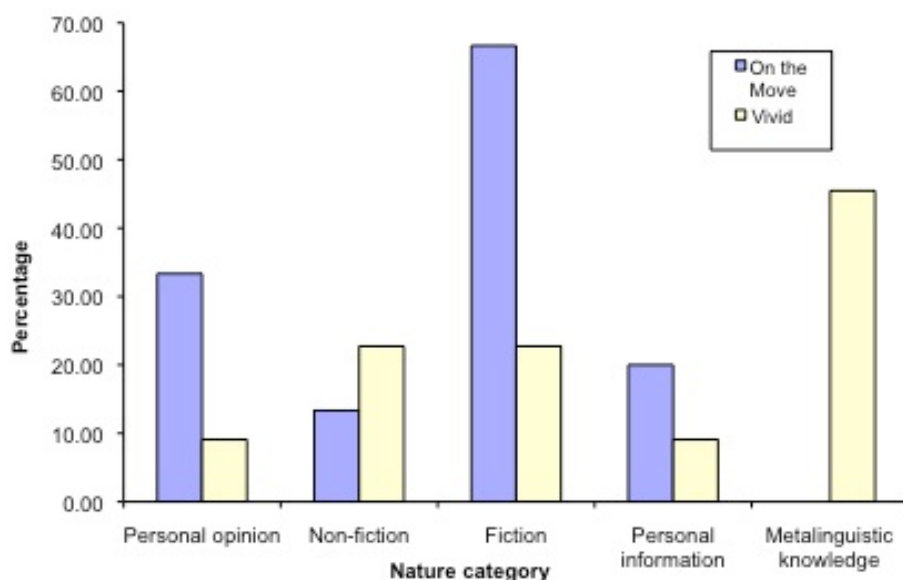


Figure 4.31 Comparison of nature of material

Although the nature of the content is mainly metalinguistic knowledge in *Vivid*, *OTM* does not describe language elements. *Vivid*'s content balances between information and fiction, but *OTM* follows fictional characters, which is reflected in these results. *OTM* has

a stronger emphasis on the student than *Vivid*, because it focuses on students' personal opinion and personal information.

This subsection (4.4.2) compared the users' requirements (Level 2). The next subsection compares the implications (Level 3).

4.4.3. Comparative Level 3

The following subsections in this level compare: the congruity between the stated and the underlying values (4.4.3.1); the principles of selection and sequencing (4.4.3.2); the teacher and learner roles (4.4.3.3); the use of knowledge (4.4.3.4); the development of study skills (4.4.3.5); and the social values (4.4.3.6).

4.4.3.1. Congruity of stated aims and underlying values

OTM tends to follow its claims. It does introduce a variety of overseas situations related to work, travel and living; it does focus on functional communication skills; and it is likely to develop new perspectives for the learners. However, *Vivid* does not systematically follow its stated aims. Two conflicting needs could have caused this situation. The textbook needs to claim that it is following the communicative guidelines of the government education policy, but it equally needs to match the (unstated) users' expectations that it will provide them with reading comprehension and grammar-translation exercises that will suitably prepare students for university entrance examinations. As a result, the book claims that it (1) introduces the four skills in an integrated manner, (2) contains topics that match students' interests and daily life and increase social awareness, and (3) facilitates free interaction. Whereas in reality, (1) reading is the only skill strongly practiced, (2) it presents the moral and scientific beliefs of the authors in a factual manner, and (3) most of the activities are highly structured.

4.4.3.2. Principles of selection and sequencing

Vivid follows a linear structural syllabus that incrementally increases the difficulty level of the grammar, vocabulary and content. Within the chapters, *Vivid* uses an extensive reading section containing the target vocabulary and grammar. Exercises and explicit grammatical instruction then develop the language from the reading section. *OTM* has no grammatical structure; therefore, users can select chapters and their sequence. For example, one alternative to studying the chapters in sequence would be to select one of the fictional characters and follow the thread of his or her story through the textbook.

4.4.3.3. Teacher and learner roles

Vivid supplies the teacher with a vast amount of information, which is missing from the students' books. This orientation is intentional, because it allows the teacher to present the information to the learners before they begin to practise the target structures. The students' book for *OTM* contains all the necessary information for self-study and understanding what types of answers are expected. The teacher's role for this latter textbook can be to act as a facilitator, and to supply extension activities.

4.4.3.4. The use of knowledge

For both textbooks, the knowledge projected to the learners is quite general, rather than specialised, but *Vivid* is more technical in terms of grammatical instruction. It tends to introduce knowledge as factual, but *OTM* attempts to interact with the users for their opinions and introduces more than one perspective to many reading activities.

4.4.3.5. Development of study skills

Vivid focuses on grammar-translation skills and language drills. It therefore tends to focus on the cognitive reproduction of instructed areas, rather than problem solving. *OTM* also contains activities that focus on cognitive reproduction. It does not focus explicitly on learning skills; however, it has many activities that encourage learners to work together to solve problems and communicate to find information.

4.4.3.6. Social values

Vivid transmits scientific and moralistic wisdom without room for discussion or reflection. *OTM* appears to encourage overseas experiences and seems to assume that the learners have some degree of overseas knowledge.

This subsection (4.4.3) compared the implications of the textbooks in relation to the congruity between the stated and the underlying values; the principles of selection and sequencing; the teacher and learner roles; the use of knowledge; the development of study skills; and the social values.

4.5. Summary

This chapter analysed two of the textbooks used at my college using the Littlejohn (1998) framework. The analysis revealed deep differences between the traditional Japanese high school textbook approved by the government (*Vivid*) and the new textbook published by Longman (*On the Move*). Table 4.8 summarises some of the key differences.

Table 4.8 Main differences between *Vivid* and *OTM*

	Vivid	On the Move
Target population:	Japanese high school	Lower-intermediate East-Asian adults
User balance:	Teacher-led	Learner-centred
Main input:	Reading	Listening
Illustrations:	Circumstantial	Central to understanding
Focus:	Grammar	Meaning
Main output:	Written words/phrases	Oral
Underlying values:	Teach moralistic/scientific themes	Encourage overseas experience

The differences imply that the teachers need to adapt their attitudes and pedagogy accordingly for each textbook. Chapters 6 and 7 describe the observed teaching practices of Akira and Chikara respectively that illustrate to what extent adaptation occurred in practice. First, however, the next chapter, (Chapter 5) describes the interview findings from four main perspectives: (1) pedagogical background, (2) textbook opinions, and (3) local- and (4) external factors perceived to influence their classroom practice.

5. Teachers' perspective

5.1. Introduction

Following the analysis of the textbooks in Chapter 4 and preceding the descriptions of the classroom practice in Chapters 6 and 7, this chapter explores the perspectives of the four participants (Akira, Bonda, Chikara and Daiki).

In order to contextualise this chapter, Section 5.2 outlines the background details for the college, grades, classes, textbooks and each participant. Moreover, Section 5.3 outlines the interview schedule.

As explained in Chapter 3, during the observation period, I recorded the interview data with a digital voice recorder and field note diary, and formed categories for each participant based on the process of constant comparison. I conducted the interviews with Akira, Bonda and Chikara in English, but used a mixture of English and Japanese with Daiki. Sections 5.4-5.7 describe the findings for each teacher from four main perspectives: (1) pedagogical background, (2) textbook opinions, (3) local factors, and (4) external factors. These four perspectives allow an understanding of the issues that influenced the participants' attitudes about textbook use. Finally, Section 5.8 summarises and compares the attitudes of the four teachers. This chapter's findings help to (1) develop a comparison between the participants' attitudes and the textbooks' goals analysed in Chapter 4, and (2) explain the classroom practices described in Chapters 6 and 7.

Chapter 3 explained that, although I observed, interviewed and analysed all four participants, this chapter focuses mainly on the findings from Akira and Chikara. A decision was made to focus on these two participants for various reasons. First, in the case of Bonda, observations revealed that he did not use the textbooks. He replaced them for all observed lessons with worksheets he had prepared himself. Therefore, for this participant, it was not possible to follow up on what might have been his classroom practices in relation to textbook use. Second, as far as Daiki was concerned, it emerged that the data collected would not be sufficiently reliable to be able to analyse and show particular patterns. I have already noted that he was the only participant to be interviewed in both Japanese and English. During interviews, he frequently gave conflicting opinions, so that his actual views were difficult to identify. It may have been that the frequent transfers between the two languages caused contradictions in meaning or that meanings became unclear. Being observed also seemed to have a negative effect

on his classroom behaviour. He frequently changed his classroom approaches; both from lesson to lesson and within lessons, which made it difficult to discern specific patterns in his approach. It may have been that he became so distracted by the presence of an observer in the classroom that he was unable to teach using his usual teaching practices. Anxiety or nervousness about being observed may have overridden his concentration on teaching.

For these reasons, in-depth analyses of the classroom practices of Bonda and Daiki have not been included. However, data from the interviews with both participants is shown in order to provide a more rounded portrayal of the views of the four participants. As with any qualitative studies where the number of cases is limited, the findings show the trends and patterns within and across the four cases and cannot be generalised.

5.2. Background

This chapter describes the attitudes of four teachers from a Japanese engineering college (*Kosen*) who taught the first and second grades (US high school equivalent Grades 10 and 11). The literature review in Chapter 2 explained that Japanese teachers of English (JTE) in regular high schools often ignored MEXT's communicative goals in favour of teaching linguistic items, which could prepare their students for university entrance tests (*jyukken*). However, English teachers in *Kosen* can avoid this test-preparation due to the students' post-graduation routes. Chapter 1 described that *Kosen* students can study in-house at the tertiary level for two years and then transfer into the third year of a university course without an English *jukken*. As a result, in 2007, the *Kosen* in this study partially implemented two communicative changes for the compulsory English credits in the second to fourth grades: (1) new textbooks and (2) the TOEIC Bridge test. The first graders continued with the traditional textbooks and tests, while the fifth graders, who had no compulsory English education, continued to take an optional conversation class. These changes converged with the stated communicative goals of the college management, the accreditation board (JABEE) and the government education ministry (MEXT).

As described in Chapter 3, the teacher-participants taught both the first and second grades. This allowed a comparison between their usage of the traditional first grade textbook (*Vivid*) and one of the new textbooks used in the second grade (*On the Go* (*OTG*)). The teachers also had optional textbooks called *Vivid Workbook* and *Learners*. *Vivid Workbook* contained supplemental activities to support *Vivid*. *Learners* was

available for both grades. Teachers could apply this latter textbook if they wanted to bridge the perceived gap in grammatical instruction caused by the implementation of *OTG*.

The four participants were all male, aged between 41 and 55. Each practitioner taught the same proficiency level for both grades. Regarding the full-time teaching staff, Chikara, the chief of the English department, taught the highest proficiency students and Bonda taught the lowest. The part-time instructors, Akira and Daiki, both taught the two lower-middle proficiency classes.

5.3. Interview schedule

As described in Chapter 3, the interviews took place during the classroom observation period from 12 May to 30 June 2008. Each teacher was observed for four 45-minute periods for each grade. Appendix F displays the complete observation and interview schedule, but the interview dates, times and durations appear in Table 5.1. In this chapter, each interview is labelled using the teacher's initial followed by the interview number; for example, D3 refers to Daiki's third interview.

Table 5.1 Interview schedule

Interview	Date (in 2008)	Time	Duration (minutes)
A1	12 May	14:09	21
B1	14 May	09:10	20
B2	14 May	09:25	15
A2	16 May	14:39	44
B3	19 May	15:03	10
B4	20 May	10:45	10
B5	20 May	11:15	29
A3	21 May	14:35	36
D1	26 May	11:46	12
B6	27 May	10:39	6
D2	27 May	11:06	20
B7	27 May	16:29	11
D3	11 June	14:33	36
D4	12 June	11:58	15
D5	13 June	13:22	11
D6	16 June	12:01	22
D7	17 June	11:08	23
C1	17 June	17:04	31
C2	19 June	14:32	34
C3	24 June	11:18	27
C4	24 June	16:51	9
C5	26 June	14:17	16
C6	27 June	10:11	21
D8	27 June	13:32	15
C7	30 June	14:29	33

I interviewed the teachers after classroom observations, usually on the same day; therefore, the interview schedule followed a similar sequence to the observation schedule: (1) Akira, (2) Bonda, (3) Daiki and (4) Chikara. However, as illustrated in Table 5.1, the interviews overlapped, which allowed some on-going comparison between the participants.

5.4. Akira

As explained in Chapter 3 and Section 5.1, the findings are described from four main perspectives: (1) pedagogical background, (2) textbook opinions, (3) local factors and (4) external factors. Firstly, Akira's pedagogical background formed under three subcategories: (1) attitudes formed from experience, (2) the way of the pastor (3) focus

on structure. Secondly, regarding his opinion of the textbooks, he raised two problems: (1) lack of relevance and (2) beyond students' ability. Thirdly, he discussed three local factors that caused problems for him in the classroom: (1) student problems, (2) laissez faire management, and (3) lenient internal assessment. Finally, in terms of external governing bodies, he was unaware of any influence from them and tended to ignore their proclamations. Table 5.1 lists thematic categories and subcategories for Akira.

Table 5.2 Akira's categories

Category	Subcategory	Data sample
Pedagogical background	Attitudes formed from experience	"I've lived in Britain so long I've got some grasp of it"
	The way of the pastor	"the pastor's job is preaching ... and preaching is communicating"
	Focus on structure	"the grammar side of it and then, break it down to the actual sentences"
Textbook opinions	Lack of relevance	"I didn't do that, it's because probably it's not relevant"
	Beyond students' ability	"it is way beyond their ability"
Local factors	Student problems	"they do the English just to pass, not so much to study"
	Laissez-faire management	"You are thrown into the deep end"
	Easy to pass	"as long as they submit it they're given a point"
External factors	JABEE & MEXT	"I'm not in that set up so I tend to ignore"

The sections below (5.4.1-5.4.4) describe each of these four categories and their subcategories from Akira's perspective.

5.4.1. Pedagogical background

This section covers the core values that underlay Akira's teaching approach. These beliefs divide into three subcategories: (1) attitudes formed from experience, (2) the way of the pastor, and (3) focus on structure, which subsections 5.4.1.1 - 5.4.1.3 describe below.

5.4.1.1. Attitudes formed from experience

Akira formed his attitudes based on his life and classroom experience rather than from a teacher-training course or management guidance.

Akira: Kosen set up is that you can teach without being trained to be a teacher. I didn't have any teacher-training course, I didn't have you know so ... except I got a masters degree

(Interview A3: 21 May 2008)

Akira arrived at the *Kosen* via a different route to the traditional approach followed by his colleagues Bonda, Chikara and Daiki. Initially, he studied for a law degree in Japan and then went to Scotland to study theology at both bachelor's and master's degree levels. He married a Scottish woman and lived in the UK for fourteen years. After they returned to Japan, he worked primarily as a pastor, but also taught small private English classes in a cram school. His cultural and linguistic experience gave him the confidence to pass on his knowledge. He could "suit the students' ability" without following the teaching manual.

Akira: I've lived in Britain so long I've got some grasp of it, I tend to use my own [approaches], but as long as you know what you need to teach in that lesson it's up to me ... how to use the information in my own way ... to apply the principles to suit the students' ability

(Interview A1: 12 May 2008)

However, Akira was aware that, although he had good linguistic and cultural knowledge, he had only taught in the *Kosen*-style setting for one year. He often spoke about how he had learnt and adapted during the year, usually without any guidance from the management (see 5.4.3.2). He explained how he had become more organised, which enabled him to try different materials such as new word tests and *Vivid Workbook*.

Akira: I know what material to cover this year so, and I got more organised, I bring in workbook, just to help them understand, I don't know the effect of it yet

(Interview A1: 12 May 2008)

Akira admitted that he was still developing his classroom changes, because he did not "know the effect of it yet".

Akira had received no training in how to deal with classes of around 35 teenagers who had low levels of interest in studying English (see 5.4.3.1). The next section (5.4.1.2) shows that he knew that his style of communication based on his pastor's background was less effective in the *Kosen* than his previous contexts.

5.4.1.2. *The way of the pastor*

Akira drew a parallel between his main career as a pastor and his part-time teaching at the college in terms of (1) communication and (2) respect for human life. He explained that, for both jobs, he wanted to communicate his message in a way that the audience could understand.

Akira:	the pastor's job is preaching ... and preaching is communicating, communicating that is to the people in a way that is understandable so you're always concerned about being understood, that kind of attitude carries through to the classwork
(Interview A3: 21 May 2008)	

Akira then explained the difference in the *Kosen*. Members of his church congregation usually attend voluntarily to hear his message, which means they try harder to understand than the students whose classroom presence is compulsory.

Akira:	(the congregation) are following what you are teaching, the difference is that, always a difference, you know you listen to something you want to listen and you don't listen to the things you don't want to listen, so the students' case ((laughs)) they don't want to listen to whatever teacher's teaching you, so it's more difficult, harder to teach the students, when there is no motivation behind it, they do it out of duty rather than desire you see
(Interview A3: 21 May 2008)	

Akira's theological and biblical background also caused him to worry about the conflict between his desire to help all human beings and a classroom problem that students tended to fall asleep.

Akira:	You say that each child's life is important but how do you deal with this situation? Sleeping all the time in class
(Interview A3: 21 May 2008)	

He often commented on the problems that he faced with the students, which Section 5.4.3.1 will explain in more detail.

The previous two subsections showed how Akira formed his attitudes based on experience. The next subsection (5.4.1.3) describes his core pedagogical belief that he needed to focus on teaching salient language structures to help students understand the text.

5.4.1.3. Focus on structure

Both the previous subsections (5.4.1.1 & 5.4.1.2) showed Akira's belief in making his messages understandable to his audience. In addition, he felt that a focus on structure could help to achieve this aim. Akira felt that it is important to understand the structure of the language before attempting other activities or explanations.

Akira:	I suppose you just familiarise students with English ... grammar, and if they can know, I think it's important, the structure, the grammatical side of it, you know to explain to them. I think they have a better understanding of English, how it's set out, the grammar side of it and then, break it down to the actual sentences
	(Interview A1: 12 May 2008)

Akira therefore felt that it was important to introduce common patterns before he began the detailed translation of individual sentences. He applied this approach by changing his sequence of coverage of *Vivid*. He taught the grammatical explanations from the end of each section before he taught the passages from the preceding pages. Akira felt that changing the sequence helped students to understand his translations of the main text.

Akira:	one chapter has got three parts, and each part has a grammatical emphasis, so I explain to them at the beginning of each part, like grammar that they are to learn, in that part, so I explain to them, in the book it is at the end of the chapter or the part, but I found that if you explain what they are studying in the part, it makes it easier, when you're coming to translate the English into Japanese, because you've already done it, how to translate it
	(Interview A1: 12 May 2008)

Alternatively, Akira felt that students could not get a solid grounding for understanding English from doing only communicative activities. They needed to learn grammar and vocabulary to achieve that foundation.

Akira:	But you see conversation is OK but ... when you have no solid ground for understanding English
Interviewer:	Grand? ((I misheard "ground"))
Akira:	Grammar or vocabulary
	(Interview A3: 21 May 2008)

Although Akira did not approve of *OTG*'s communicative activities, he said that if the students learnt the textbook's basic phrase structures, they could improve their comprehension of its listening exercises and their performance in tests.

Akira:	it makes the conversation easier to listen to if you have these skeleton structures, you know, the important phrases, sentences, it might <u>it might</u> help their understanding a little when they come to the exam and this is a part they need to remember and they don't need to remember the rest (Interview A3: 21 May 2008)
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Akira emphasised that learning key phrases "might" help student comprehension in tests, which indicated some doubt about their ability, but he also explained that if they could memorise these areas for his tests, then they could ignore the bulk of the content.

Akira also believed in giving structure to open-ended activities to drill the key language rather than practice communicating. As explained above, he preferred to remove complex language in favour of simple structures that he could test.

Akira:	I'm trying to bring the third page into the exam paper, so that they study a little more. So I had that in mind but too long sentences, but altogether long, so cut short to the important parts of the lesson, location and opening hours, and how to ask about many things, the aim of the book (Interview A3: 21 May 2008)
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Therefore, although *OTG* encourages learners to use the language as a means for understanding and conveying information, Akira preferred to find and recycle linguistic items that he believed converged with each unit's functional goals.

This section covered Akira's pedagogical background. The next section (5.4.2) describes his opinions regarding the textbooks.

5.4.2. Textbook opinions

Akira felt that the textbooks, particularly *OTG*, were unsuitable in two areas: (1) lack of relevance and (2) beyond students' ability.

5.4.2.1. Lack of relevance

Akira discussed the lack of relevance of the textbooks in relation to (1) tests and (2) the students' daily lives or interests.

Akira felt that neither textbook suited the *Kosen* tests. He explained that *Vivid* contains grammar for university entrance exams. However, most *Kosen* students do not

take those tests (see Chapter 1) and the internal *Kosen* assessment is easier (see 5.4.3.3); therefore, entrance test grammar contained no relevance for his students.

Akira:	changing the sentence to this SVO from SVO type. I'm not really sure if it's any ... if you're doing the sort of exam, entrance exam kind of thing, it's helpful, but er those students here, they've no need to do that at all really (Interview A2: 16 May 2008)
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In the case of *OTG*, Akira explained that the conversation aim of the textbook was not tested at the *Kosen*.

Akira:	the exam paper has hardly anything to do with the aim of the course, it is they're supposed to be able to speak or conversation, converse with each other (Interview A2: 16 May 2008)
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Regarding the relevance of the content, Akira preferred *Vivid* to *OTG*.

Akira:	Erm, I think that <i>Vivid</i> is quite good you know dealing with subjects like you know Toda's translation, how it took her 20 years to reach the stage that she reached as a translator and that kind of thing is expressed in English, you know, talking more about life, Matsui's baseball enthusiasm, in America you have to do this going into charity you know I think that kind of thing is quite good
Interviewer:	Students seem to enjoy that as well you feel?
Akira:	Because of my background as a pastor kind of thing dealing with life is more important I think (Interview A3: 21 May 2008)

Although Akira did not answer whether the students enjoyed the content, he found that the topics "dealing with life" resonated with his beliefs as a pastor. Alternatively, he felt that the overseas themes in *OTG* were incongruous with the students' daily lives and interests. He gave three reasons: (1) their lack of interest in travelling, (2) their lack of holidays and (3) the unfamiliar locations.

Akira blamed his (A-class) students' lack of interest in travelling on their lack of a "desire to move on in life", but believed that the higher proficiency learners from S-class and Chikara's C-class might have had higher goals.

Akira: this (*On the Go*) is to do with travelling quite a lot, and er ... quite a lot of students, probably S or C-class (the higher proficiency classes) may have desire to move on in life, but those who are B-class or D or A (lower proficiency classes) all that they are wanting just want a job, enjoy life and type of thing

(Interview A3: 21 May 2008)

Akira also explained that his students did not have holidays. He did not elaborate, but his class contained many sports club students who needed to train when there were no classes.

Akira: I mean you ask them you know ... where they are going on holiday do you have any holidays, they say no, no holidays

(Interview A3: 21 May 2008)

Akira found it difficult to help the students to relate to the situations in *OTG*. In particular, he said that they could not understand the university settings from the *Warm Up* activity (Figure 5.1).

a health center **b sports center** **c student lounge**

d library **e computer center** **f student cafe**

Warm Up

Look at the pictures.

A. Which campus facilities would you use for the activities below? Write the letters on the lines.

use a computer	get a sandwich	work out
see a doctor	mix and talk with friends	study

B. Which facilities do you have at your school or workplace?

Find Out

Ask your partner.

- Which facilities at your school or workplace do you use the most?
- Which facilities at your school or workplace do you never use?
- What facilities would you like to have at your school or workplace?

Figure 5.1 *Warm Up* and *Find Out* (*OTG*, p. 12)

He explained that the *OTG*'s settings are different to Japan; therefore, the students struggled to relate.

Akira: Errr, you just, explaining them, what this picture is about and where is this, and you say this is called health centre, but it's just explaining them English word for the Japanese they might have in your, in their head, they say this is *hokenshitsu* (nurse's room) or something. You think in the mind of them, this is called health centre in English and then, this is sports centre you see and then student lounge, it's a wee bit different from Japanese set up

(Interview A2: 16 May 2008)

Moreover, the activities in *Find Out* require students to answer questions about their own college. Akira explained that he did not attempt this section, because the *Kosen* had different facilities.

Interviewer: the *Find Out* section, do you do that with them, the *Find Out* one the ask your partner?

Akira: Er no I didn't do that, it's because probably it's not relevant they cannot relate to this, because, well health centre they have but there's no sports centre, no student lounge, café, computer centre it's not in *Kosen*. So not much point in doing that because they don't, you know they're asking the students where they go, or what they use, when there is no such thing then they, they can't answer that question

(Interview A2: 16 May 2008)

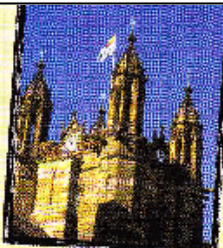
Akira therefore criticised the usage of different contexts in *OTG*, because he felt that students struggled to understand. His perspective differed from one of the aims of the textbook. *OTG* tries to encourage the users to learn about new cultures and compare with their home contexts (see Chapter 4). Despite the apparent differences in the *Kosen*, the design of the textbook's *Find Out* questions could have allowed the students to discuss how frequently they use facilities in their own context and facilities that they would like to have. Therefore, Akira could have applied the *Find Out* exercise without needing to consider the relevance of the examples in the photographs. Alternatively, he might have considered that type of unstructured exercise to be beyond the students' ability to complete in English. The gap between the students' proficiency and the level of the textbooks is discussed in the next subsection (5.4.2.2).

5.4.2.2. Beyond students' ability

Section 5.4.2.1 described the perceived relevance of the textbooks for Akira's students. This section covers how he considered the gap between students' ability and the complexity of the textbooks.

Akira described in 5.4.1.3 that he could teach the salient linguistic structures from *Vivid* before he translated the content, which helped learners to understand. However, he felt that many sections of *OTG* were "beyond their ability". In particular, he felt that they struggled with the *Travel Guide* (Figure 5.2).


Travel Guide



Every year, thousands of students go abroad to study. What are the most popular destinations?

Read the passage below and answer these questions.

1. How many international students study in Australia?
2. What country is the most popular for international students?
3. What are two reasons people study abroad?



Studying Abroad

Australia is a popular destination for international students. Did you know that more than 180,000 international students from about 80 countries go to study in Australia each year? There are, of course, lots of places to study. One of the most popular is the University of Sydney. Every year, there are more than 3,500 international students from over 70 countries studying there.

But Australia is not the top destination in the world. The U.S. has the most international students - over 500,000. What is the most popular place to study in the U.S.? New York University is top, second is the University of Southern California. After the U.S., the UK has the most international students. There are more than 250,000 every year, coming from over 100 countries.

What do students study abroad? Business, management, computing and, of course, English, are all popular courses, but getting a diploma is only part of the reason. It's also a great way to learn about a new country, to meet people from all over the world and to improve your English!

Have you thought about studying abroad?

Class Survey

Ask your classmates.

A. Before you start, answer the questions below. Write your answers on the lines.

B. Ask two classmates the same questions and write his or her answers on the lines.

	You	Student 1	Student 2
Name			
Have you ever been abroad? (Where?)	<input type="checkbox"/> Yes () <input type="checkbox"/> No	<input type="checkbox"/> Yes () <input type="checkbox"/> No	<input type="checkbox"/> Yes () <input type="checkbox"/> No
Would you like to study abroad?	Yes/No	Yes/No	Yes/No
Where would you like to go?			
How long would you like to stay?			

C. Tell the class what you learned.

Chitaki has never been abroad. She'd like to study English in Sydney for one month.

Figure 5.2 *Travel Guide* (OTG, p. 15)

Akira: but I don't know how much is going through to the students, in a way it is way beyond their ability, the *Travel Guide* is. You know to translate ... so it's really I don't know how good it is
(Interview A2: 16 May 2008)

Akira also said that *Travel Guide* took him a long time to explain, because he needed two hours out of his weekly schedule of five hours. He explained that the difficulty arose due to the nature of the content. He felt that the travel advice is good information to have if “you are good at English”. In the case of the *Kosen* students, he said, “you just don't know”, which indicated that he considered their English proficiency to be too low to travel and apply what they had learnt.

Akira: last year I did this, five hours, and you need two hours to do the *Travel Guide* ... but if you are good at English then this is no problem, this is good information to have, but for the *Kosen* boys ... er you just don't know
(Interview A2: 16 May 2008)

Therefore, he felt that their low proficiency could be another factor that made the textbook irrelevant (see 5.4.2.1 for more details about his belief in the irrelevance of the textbooks).

In addition to the difficult language and irrelevant content, Akira thought that the native English speakers spoke too quickly on the CD. When he arrived at the college the previous year, he taught from the second textbook in the series (*On the Move*) to the third graders. He explained his shock when he first heard the CD.

Akira: I had a problem er in my first year doing the third year, er *On the Move* and I was quite surprised about the speed of the CDs really, the conversations that are recorded in it and then *Travel Guide* especially is just native speaker talking at native speaker's speed. And I just wondered, how on Earth the student can follow. You know the English, never mind understanding it
(Interview A2: 16 May 2008)

Akira felt that his students could not recognise the words due to the speed and accent, which added to their incomprehension of the content. Therefore, he believed that without the listening foundation, the students would not be able to engage in the textbook's conversations.

Akira:	I suppose they're not so familiar with English, they don't never mind about talking, they cannot even listen <u>listen</u> to a conversation (Interview A3: 21 May 2008)
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In response to this listening problem, Akira elected to use his own voice instead of the CD. By using this approach, he felt that the students became more responsive and understood more easily. However, he did not explain if he helped them further by pausing or stressing key areas of the text.

Akira:	I tend not to use the CD, I use my own voice. I discovered that they pay more attention if I'm speaking using my voice ... rather than using the CD ... I found the first class students more responsive ... probably because they hear better ... my natural voice rather than the CD voice ... probably they're not familiar with the CD voice (Interview A1: 12 May 2008)
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Therefore, although the textbook tried to encourage the users to grow accustomed to a variety of English accents from North America, Australia, Singapore, Ireland and the UK, and speakers of English as a foreign language from Thailand, Japan, South Korea and Taiwan, Akira preferred to use his own voice to facilitate comprehension.

This section (5.4.2) has described problems that Akira perceived from the textbooks in terms of relevance (5.4.2.1) and the ability of the students (5.4.2.2). The next section (5.4.3), discusses the local factors that influenced his classroom approach.

5.4.3. Local factors

Local factors influence the classroom from inside the college. Based on the interviews, three factors had a strong perceived negative influence on Akira's classes: (1) student problems, (2) laissez-faire management and (3) lenient internal assessment. The following subsections describe these three local influences.

5.4.3.1. Student problems

Previous sections described many of the problems that Akira perceived in relation to the students. 5.4.1.2 showed his concern that his students had to take his classes with no desire to learn; therefore, many did not attempt to understand and fell asleep. 5.4.2.1 and 5.4.2.2 described how he felt that the textbooks lacked relevance for them and contained sections "beyond their ability". 5.4.1.3 explained that he cut the content to salient language structures to increase the probability for them to pass his tests.

However, this section will explain that problems in students' proficiency and motivation went beyond the textbooks. In particular, Akira faced a "battle" with some disruptive individuals.

Regarding the students' proficiency, Akira described them as "ordinary" in the college, but clarified that the *Kosen* average was probably lower than other schools.

Akira:	it's just ordinary ... but it depends how you categorise the ordinary class as ... in this school set up you know ... compared with the other sorts of high standard places
(Interview A1: 12 May 2008)	

Akira added that they "lack confidence" in English, which made them reluctant to answer his questions.

Akira:	I tend to point to each student because in a way hardly anyone volunteers. They're not fully confident with English generally, mildly speaking. They lack confidence
(Interview A1: 12 May 2008)	

Regarding motivation, Akira said that students in his second and third grade classes were "not interested" in learning English.

Akira:	well second and third year students are not interested in listening or learning English
(Interview A3: 21 May 2008)	

Akira illustrated that one reason for the low motivation was the lack of pressure from tests, because they did not need to take university entrance exams (see Chapter 1) and the *Kosen* assessment was adapted to help them to pass (see 5.4.3.3).

Akira:	So the English education ... in this set-up ... because this school in a way is free from exams ... and so that itself sort of decreases the interest
(Interview A1: 12 May 2008)	

Due to the students' lack of interest, Akira felt that they did a minimal amount to "get through the course" rather than attempt to learn the language.

Akira: they do the English just to pass, not so much to study
 Interviewer: The *kyouitsu* (internal standard proficiency) test you mean?
 Akira: Just to get through the course you know

(Interview A1: 12 May 2008)

In the earlier sections and the description above, Akira described the passive resistance that he faced from the students and the probable causes of their inaction. In addition to these problems, he also faced a direct challenge to his authority from students with behavioural difficulties. He discussed this problem from three areas: (1) students not attempting his activities, (2) a “battle” that favours the rude individuals and (3) the students’ “certain ability” to “cope” with his tests that emboldened them.

Firstly, Akira often explained that his students did not attempt his activities. One example was a simple blank-filling exercise from *Conversation* (Figure 5.3).

Conversation Hiro is in the International Student Office on campus.

A. Before you listen, write the correct expressions from the Phrase File on the lines.

Where can I ... There's one ...	Could you tell me ... is there ...	There are ... What do you ...
------------------------------------	---------------------------------------	----------------------------------

Hiro: Hi. I'm a new student and I have a few questions about the campus facilities.

Advisor: Sure. _____ want to know?

Hiro: Well, _____ make an international phone call (1)?

Advisor: _____ telephones (2) in the Student Lounge.

Hiro: And where's that?

Advisor: It's in the Wentworth Building. On the second (3) floor.

Hiro: Great. And _____ a computer center (4) I can use?

Advisor: Yeah. _____ near the library.

Hiro: _____ the hours?

Advisor: Sure. It's open every day from 9 to 5 (5).

Hiro: Great. Thanks a lot for your help.

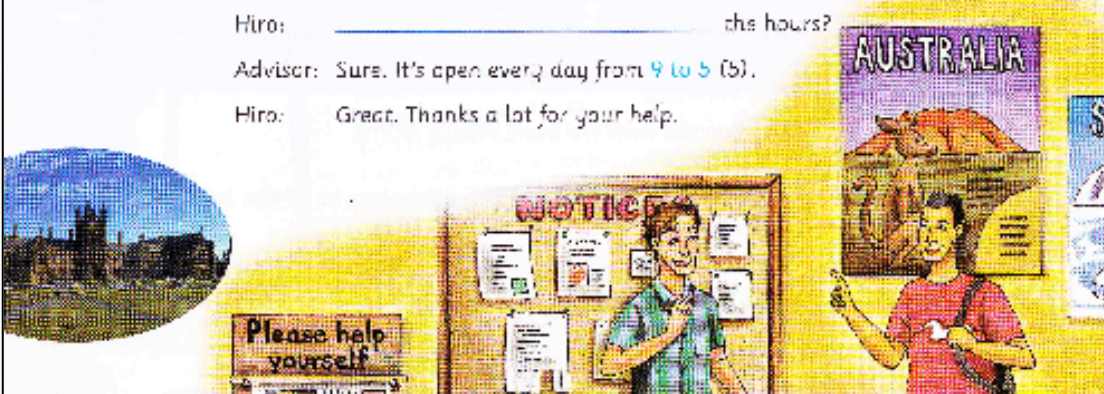


Figure 5.3 *Conversation* (OTG, p. 13)

Akira gave the answers to the students in detail to facilitate the gap-filling and understanding.

Akira:	at first you explain the 6 phrases in the blue box, and you tell them when these words are used, so without hint I play the CD, and want to ask them to fill in the blank parts with the appropriate words, and I just read them with the words in it, after CD, so by that time they they were filling the blanks, supposed to be, and then I explain the meaning of the sentences.
Interviewer:	OK, so you do the meanings of the blue box words first, then play the CD, then you read it yourself, and then like a translation of the [whole text
Akira:	[whole conversation yeah
(Interview A2: 16 May 2008)	

Akira therefore used a four-step approach: (1) translating the missing phrases, (2) playing the CD, (3) reading the text himself and (4) translating the whole text. However, he explained that although the students were “supposed to be” filling the blanks, many skipped the activity.

Akira:	I would say 20% or maybe 25 or 30% of students haven’t actually filled this space
(Interview A2: 16 May 2008)	

A high difficulty level did not cause the lack of participation, because the gap filling in *Conversation* was a simple activity and Akira had removed any potential complexity by giving the answers in English and Japanese. Students might have questioned the point of the exercise, but many of them also failed to participate in activities that could directly help them in tests. Akira gave them some practice questions from the TOEIC Bridge test, but many individuals did not attempt to answer any questions.

Akira:	There were 15 questions, hardly anybody got it right.
Interviewer:	Was that the listening section or the reading?
Akira:	The reading section, and one boy had eight or nine, the other boys had four, quite concerned they only had four, but er others ne’er bothered to take the test at all, they just playing around writing letters
(Interview A3: 21 May 2008)	

Akira’s second main problem area with his students was the perceived “battle” that took place with some of his rudest students.

Akira:	It's really bad. So before you start teaching there's a battle going on, you know, how mentally making them turn around to listen to you to the class, but er you know some kids are not interested in listening at all (Interview A3: 21 May 2008)
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Although Akira believed that students in the higher proficiency classes probably contained motivated students (see 5.4.2.1, p. 159), he suggested that the discipline problems were widespread in other *Kosen* subjects. He described his results from a seminar that he had held with 25 members of staff about the importance of human beings from a biblical perspective.

Akira:	the problem hasn't been solved like you know how to get along with these kids that are sleeping, that has been a long time problem. Obviously last year talking to the staff it came up, these are the problems that have been ongoing for a long time (Interview A3: 21 May 2008)
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Akira felt that this type of battle is difficult for Japanese teachers, whose school cultures do not provide any support for disciplining disruptive individuals. Based on conversations with his Scottish wife, he explained that British teachers have procedures for dealing with misbehaviour.

Akira:	In Britain, my wife said there's a certain procedure to go through and you know my wife says they are put out of the room and then students are sent to the headmaster or whatever and then they are expelled from the school type of thing. Ah in Japan it is very much the teacher's ability to calm them down they have to, teachers I think, and so you tend to, you know, you tend to xxx that those students not make them sort of disturb the class but don't really discipline them much (Interview A2: 16 May 2008)
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Akira explained that he had to try to deal with the students' indiscipline without expelling them from the classroom; otherwise, he could be considered a "bad teacher".

Akira:	It's almost the teachers' ability not to be able to handle these kids you see, if you canna handle them, you're a bad teacher type of thing (Interview A2: 16 May 2008)
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Akira elaborated that the students are "testing your patience"; therefore, Japanese teachers need to remain stoic.

Akira: it's well as far as I'm concerned shouting at them or putting them out ...er ... is is not the answer, because well it's probably the students want you to get angry ... you know they just try to see how much you, they can cope with them being rude to you, in a way the students testing your patience kind of thing ... and er ... so I haven't put them out of the room yet.

(Interview A2: 16 May 2008)

Akira therefore felt very frustrated, because if he could not discipline rude individuals, he needed to find ways of motivating students who disliked English with a textbook that he believed lacked relevance for them.

Akira: you're teaching English but at the same time you've got discipline ... and you're really dealing with the students motivation ... ah ... so ... putting them out is not really solving the problem ... but whether they, I can make them interested in English or not ((both laughing)) is another matter too you know and understanding the class is no use either

(Interview A2: 16 May 2008)

Akira's comment "understanding the class is no use" links to his third problem area. Although he focused on helping them to understand and often simplified the content to achieve this aim (see 5.4.1.3), some rude female students had a "certain ability" to "cope" without making any effort and without "really understanding".

Akira: Well you see some students do that kind of thing ignore you, because they know it all type of attitude ... eh you know the previous exam papers probably some clever students can answer the questions without listening to the class, so that's why those girls, one or two girls without having any xxx they manage to answer the questions in the actual exam, so they stay in that A-class or whatever, that's my class and the second year is A-class, you know it's not the bottom, it's the middle. They can cope with the pace. They're not really understanding what you're teaching them but they have certain ability, they can cope with the exams.

(Interview A2: 16 May 2008)

Therefore, Akira's simplified approach to the content and slow methodological pace empowered some individuals to ignore him, because they could still pass his tests.

In addition to the problems that Akira faced from the students, he also faced a lack of guidance from the management, which is described in the next subsection (5.4.3.2).

5.4.3.2. *Laissez-faire management*

Management can be a source of pressure for teachers due to the potential to impose accountability requirements and targets, but Akira felt the opposite reaction. Rather than feeling pressure to teach in a certain way, he experienced uncertainty, because he had received very little guidance during his initial 13 months at the *Kosen*.

Akira:	I think well, it's only my second year, so I'm not really sure but in my first year I never felt <u>any</u> pressure from <u>anywhere</u> as to how to teach.
Interviewer:	Completely free
Akira:	Completely free, so it's er ... a wee bit you can be quite apprehensive about you know uncertain about what to do about how to how to, like how to do an exam paper even, you know how they have been taught how they've been prepared for
(Interview A3: 21 May 2008)	

When Akira had arrived at the college in the previous year, he needed help from a part-time colleague ("Nana") to reconcile the gaps in the advice from the leadership.

Akira:	I had no ideas, things are just given to you but Nana gave me ideas you know she she, Chikara was supposed to be in charge of the English department at the time, but he's not the one that told me what to do ... it was Nana that gave me ideas
(Interview A3: 21 May 2008)	

Akira explained that when he did receive advice, it focused on "how to run things". He learned how to make tests and complete administrative duties. He needed to develop his pedagogical skills alone based on classroom experiences.

Akira:	(the teachers' meetings) gave me some ideas about how to run things
Interviewer:	How to run things but not how to teach
Akira:	Teach even Nana, she was giving me how to run, do things not how to teach the students. You are thrown into the deep end you know when you just you struggle to find out what to do in the course of the classes
Interviewer:	Learning by experience
Akira:	That's right
(Interview A3: 21 May 2008)	

Akira felt that he had been "thrown in at the deep end" and needed to "struggle to find out what to do"; therefore, the uncertainty from the lack of advice seemed to outweigh the potential for empowerment from the teaching freedom. Akira also felt that that the disorganisation of the management had hindered his textbook preparation.

Akira: last year I didn't use it (*Vivid Workbook*), you're only given the textbook about two days before the start of the classes ((both laughing)) how can you prepare?

(Interview A1: 12 May 2008)

One area set up by the management, in liaison with the teachers, was the internal assessment. In the next subsection (5.4.3.3), Akira described how it had become easier for the students to pass.

5.4.3.3. Lenient internal assessment

Previous subsections indicated the lack of test pressure for the students. (1) In 5.4.2.1 Akira described that the students did not need to study for university entrance tests; (2) in 5.4.1.3, he mentioned that he reduced the content in his tests to some core language structures; and (3) in 5.4.3.1, he told me that the students did the minimum to get through the course. In this subsection, Akira outlined how the assessment had changed to make it easier for the students to pass.

Akira explained that the balance of the internal tests had changed. The *kyotsu* (universal) test had its value reduced from 50% to 30% of each student's total score. The *kyotsu* test contained questions based on the standard *Eiken* (see Eiken, n.d.) and TOEIC Bridge (see Ashmore et al., 2002) tests (see Chapter 1). Each teacher's textbook-based test increased correspondingly from 30% to 50%. A benefit was that this change focused the value of the tests on what the students had actually studied. However, Akira indicated that the "whole point" was to decrease the proportional value of the *kyotsu* test, which the students "cannot pass".

Akira: actual tests you score 50% and then the *kyotsu* (universal) test or TOEIC is 30% and then the vocabulary test is 10% and then the notebooks is 10%

Interviewer: OK, making it easier to pass

Akira: That's it, that's the whole point, because you, this *kyotsu* test, sometimes so difficult that they cannot get the point, and they score below 50 so ... they cannot pass

(Interview A3: 21 May 2008)

Akira also explained how the students could receive points towards their final grade for handing in their notebooks.

Akira:	I gave them sort of <i>kadai</i> (exercises) homework for them to do out of a book so I correct the mistakes or whether its good or not, I check them over and give them points if they're good, and as long as they submit it they're given a point
	(Interview A3: 21 May 2008)

This system for giving points for handing in notebooks had a benefit, because it ensured that the students studied at home when they had no tests, but Akira pointed out that it had replaced assignment work.

Akira:	that's this year's policy, last year's policy that you give 10% for a vocabulary test and then not so much homework it was supposed to be a project or whatever, you give them a subject to study
	(Interview A3: 21 May 2008)

Therefore, the *Kosen's* English department had divided the students' home-based assessment into shorter, more highly structured exercises.

This subsection described the local factors that influenced Akira's classroom. In the next subsection (5.4.4), Akira described the irrelevance of external factors that ought to guide the *Kosen*.

5.4.4. External factors: JABEE and MEXT

JABEE and MEXT are two external organisations that demand communicative teaching standards (see Chapter 1 and Section 5.2). MEXT is the education ministry and JABEE is the national accreditation board for *Kosen* engineering colleges. Akira did not know much about either organisation.

When asked about MEXT, he indicated that it was irrelevant.

Akira:	Well, I'm not in that set up so I tend to ignore ((both laughing)). I'm not informed about it
	(Interview A3: 21 May 2008)

When asked about JABEE, Akira did not know the aims. He only knew that if the college passed "that test" it could gain some recognition.

Akira:	I don't know anything about it, except that if you pass that test you're recognised more by the educational body
	(Interview A3: 21 May 2008)

He therefore only understood JABEE from the administrative perspective. To pass “that test”, teachers needed to submit photocopies of their students’ completed assessment and other detailed documentation as evidence for test scores.

As a result, the communicative goals of JABEE and MEXT could not influence Akira’s teaching, because he was not even aware of them. Moreover, 5.4.1.1 showed that Akira had not trained to be a teacher and 5.4.3.2 showed that although he received advice from a colleague (Nana) it was “how to run, do things not how to teach”. Therefore, no external forces seemed to have influenced his methodology beyond what he learned through experience.

The next section (5.4.5) summarises Akira’s interview themes.

5.4.5. Akira: Summary of interview themes

In summary, Akira’s core value, which he had developed through his experience “preaching” as a pastor, was “communicating” “to the people in a way that is understandable”. He faced problems from all three interrelated elements of this core value: (1) the message that he needed to communicate from the textbook, (2) the audience (students) and (3) the way that he communicated.

Firstly, regarding the textbooks, Akira described the irrelevance and difficulty levels. Although, he felt that the topics “dealing with life” were important in *Vivid*, he felt that the students “cannot relate” to the content of *OTG*. He gave three main reasons: (1) the situations were “a wee bit different from the Japanese set up”, (2) his students did not “have the desire to move on in life” to study or work overseas and (3) they could not travel, because they had “no holidays”. Akira had a system to help his students to understand *Vivid*. He explained the key grammar structures from the *Study Points* sections at end of each chapter before he translated the passages. However, he felt that many sections of *OTG* were “beyond their ability”. In particular, the content was difficult for them to understand and the CD recordings were too fast: at “native speaker’s speed”. Due to these comprehension problems, Akira felt that the students lacked the necessary foundation to attempt the conversations that form the core of the textbook.

Secondly, regarding his audience, Akira explained that his church congregation understood him, because they “are following what you are teaching”. Alternatively, the *Kosen* students “don’t want to listen to whatever teacher’s teaching”. He described how the students fell asleep and did not attempt even simple activities. His biggest challenge came from a “battle” with a group of students in his second grade class: “mentally making them turn around to listen”. He could not discipline them, because he explained

that there was no procedure. Moreover, he could not threaten them with tests, because the students did not need to study for university entrance exams and the department designed the internal assessment to help them to pass.

Thirdly, although Akira felt comfortable about his knowledge of the English language and culture from his experiences studying in Scotland and teaching in private language schools, he faced some uncertainty about how to teach in the *Kosen*. He did not worry that he had not undertaken any teacher training courses and that he did not know the directives from MEXT and JABEE. Instead, he blamed the management, because he had felt “thrown in at the deep end”. He also felt concerned that unless he could “make them (the students) interested in English”, the discipline problems would continue.

Student demotivation was therefore Akira’s biggest problem. He felt that they had no desire to learn English either to use it in the future or to study it to advance any educational or professional goals. Finally, this demotivation created a contradiction with Akira’s core value: in his attempts to simplify his pedagogical approach to facilitate student comprehension, he made it easier for disruptive individuals to ignore him.

5.5. Chikara

As explained in Chapter 3 and Section 5.1, the findings are described from four main perspectives: (1) pedagogical background, (2) textbook opinions, (3) local factors and (4) external factors. Firstly, Chikara’s pedagogical background formed into four main subcategories: (1) attitudes formed from individual & difficult study; (2) three skills: listening is fundamental; (3) understanding the text; and (4) teacher development. Secondly, Chikara’s discussion of the textbooks formed four subcategories: (1) general vs. specific knowledge, (2) *Vivid*: unnecessary sections, (3) adjusting the *OTG* difficulty level; and (4) *OTG Role Play*: poor directions. Thirdly, Chikara discussed three local factors: (1) students: positive vs. passive; (2) test freedom; and (3) lack of time. Finally, regarding external governing bodies, Chikara revealed the weak influence of JABEE and MEXT. Table 5.3 lists the thematic categories and subcategories for Chikara.

Table 5.3 Chikara's categories

Category	Subcategory	Data sample
Pedagogical background	Attitudes formed from individual & difficult study	"if students are afraid of being laughed at by their peers, they cannot study English"
	Three skills: listening is fundamental	"without listening, we cannot teach speaking, reading and writing"
	Understanding the text	"what is the message, by the author, that's the most important"
	Teacher development	"I want me and other teachers to use one new technique in our classes"
Textbook opinions	General vs. specific knowledge	"[[Vivid]] is easier for [[students]] to understand the contexts"
	Vivid: unnecessary sections	"to use the CD is a little bit ... difficult or, not so helpful for us"
	Adjusting the OTG difficulty level	"if it is a little more difficult probably would be more helpful"
	OTG Role Play: poor directions	"the direction is not so kind and it's difficult for them"
Local factors	Students: positive vs. passive	"without the positive students, we may have some difficulties"
	Test freedom	"some kind of a ... standard may be necessary"
	Lack of time	"with the limited time ... we teach only ... listening and reading"
External factors	JABEE & MEXT	"what [[MEXT]] decide, write there and what they allow publishers to describe in textbooks is really quite distant"

The sections below (5.5.1-5.5.4) describe each of these four categories and their subcategories from Chikara's perspective.

5.5.1. Pedagogical background

This section covers the core values that underlay Akira's teaching approach. These attitudes divide into four subcategories: (1) attitudes formed from individual and difficult study, (2) three skills: listening is fundamental, (3) understanding the text, and (4) teacher development, which are described in subsections 5.5.1.1-5.5.1.4.

5.5.1.1. Attitudes formed from individual and difficult study

During the interviews, Chikara stated frequently that his English study and teacher-training had been difficult. Moreover, he had tended to study independently of his teachers and peers. He discussed three main phases of his education: (1) high school, (2) undergraduate and (3) postgraduate. This subsection describes each of these three areas in turn.

Chikara could not remember his high school teachers, which means they probably did not influence his teaching approaches. Instead, he recalled studying alone from books that contained exercises from previous university entrance exams.

Interviewer:	from your high school days, can you remember any teachers who influenced your teaching now?	
Chikara:	Ah in my high school days ... to tell the truth, I studied it by myself, I read a reference book, and I answered a book which collected entrance examination questions	
		(Interview C3: 24 June 2008)

Chikara explained that studying test cramming textbooks was not a communicative way to study, but he felt that he could learn the fundamental aspects of the language.

Chikara:	not so communicative but it was good for me to acquire the fundamental knowledge of English I think.	
		(Interview C3: 24 June 2008)

Chikara clarified that this “fundamental knowledge” was the area of grammar and translation.

Chikara:	I could get the fundamental knowledge of English, especially about the er field of grammar and translation I think	
		(Interview C3: 24 June 2008)

This did not mean that Chikara considered grammar and translation to be the only important aspects of learning English. He seemed to value diverse areas of language study to achieve different goals. Section 5.5.1.3 details his beliefs regarding grammar for entrance tests and as an aid to read long passages. Alternatively, Section 5.5.1.2 outlines Chikara’s attempts to persuade students to read English without translating. Therefore, studying grammar and translation individually at high school was central to his goal at

that time of his life: to pass entrance tests. He saw grammar study as an interesting academic endeavour in itself, which was separate to learning to communicate.

As a university undergraduate, Chikara seemed to strengthen his independent path to learning, but discussed three areas that he found difficult: (1) reading, (2) speaking English in a group and (3) learning to teach.

Firstly, Chikara mentioned that, although he enjoyed reading American novels, he found it difficult.

Chikara:	I went to bookstores and I bought their books and I read it, yeah it was difficult to read but I really enjoyed reading them
Interviewer:	Ah so that was wider reading then, not part of the course but for pleasure
Chikara:	Yes for pleasure, yeah that's right, I bought many <i>Penguin</i> books
	(Interview C3: 24 June 2008)

Chikara's second problem was his anxiety when he had to speak during the university's conversation classes.

Chikara:	sometimes very ... I was very ... tense or what do you call it?
Interviewer:	Like stressed
Chikara:	Yes stressful or <i>doki doki suru</i> (heart beating quickly) what do you call it?
Interviewer:	Ah nervous
Chikara:	Nervous yeah that's right, nervous because if my opinions were wrong or my English were wrong, I would have had troubles many ((laughing))
Interviewer:	From the teacher or from other students?
Chikara:	Yeah students, peer, peers ((laughing))
Interviewer:	Peers, more scary than the teacher
Chikara:	Yeah that's right ((laughing))
	(Interview C3: 24 June 2008)

As he explained in the interview, he felt stress from his peers rather than from the teacher. He had this feeling in high school as well as at university, but it helped to form one of his core values that people should not be scared of derision if they want to advance in English.

Interviewer: Is high school the same do you think? Peers more scary than the teacher?
 Chikara: Yeah sometimes ... but I think in my case, I was not so worried about making mistakes I think I was laughed at by many friends, in spite of that I liked English, so I advanced in English I think
 Interviewer: It's the best way isn't it
 Chikara: Yes, if students are afraid of being laughed at by their peers, they cannot study English

(Interview C3: 24 June 2008)

Alternatively, Chikara's experiences of being embarrassed probably helped to develop his empathy for, and influenced his attitude towards, individuals who struggled to speak. He tried to avoid humiliating them.

Chikara: I don't want them to lose their faces, it's quite important I think, we should not say "you are slow" or you cannot understand it or this kind of expression is very unpolite (sic) to them, so we teachers always be, er helpful, to those [[hesitant]] students

(Interview C1: 17 June 2008)

Thirdly, Chikara explained that it was more difficult to study to be an English teacher than to study for other subjects.

Chikara: when I was a university student, I went to a junior high school for two weeks and I practised how to teach it. I experienced it. And also to get the ... teacher's licence it's a little difficult when I compared to other subjects this is because, probably because the teacher in how to teach English ... they know that it's important to make good teachers so of course I must attend their lessons every week and not only that but also I ... must get enough marks in the tests yeah it was a little difficult

(Interview C3: 24 June 2008)

Chikara did not explain why he thought it was easier to study to teach other subjects, but he appeared to assume that extra efforts were needed to master English when aiming to teach it. He also indicated the strict attendance and assessment elements of his course in learning to be an English teacher.

Regarding Chikara's MA-level research, he studied English pedagogy mainly, but also took credits in cross-cultural communication and grammar.

Chikara: My course is er English education, but it also included some grammar subjects and cross-cultural communication

(Interview C3: 24 June 2008)

Chikara's thesis focused on methodology to help develop his students' writing.

Chikara:	I used the functional grammar, but my purpose of doing the research was how to increase learners' ability of writing so I used certain kind of techniques and I described how effective the technique is (Interview C3: 24 June 2008)
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Chikara continued reading methodology books and attending conferences to maintain his knowledge (see 5.5.1.4). He explained that he applied his knowledge cautiously to avoid creating difficulties for the students.

Interviewer:	Do you apply a lot of your research your reading and so on from your Master's degree in your regular classes?
Chikara:	Yeah, especially about the topic sentence and examples or, such a thing, I often use the technique in this meaning, my research helps me a lot I think. And in the clause too I er use the er study the area. I mean the clause boundary but I to tell the truth, it is not so many times to use the technique in my class this is because I say to you sometimes it is helpful but other times such an explanation gives them difficulties so I must be very careful in explaining (Interview C1: 17 June 2008)

Chikara also mentioned the difficulty that he faced when he studied for his MA.

Chikara:	when I went to Nanzan University graduate school in one lesson time I read 30 pages or 40 pages in very small letters so it was very difficult for me
Interviewer:	In English?
Chikara:	In English of course, yeah and at home I read so many pages (Interview C3: 24 June 2008)

This subsection described how Chikara formed his attitudes from his independent study and the difficulties that he faced. His individual struggles and achievements seemed to influence his belief that he needed to help the students. For example, he claimed that he simplified his grammatical explanations to help them understand and he tried to create an environment conducive to speaking without losing face. The next subsection describes his attitudes regarding three of the four language skills, in particular, the importance of listening.

5.5.1.2. Three skills: listening is fundamental

Chikara did not compare the four skills (reading, writing, listening and writing) explicitly; however, his opinions appeared to have changed during the course of his career. During his MA-level study, he had focused on helping students to write effectively (see 5.5.1.1), but he did not clarify his approach. Moreover, when he described structures that could aid writing, he approached them from a text comprehension perspective (see 5.5.1.3). He preferred to focus on the other three skills: speaking, reading and, in particular, listening.

Although Section 5.5.2.4 shows that Chikara criticised the vague directions and the lack of structure in *OTG's Role Play* exercise, he considered it important for Japanese students to speak English. He described this belief when he discussed the merits of *OTG's* structured pair work activity: *Practice*.

Chikara:	I think this kind of pair work [[<i>Practice</i>]], work better for them I think. Many of them are talking with each other and it's very good for them, because, without this kind of activities Japanese students tend to be silent I mean ... they usually don't read English sentences aloud only they read without pronunciation and they just copy the sentences without speaking (Interview C2: 19 June 2008)
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He therefore felt that it was important to provide activities to encourage students to speak English. He also extended this belief beyond pair-work by encouraging students to answer his questions in English rather than in Japanese.

Chikara:	Asking them, sometimes I use English and Japanese, and but for their answers always, I ask them to use English to ask them I use first English and then I will write some Japanese translation
Interviewer:	[And they answer in English]
Chikara:	[But in answering me, I always ask for English]
Interviewer:	And they usually answer OK, in English?
Chikara:	They have difficulty in speak in sentences, so I say it's OK for them to use some words or some phrases (Interview C2: 19 June 2008)

Therefore, Akira did not believe in strictly imposing a pure form of English only in class, where he would communicate with the students in English sentences. Instead, he accepted that he needed to use some Japanese and he allowed the students to use a few key words or phrases. This reflected his understanding, explained in Section 5.5.3.1, that the students faced difficulties in speaking English and his belief described above that

Japanese people prefer to stay silent. His dilemma between a preference for English-only and the necessity for some Japanese translation was reflected in his belief in the benefit of reading without translating.

The previous subsection (5.5.1.1) showed Chikara's interest in reading English for pleasure. He felt that language learners should read without translating into their L1.

Chikara:	I talked many times that I said to them that translation is not everything, I mean translation is sometimes not so effective please read text without translation.
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(Interview C3: 24 June 2008)

He explained that, unfortunately, he had mixed results in persuading his students to read rather than translate. Many seemed to understand the benefit of reading in English only, but some of them fell asleep during his extensive reading classes.

Chikara:	But they always ... prefer to translate. And when I let them read those many easy novels I mean pleasure reading many of them think that oh it's not necessary to translate them into Japanese so it was successful. But this year, I'm not doing that, one reason is that erm even in such a way pleasure reading was effective, but some students always ... fell asleep
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(Interview C3: 24 June 2008)

The problems that Chikara faced when he tried extensive reading probably influenced him to change his English pedagogical belief and focus in favour of listening.

Subsection 5.5.2.3 describes that Chikara changed some sections of *OTG* in order to increase the amount of listening, which he considered the most important part of the textbook. In particular, he felt that listening was the fundamental area of English study.

Chikara:	listening is fundamental of language education I think, without listening, we cannot teach speaking, reading and writing
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(Interview C2: 19 June 2008)

Moreover, Chikara explained that although society valued reading and writing proficiency, language had existed before written words.

Chikara: when language was invented over ... many years ago we didn't have any letters or alphabet at all so that means language is spoken language, so even today listening is very very important, listening and speaking are very important. Of course, reading and composition such courses are also important this is because ... in order to get good jobs, we must read and write many English sentences, but listening is the fundamental skill of English.

(Interview C3: 24 June 2008)

In a similar vein to the perceived problems in other skill areas, described above, such as that students did not appreciate extensive reading and Japanese in general prefer not to speak English, Chikara also claimed that they were uninterested in listening. He cited two reasons for this: (1) the difficulty level and (2) the lack of opportunities to listen to English in the real world.

Chikara: There are smart students, or diligent students. Even in the case of those students, they like copying or they like reading sections, to tell the truth, they are not so interested in listening, this is because, one big reason is that listening is very difficult aspect of studying and another main reason is that in Japan they don't have to listen to English or speak it so I think the culture in Japan, affects them I think

Interviewer: Especially in this [[rural]] area as well

Chikara: Yes that's [right

Interviewer: [No chance to use English

Chikara: Yeah that's right, I think even in big cities in Japan usually we don't have to listen to English or speak English that affects [[us]]

(Interview C2: 19 June 2008)

In particular, Chikara thought he could face demotivation problems if he implemented listening tests without assisting the students.

Chikara: I say listening is quite difficult so ... I can ... help them in marking I think, if they write a little bit different from the correct answer, probably it's better for teacher to give them some points, if cannot get any points at all, they will be, they will not be motivated to study hard, they will give up, especially listening, listening section is always difficult so we teachers always assist them, we must be helpful to the students I think

(Interview C2: 19 June 2008)

This subsection described Chikara's belief in the importance of using English for reading, speaking and especially listening. He seemed to have changed his opinion over time from (1) an early emphasis on student-writing during his MA (see 5.5.1.1) to (2) an attempt to encourage extensive reading and finally (3) his stated preference for listening

at the time of the interviews. Regardless of the language skill area, he seemed to prefer English-only study; however, he realised the limitations of his students who (1) preferred translation, (2) fell asleep when left to read freely and (3) found listening difficult. The next subsection shows the importance that Chikara placed on understanding the text, which often required some grammatical explanations and Japanese translations.

5.5.1.3. Understanding the text

Chikara explained that students needed to understand the reading or listening text before they could (1) move on to new sections of *OTG* or (2) progress to the sentence-level grammar-translation of *Vivid*'s passages. Although he delayed the sentence-level grammatical tuition, he still considered it essential for understanding the text.

Chikara struggled to finish the new textbooks for the second and third grades, because he wanted students to understand each *Listening* text before moving on to subsequent sections.

Chikara:	I have difficulty to finish this textbook, this is because ... when they listen to the CD, if they understand all of the text without explanation, without written manuscript then I can advance I can teach more pages but ... for the listening section too, I must, we must look at the manuscript and I explain difficult words or expressions and sometimes I must translate some of the sentences
(Interview C2: 19 June 2008)	

Therefore, after listening and completing the exercises in the new textbooks, Chikara wanted to ensure that the students understood the important language in the transcripts before moving on to other sections of the textbook. Alternatively, when he taught the passages from *Vivid*, he liked to employ “top down processing”.

Chikara:	top down process ... I mean so what's the topic of this text or what's the topic sentence of this paragraph
Interviewer:	Ah so the whole thing first
Chikara:	The whole text comes first, then each paragraph, then each sentence, then phrases and words.
(Interview C1: 17 June 2008)	

Therefore, Chikara felt that it was important to understand the overall message of the text, before breaking it down to describe individual phrases and words.

Interviewer:	Why don't you like bottom up processing so much?
Chikara:	Mmm ... I think when we understand a passage ... it means not only understanding each word but the most important thing is what is written in the text that's the most important thing
Interviewer:	Ah the overall message
Chikara:	Yeah that's right, what is the message, by the author, that's the most important perspective of teaching English
(Interview C1: 17 June 2008)	

Although, Chikara wanted his students to understand the overall message of each text, he also indicated that they needed a thorough understanding of the individual words and phrases too. After finishing the listening exercises in *OTG* and after understanding the overall message of the *Vivid* passages, Chikara liked to describe the language in more detail. However, he had complex and contradictory feelings towards grammar-translation.

As shown above, due to his preference for “top down processing”, from one perspective, Chikara downplayed his usage of grammar-translation. The previous subsection (5.5.1.2) showed that he encouraged students to read English without translating and he did not believe in pressuring his students to utter full sentences. Moreover, he did not mind if students missed some grammatical components such as prepositions from their answers.

Chikara:	for ordinary Japanese the [[CD]] speed is too fast I think but when I asked them answers they said almost the right answers I mean 11 o'clock or 10 o'clock and night ... the correct expression is <u>at</u> night, but I think night is OK yeah
(Interview C6: 27 June 2008)	

However, in class, although he allowed the students to miss the prepositions, he did leave blanks on the blackboard (see Chapter 7, Subsection 7.5.1.2, Figure 7.22), which he explained later during his translation of the transcript (see Chapter 7, Subsection 7.5.3.2). Therefore, he chose to delay the grammatical instruction rather than ignore it.

Chikara gave two reasons for the importance of understanding grammar. Firstly, he explained the centrality of practicing the language rules for the university entrance tests.

Chikara: for the entrance examination, reading is the most important and grammatical practice is also important.

(Interview C7: 30 June 2008)

This view matched his belief, explained in 5.5.1.1, that learning grammar for entrance tests allowed him to gain the “fundamental knowledge of English”. Secondly, Chikara said that grammatical comprehension is necessary to understand long passages.

Chikara: for high school students or Kosen students, the term knowledge is necessary this is because if we want to read longer passages the knowledge about the grammar is quite necessary I think

(Interview C7: 30 June 2008)

Therefore, although Chikara liked to wean his students off translation for reading passages (see 5.5.1.2), he felt that grammatical knowledge could help their comprehension.

Chikara also believed that Japanese teachers could describe the grammar to their students better than native speakers of English could. He explained that Japanese teachers have studied the grammatical terms and therefore understand the difficulties that their students face. Alternatively, native speakers use the grammar instinctively, which means it is harder for them to recognise what they should teach.

Chikara: of course you know natural English but Japanese teachers are better in explaining grammatical matters this is because, not only the grammatical terms but we know that how difficult ... English grammar is and we can explain them to Japanese students

Interviewer: Because you studied yourself as well

Chikara: Yeah yeah and because you know English grammar of course, as instinctively, you know the grammar ... we Japanese know the grammar ... I mean ah as a recognition, what do you say, I recognise it or something like that

Interviewer: Like knowledge isn't it, you have the knowledge of what it is ... labels and so on

Chikara: Yes, so ... for teaching grammar maybe Japanese teachers are better

(Interview C3: 24 June 2008)

Therefore, Chikara believed that grammar ought to be taught in Japanese schools and felt confident in his role as a Japanese teacher to provide the necessary knowledge to his students.

In summary, Chikara encouraged his students to understand the overall meaning of the text through top down processing or listening activities before explaining the smaller components of the language at the sentence-level. He felt that grammatical knowledge was important for understanding long passages and taking university entrance tests. Therefore, although he allowed the students to catch the gist of a message or key words from a listening exercise, he preferred to explain the most important language elements before they proceeded to other activities. Moreover, he felt confident that Japanese teachers could explain the grammar better than people from English-speaking backgrounds.

This subsection described Chikara's attitudes regarding how he helped students to understand texts. The next subsection (5.5.1.4) outlines some characteristics of good teachers from Chikara's perspective.

5.5.1.4. Teacher development

Subsection 5.5.1.1 indicated that Chikara studied alone to improve at English. He felt that English teachers needed to develop their skills in two main areas. He indicated that teachers should (1) use new approaches and (2) develop their knowledge of foreign cultures.

Firstly, regarding new approaches, Chikara criticised teachers' overdependence on reading practice for the entrance test.

Chikara:	many high school teachers think that reading is the most important part of English education and I think the er ... you know entrance exam affect publishers and high school English teachers I think (Interview C7: 30 June 2008)
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However, Chikara explained that their approach did not reflect recent changes in the entrance test, which had adapted to include a listening component.

Chikara:	but you know, a few years ago when students take entrance examinations, especially for national universities they must take a listening comprehension (Interview C7: 30 June 2008)
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Chikara said that he always attempted to implement new techniques and improve his pedagogy.

Chikara: I always try hard to invent a method, or at least I want to ... improve my way of teaching English.
(Interview C7: 30 June 2008)

He indicated that other teachers seemed reluctant to try new ideas, but he wanted them to change too.

Chikara: some teachers say that usually ordinary lessons, but in my case I say to you, I want me and other teachers to use one new technique in our classes
(Interview C7: 30 June 2008)

Although Chikara liked to apply new approaches, he did not use ideas from the textbooks' teaching guides, because he could use his experience.

Chikara: I have my own long experience as a teacher so usually I rely on my past experience and these days it is quite rare or I never use the teachers' manual
(Interview C1: 17 June 2008)

Instead, Chikara attended conferences, read from methodology books and spoke to other teachers.

Chikara: I go to conferences and usually I try to read books and reading books suggest me some methods I think, so I think reading books is most important ... way of improving my teaching method
(Interview C7: 30 June 2008)

Chikara: sometimes I talk with Saya or Nana (female part-time English teachers). Yeah and I think they have their own way of teaching English and yeah so while talking with them sometimes I say oh I agree with you or oh your way of teaching is very good. I will tell them and in that way I try to improve my way of teaching
(Interview C7: 30 June 2008)

However, unlike Akira, he did not share test materials with the other teachers and he planned to add his own listening test independently.

Interviewer:	I think lots of teachers share [[test materials]] don't they?
Chikara:	Ah no, in my case, I'll make my own ones (tests), so I said to you, I followed, I follow them (Nana and Saya). I will give students vocabulary tests and also I want to give them listening tests in this year
	(Interview C7: 30 June 2008)

In addition to trying new approaches in classes, Chikara felt that teachers needed to travel overseas to gain knowledge and experience. In particular, he felt this helped him to teach conversation (see also 5.5.2.1: he described the need for background knowledge to describe the situations in *OTG*).

Chikara:	it's quite necessary for teachers to travel around the world I think without the information or experience it's quite difficult for me to teach English, especially conversation
	(Interview C5: 26 June 2008)

Chikara elucidated that English classes should contain more than language instruction: they should also contain cultural aspects.

Chikara:	Cultural aspects are also very important for them (students) I think, English is not just subject of teaching language but also subject of teaching foreign
Interviewer:	Culture
Chikara:	Culture and we must compare Japanese culture and foreign cultures
	(Interview C5: 26 June 2008)

To summarise Chikara's views regarding teacher development, he hinted that teachers in Japan tended not to change. He felt that other practitioners had not even adapted to take account of the new listening component in the university entrance tests for national universities. From a personal development perspective, Chikara tried to implement new approaches. He searched for new ideas from methodology books and talked to other teachers, but he did not use the textbook guides or share test materials with colleagues. Finally, he felt that travelling was important to gain cultural experience for teaching conversation.

This section (5.5.1) described Chikara's overall pedagogical background from four perspectives. Firstly, he had studied hard individually to reach his current level. Secondly, his opinions had changed over time regarding the four skills, but, during the interview period, he felt that listening was fundamental. Thirdly, it was important to understand the text semantically and grammatically before proceeding to later sections.

Fourthly, teachers needed to improve through trying new techniques and developing their cultural awareness.

The next section (5.5.2) describes Chikara's opinions of the textbooks.

5.5.2. Textbook opinions

Chikara discussed strong and weak aspects of both textbooks. His textbook-oriented opinions formed four subcategories: (1) general versus specific knowledge, (2) *Vivid*: unnecessary sections, (3) adjusting the *OTG* difficulty level, and (4) *OTG Role Play*: poor directions. The following subsections describe these four subcategories.

5.5.2.1. General vs. specific knowledge

Chikara said that there were general themes in *Vivid*, but he needed specific knowledge to teach *OTG*.

Chikara:	in this conversation textbook, descriptions are more specific, but <i>Vivid</i> the themes are general.
(Interview C5: 26 June 2008)	

Chikara explained that *Vivid* covered themes such as science and literature, which Japanese students found easier to understand due to the common contexts.

Chikara:	For Japanese students, it is easy for them to read <i>Vivid</i> , this is because it is easier for them to understand the contexts on which the text is based
(Interview C5: 26 June 2008)	

Alternatively, for *OTG*, Chikara felt that he needed to apply his background knowledge to explain the foreign situations.

Chikara:	when I teach English conversation certainly the text is English conversation itself, but sometimes I must use background knowledge, cultural matters, without those things, sometimes it's quite difficult for them to understand ...
(Interview C5: 26 June 2008)	

Chikara explained that some of the locations in *OTG's Warm Up* were unfamiliar to the students and sometimes to him too. Therefore, he felt that teachers needed to travel to acquire the background knowledge for this type of study (see 5.5.1.4) and he wished

that he had more time to study the locations in more detail with the students (see also 5.5.3.3).

Chikara:	sometimes there are pictures on the first page of each unit and sometimes it's quite difficult for me to answer where the pictures are from for example which city in the world so I sometimes confused
Interviewer:	Yeah like Bath?
Chikara:	Yeah that's right Bath is a little bit easy because its an English town, but you know some pictures are from Asian countries and in that case I've never been to those Asian countries. So ... I cannot answer them
Interviewer:	Ah the first one is Thailand
Chikara:	Yeah that's right, I think if we have a lot of time maybe for example if can give extra materials for example about the city of Bath, and if they read the article, the technique can deepen their understanding of England and it may affect them better
(Interview C5: 26 June 2008)	

Alternatively, although Chikara thought that he lacked the time to describe the locations adequately, he still felt that his students could develop impressions of different countries, which could stimulate their interest.

Interviewer:	Is there enough information do you think, for the students to ... understand?
Chikara:	Ah, not enough information but they can get some image I think, some image only the image I think, unfortunately, not the deep or very minute knowledge ... so here this is just the introduction so students get interested in this unit then it's OK I think
(Interview C2: 19 June 2008)	

To summarise, Chikara stated that *Vivid* was easier to understand due to the common contexts. Alternatively, due to the foreign situations in *OTG*, he felt that teachers needed more cultural knowledge and they needed more time for explanations. Despite these perceived problems, Chikara felt that students could develop an image of different cultures.

The next subsection (5.5.2.2) shows that Chikara thought that *Vivid* contained many unnecessary sections in order to satisfy the directives about communicative language teaching approaches from government policy.

5.5.2.2. *Vivid: unnecessary sections*

For *Vivid*, Chikara used the reading passages and the sections that contained grammatical exercises or explanations. However, he felt that this textbook contained

many unnecessary activities that he preferred to omit. He skipped two types of sections: (1) small activities that he considered uninteresting and (2) listening practice exercises.

After the reading passages, *Vivid* Lesson 4 contains a page called “Communication”, which contains four sections labelled: *Listen and Answer*, *Sum Up*, *Speak Up* and *Pronunciation*. *Listen and Answer* asks the students to listen to five statements and then indicate “T” or “F” to represent true or false responses based on the content from the previous reading passages. *Sum Up* is a gap-filling activity. *Speak Up* requires the students to complete a dialogue by adding an English sentence that describes what they would like to do to help people. *Pronunciation* drills the difference between the [d] and [t] sounds.

The communication page is shown in Figure 5.4.

40 Lesson 4

COMMUNICATION

Listen and Answer

※英語を聞いて、本文の内容に合っていればT、違っていればFと書きなさい。

1. () 2. () 3. () 4. () 5. ()

Sum Up

※本文の内容に合うように、下記の語群から適語を補いなさい。

Matsui Hideki is a great () player. His powerful hits excite many fans both in Japan and in the U.S. Even when he fell into a (), he kept smiling at people around him. He is a man of (), too. In 1996, he started a () with his team. They gave money to charities. There was a big () off Sumatra in 2004. He gave ¥50,000,000 to help people. Matsui Hideki is a superstar. He gives people () and hope both inside and outside the stadium.

fund, baseball, courage, charity, earthquake, slump

Speak Up

※下線部を自由に補って会話をしなさい。

A: Matsui Hideki is a great baseball player. He has done a lot for other people.
 B: I'd like to help others, too.
 A: What would you like to do?
 B: Well, _____

Pronunciation

※舌先を上唇の肉ぐさにつけて、息を吐くと同時に唇をよく閉じよう。舌先は舌先とtl、舌先は舌先とtlになります。

[t] take	team	tense
batting	wanted	foot
[d] day	deep	difficult
order	addition	fund

Figure 5.4 *Vivid* (p. 40)

Chikara opted to skip the “Communication” page. He said that it was not interesting, but he did not explain why.

Interviewer: What do you think about page 40?

Chikara: Ah not so interesting, not so interesting, so before I asked my students to do this part, but today I skipped it

(Interview C7: 30 June 2008)

Chikara also chose to omit *Practice on Function*. This activity asks learners to complete the dialogue using an expression that reflects their hopes or expectations.

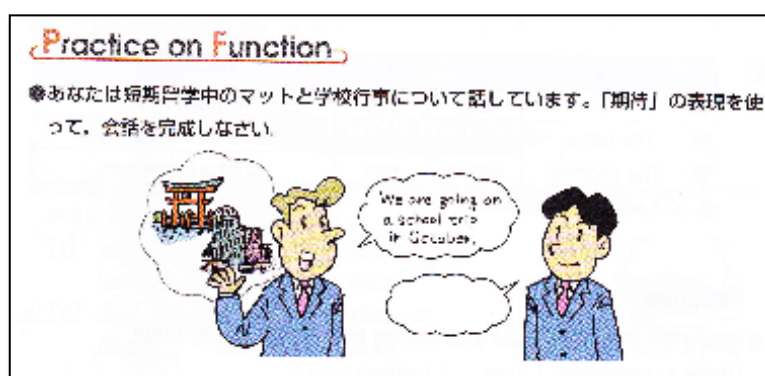


Figure 5.5 *Practice on Function* (Vivid p. 42)

Interviewer: How about this one *Practice on Function*?

Chikara: Ah these years I don't utilise this one, because not so interesting, very small one

(Interview C7: 30 June 2008)

Secondly, unlike for *OTG*, Chikara preferred to omit the sections that used the CD. In addition to *Listen and Answer* (described above), he skipped the sections called *Listening Practice* (Figure 5.6) and *Listening for Fun* (Figure 5.7). *Listening Practice* contains a four-line dialogue about a woman drinking coffee and three pictures of her drinking coffee, eating ice cream and eating lunch. The accompanying exercise expects students to listen to the dialogue and then select the correct illustration (drinking coffee). *Listening for Fun* contains four illustrations that need to be sorted into the correct order based on a story on the CD.

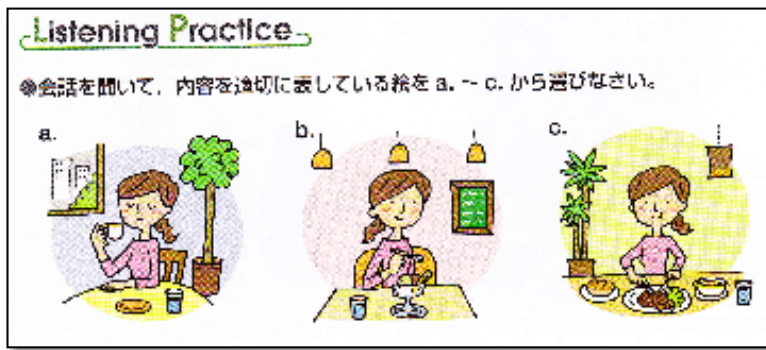


Figure 5.6 *Listening Practice* (Vivid, p. 43)



Figure 5.7 *Listening for Fun* (Vivid, p. 44)

Chikara stated that the publishers only included the speaking and listening activities to satisfy the demands of the education ministry (MEXT). However, in reality, he felt that the textbook focused on reading; therefore, these activities were extraneous.

Interviewer:	<i>Listening Practice?</i>
Chikara:	No
Interviewer:	How about this one? <i>Listening for Fun?</i>
Chikara:	I usually don't use the CD, this is because my opinion is that there is a listening section but, it is a little bit additional I think when we use the conversation textbooks <i>On the Go</i> [[or]] <i>On the Move</i> , in that case, listening comprehension is the main part teaching English. But here I think according to the Ministry of Education, using this textbook, English one, we must teach reading writing ... listening and speaking in spite of that the edition is for only for reading. So as our Ministry decides this book includes listening, so they have a CD but to use the CD is a little bit ... difficult or, not so helpful for us I think
(Interview C7: 30 June 2008)	

Therefore, Chikara focused on the traditional roots of the textbook and ignored the sections that claimed to be communicative or listening-oriented.

In the next subsection (5.5.2.3), Chikara described that he needed to alter the difficulty level of *OTG*. He made some activities easier and made other sections harder.

5.5.2.3. Adjusting the OTG difficulty level

Subsection 5.5.2.1 showed that Chikara assumed that the students could understand the general nature of the contexts in *Vivid*. Moreover, Subsection 5.5.1.3 indicated that he employed a top down processing strategy that aided text-level comprehension before he began the sentence-level grammar-translation of *Vivid*'s reading passages. However, he felt he needed to adjust the difficulty level of *OTG*. He believed that he needed to increase the complexity of activities such as *Warm Up* and *Conversation*. Conversely, he wanted to assist the students for the *Listening* tasks.

Warm Up from page 16 of *OTG* (Figure 5.8) contains two sections. Section A asks students to match illustrations with their corresponding home activities. Section B asks them (1) which of these activities are not allowed in their houses and (2) to describe other house rules.

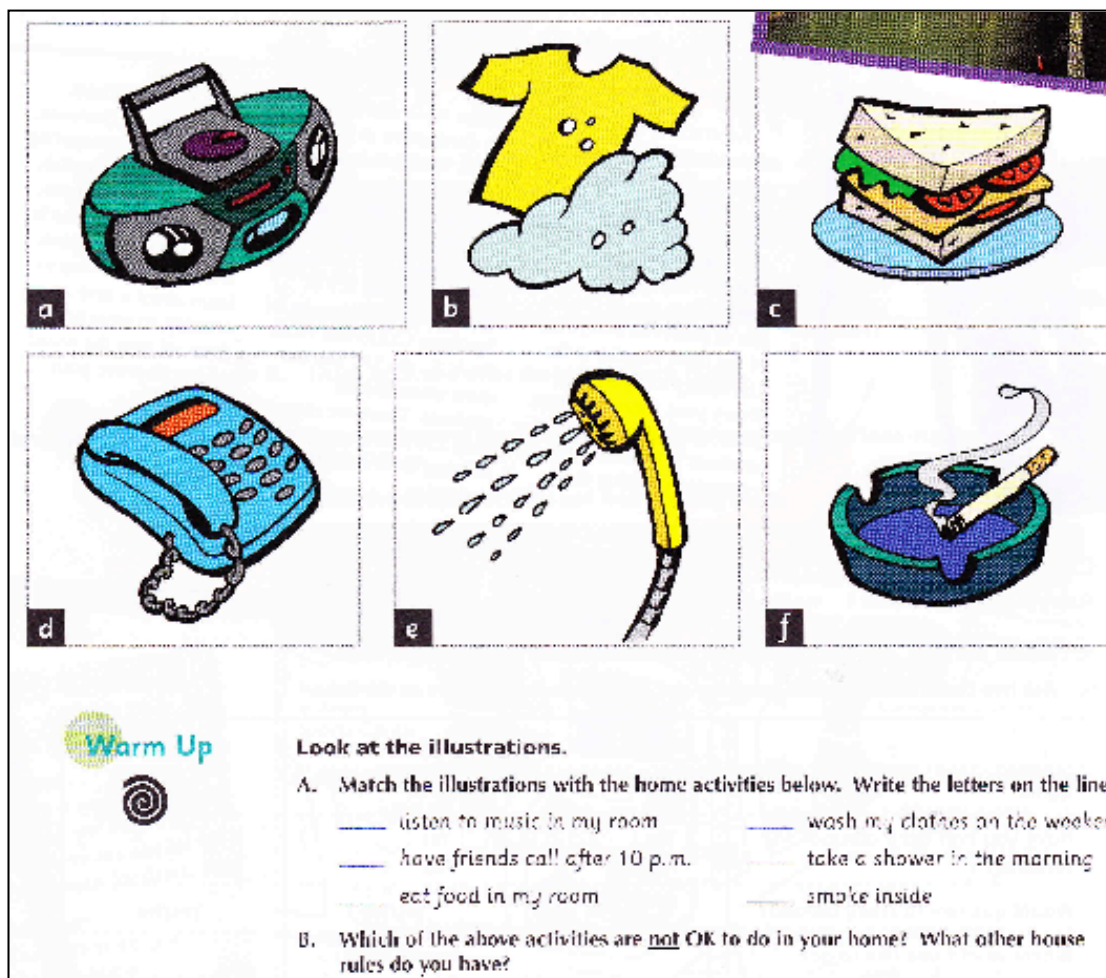


Figure 5.8 Warm Up (OTG, p. 16)

Chikara felt that the *Warm Up* activity was too easy, because the students could provide the answers without much English knowledge.

Chikara: I think such an activity is necessary ... but er maybe the section of *Warm Up* if it is a little more difficult probably would be more helpful to them I think. This is because, for example "e", there is a picture of a shower head and also the sentence says that take a shower in the morning so shower and shower, the relationship is too obvious without any guessing or knowledge at all. Too easy I think

(Interview C2: 19 June 2008)

When Chikara was asked how the activity could be improved, he said that he asked students what house rules they had at home.

Interviewer: Yeah how do you think this exercise could be made better? Be improved?
 Chikara: I ... I asked ... each student what kind of house rules they have at their home I think this is much better I think

(Interview C2: 19 June 2008)

Perhaps Chikara had not noticed, but he had not changed from the textbook's approach, because these personal information questions appear in Section B of *Warm Up* (Figure 5.8). However, it showed his willingness to add extension questions when he felt that they could improve an activity.

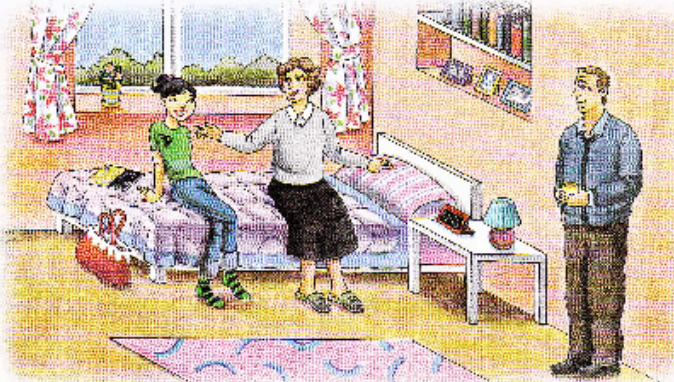
Conversation from page 17 of *OTG* (Figure 5.9) contains a dialogue between a Japanese teenager and her British host parents about the house rules.

Conversation Mari is talking to her host parents about the house rules.

A. Before you listen, write the correct expressions from the Phrase File on the lines.

May I ask you ... do you mind if I ...	You can call me by my ... please make sure ...	Is it OK to ... don't be afraid to ask ...
---	---	---

Mrs. Ross: Mari, we hope you're comfortable here. Please make yourself at home.
 Mari: Oh, yes, I am. Thank you, Mrs. Ross.
 Mrs. Ross: _____ first name, Beverly (1).
 Mari: OK ... Beverly (2). _____ about the house rules?
 Mrs. Ross: Of course. What do you want to know?
 Mari: Well, _____ take a bath (3) in the evening (4)?
 Mrs. Ross: Sure, that's fine. But it's best to do it before 10 o'clock (5).
 Mari: All right. And _____ play music in my room (6)?
 Mrs. Ross: No, not at all. But _____ it's not too loud (7).
 Mari: OK. Well, I can't think of anything else right now.
 Mrs. Ross: Well, _____ when you're not sure.




Track 10  **B. Now listen to the conversation and check your answers.**

Figure 5.9 *Conversation* (OTG, p. 17)

Conversation Section A asks the students to complete gaps in the dialogue by using the correct expressions from the corresponding "Phrase File" box at the top of the page. Section B then asks the students to listen to the CD and check their answers.

Chikara described how he preceded the reading and gap-filling with a listening comprehension exercise.

Chikara: there is a part of conversation and the directions says that ... before listening, choose correct expressions and fill the underlined part, but in my part, at first I ask them to close textbook and I use this section for listening and the ... I write some questions on blackboard and ask them please put some words in the sentence and in that way they can think about this conversation and they can brush up listening abilities I think. And after that, I ask them to open the textbook and please fill in the ...vacant part.

(Interview C2: 19 June 2008)

Therefore, Chikara increased the cognitive load for the students, because, in addition to omitting the text from the dialogue and the phrase file, he removed the contextual support provided by the subtitle and the picture. However, after completing his listening comprehension questions, he returned to the textbook's gap-filling activity.

Despite taking steps to increase the difficulty of *Warm Up* and *Conversation*, Chikara tried to make *Listening* easier.

Interviewer: What do you think about the difficulty level of the listening?

Chikara: I think sometimes ... conversation section is OK but the third page I mean the *Listening* section is sometimes too difficult for them but so sometimes I stop CD player and I gave them ... chances to think about the content or the words or expressions. Sometimes too fast and quite difficult

Interviewer: A lot of information

Chikara: Yeah a lot of information and also the speed of the speakers I mean they use natural English

Interviewer: Natural speed yeah

Chikara: Quite fast, quite fast for them and of course sometimes words or expressions which are ... unfamiliar to them

(Interview C2: 19 June 2008)

Chikara explained that *Listening* was difficult for the students, because there were some unknown words and expressions, a lot of information and natural fast English.

Therefore, he felt that it was necessary to pause the CD in key areas to give the students time to think and respond.

Chikara also explained that he used the CD transcript after completing the exercise to explain important expressions and difficult words.

Chikara:	they will listen <i>Listening</i> section again and fill in the blanks ... and I also this listening section is from track 11 and I ask them to open the page where track 11 is described and I explain the manuscript
Interviewer:	Ah at the back of the book
Chikara:	Yeah that's right
Interviewer:	The transcript
Chikara:	Yeah, I will explain some important expressions or difficult words

(Interview C5: 26 June 2008)

This subsection described how Chikara felt he needed to adapt sections that he considered too easy or too difficult. This approach differed to *Vivid*, where he followed the textbook, but omitted areas that he considered irrelevant (see 5.5.2.2). However, Chikara skipped some areas of *OTG* such as *Role Play*. The next subsection (5.5.2.4) describes Chikara's frustration with *Role Play*'s poor directions.

5.5.2.4. *OTG Role Play: poor directions*

Role Play, such as the example in Figure 5.10, contains a brief set of instructions that encourage pairs of students to adopt roles and then ask or answer questions. The activity does not provide the vocabulary or phrases. Instead, the interlocutors need to apply language based on what they have learned previously in the chapter, or by searching for language in a supplemental phrasebook.

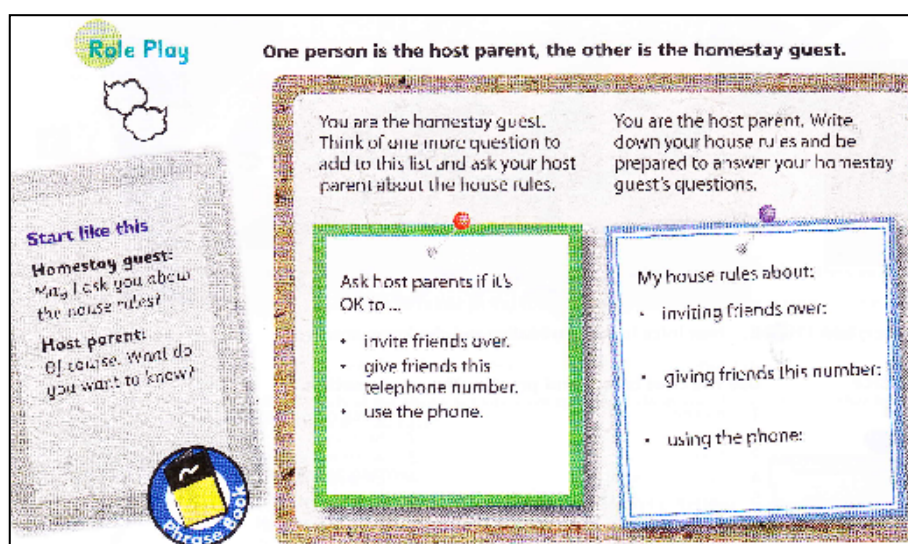


Figure 5.10 *Role Play* (*OTG*, p. 18)

Chikara explained that, although he thought this type of activity was important and he had enjoyed using pair work exercises in previous textbooks, he opted not to use *OTG*'s *Role Play*. He blamed the poor directions for creating difficulties.

Chikara: My opinion is that the *Role Play* is the most important section of this textbook, this is because when I use the er ... textbooks authorised by the Ministry of Education, I liked this role-play section. But, in this textbook to utilise this section, *Role Play*, too difficult for them and I don't let them ... engaged in this section ... I don't use it this is because ... for students who learn English as a foreign language, this section is not enough, I mean, the direction is not so kind and it's difficult for them.

(Interview C2: 19 June 2008)

Chikara clarified that his textbooks in previous schools had contained role-play sections with explicit directions. Moreover, those speaking activities were designed in a simple way, which enabled low proficiency learners to complete them. However, in the case of *OTG's Role Play*, he felt that he did not have the time to explain the directions (his feeling that he lacked time was a recurring theme, described in 5.5.3.3). He therefore asserted that this exercise needed to be rewritten with a tighter structure.

Chikara: if I want to use this *Role Play* section, I must explain it more in detail and it takes time and even in that case I wonder how they understand it. Too difficult, I say to you, before, I used the textbook authorised by the Ministry of Education in that case, role play section was too, more simple and it was easy for them and even low-level students could get engaged in the ... role-play

Interviewer: This one is very open isn't it?

Chikara: So I think the this part, the textbook company must rewrite it

Interviewer: Give more guidance

Chikara: Yes or they must give us a kind of format of role-play too obvious or you say too open?

Interviewer: Yeah like open like unstructured

Chikara: Yeah unstructured yeah that's right

(Interview C2: 19 June 2008)

This section described Chikara's opinions towards the textbooks. He did not face any problems between the emphasis on reading in *Vivid* and the weighting towards speaking and listening in *OTG*. However, he commented on four main areas. Firstly, he found the general contexts easier to explain in *Vivid*, which differed to the foreign cultural knowledge that he considered necessary for *OTG*. Secondly, regarding *Vivid*, he thought that many of the activities were unnecessary, unhelpful or uninteresting. Thirdly, he felt that he needed to adapt many of the activities in *OTG* to make them easier or more difficult. Fourthly, although he believed that *Role Play* ought to be taught, he preferred to avoid it due to the lack of clear directions and structure.

The next section describes Chikara's opinions about the local factors in the college, which influenced his teaching practice.

5.5.3. Local factors

Following the descriptions of Chikara's pedagogical background (see 5.5.1) and his opinions regarding the textbooks (see 5.5.2), this section details the third category: the local factors. The local factors relate to the college context and divides into three subcategories: (1) students: positive vs. passive, (2) test freedom and (3) lack of time. These three subcategories are explained in the subsections below.

5.5.3.1. Students: positive vs. passive

Chikara discussed the various attitudes of the students, but his opinions centred on three main areas: (1) it was hard to generalise their discipline into good or bad behaviour, because each student fluctuated, (2) students had no clear textbook preferences, and (3) although he wanted his students to be positive, the majority tended to prefer passive study.

Firstly, Chikara stated that the students in the classes changed frequently between good and bad behaviour.

Chikara:	classes are always changing I think. For example this year, you say the first graders' class. Today, they were very... cheerful and active, but you know classes are always changing. Sometimes the direction is of good classes and other times direction of bad classes. And they are always changing (Interview C7: 30 June 2008)
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Chikara differentiated between good and bad behaviour depending upon the students' ability to focus without becoming noisy.

Chikara:	Erm, in this year for example, this year, maybe very good they are stable or focused on English content but er in the next year they may be, they are noisy or they cannot focus on the classes such a thing (Interview C7: 30 June 2008)
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Chikara elaborated that the behaviour of individual students also changed daily, and not just the behaviour of the class as a group; therefore, he felt it was difficult to guide them.

Interviewer: Ah the same students change
 Chikara: Yeah they are always changing ...
 Interviewer: Sometimes they change day-by-day ((laughing))
 Chikara: Yeah, day-by-day too. So it's quite difficult ... To guide them is quite difficult, always they're changing
 (Interview C7: 30 June 2008)

Chikara also explained that his second grade students did not appear to show any preferences between *OTG* and the supplemental grammar book (*Learners*). Despite outlining his students' unpredictability (see above), he felt that individuals interested in English worked hard when using both textbooks. However, he had probably not asked them directly about their textbook preferences.

Interviewer: in the regular classes can you see how is their attitude, when you teach *On the Go* and when you teach *Learners* how do you find, do their [faces change?
 Chikara: [I can understand, probably the same I think ((laughing)) not so much difference, between these two classes, almost the same
 Interviewer: So good students are [good with both books
 Chikara: [Yeah that's right
 Interviewer: Sleepy students, [sleepy with both books
 Chikara: [Yeah that's right,] so I think there are two kinds of fields not affect them I think, fundamentally the same I think
 Interviewer: Same behaviour ((laughing))
 Chikara: ((laughing)) so I can say if they are interested in English, they study hard in both of the textbooks ((laughing))
 (Interview C3: 24 June 2008)

Thirdly, Chikara often discussed his preference for positive students, who answered his questions.

Chikara: this year I think the students are in that [[1C]] class, some of the students are very positive yeah, especially some of the students are very positive ... and erm I'm glad, because when I ask them they're willing to answer me
 (Interview C1: 17 June 2008)

Chikara explained that he needed the positive students in the first and third grades to enable him to check their understanding. He felt that he would have problems if they were not present.

Chikara:	You know the third graders, there are some positive students and in the [[first grade]] class too it was easy for me to check their understanding it was quite easy I think, but I think in the third graders too and this class first graders without the positive students we may have some difficulties (Interview C1: 17 June 2008)
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Based on Chikara's discussion of the active students in the first and third grades, it appeared that the second grade students participated less. Moreover, during the observations, the second graders seemed quiet (see Chapter 7). However, Chikara recognised that some individuals from 2C participated positively, because he explained that he had selected his two most enthusiastic students to recite a dialogue during observation 2C(3). This *Practice* activity is described in Chapter 7 (see 7.5.2).

Interviewer:	How do you choose the pairs?
Chikara:	Today I asked the most active ones, they are very positive and the second pair, one student looked at me it means I thought he must be enthusiastic and he wanted to make a conversation so I asked him and his friend (Interview C5: 26 June 2008)

Although Chikara often discussed his preference for active students, he admitted that the majority of them seemed to prefer passive learning. He gave three main reasons for their apparent passivity: (1) a preference for quiet copying and reading, (2) embarrassment to speak out, and (3) the lack of university entrance tests seemed to remove their incentive to study.

Firstly, he explained that, regardless of their language proficiency, his students preferred copying and reading.

Chikara:	There are smart students, or diligent students. Even in the case of those students, they like copying or they like reading sections (Interview C2: 19 June 2008)
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He added that students found listening difficult and that Japanese did not need to engage in English conversations. These two factors influenced their preference for silent deskwork.

Chikara: they are not so interested in listening, this is because, one big reason is that listening is very difficult aspect of studying and another main reason is that in Japan they don't have to listen to English or speak it so I think the culture in Japan, affects them I think

(Interview C2: 19 June 2008)

Rather than ignore the quiet students, Chikara said that he tried to find ways to include them, but he found it difficult.

Chikara: it's quite difficult for me to let some students answer. I mean, some students are always positive and others are always quiet, and I think it's necessary for me to ask those quiet students, but the technique is quite difficult I think

(Interview C1: 17 June 2008)

However, Chikara stated that he tried to avoid situations where students sat for a long time without giving an answer.

Chikara: some of them are silent for some minutes and I'd like to avoid the situation

(Interview C1: 17 June 2008)

Secondly, as explained in (5.5.1.1), Chikara felt conscious of the hesitant students' fear of humiliation; therefore, he tried to avoid situations that could cause a loss of face. He did not want to give them the answer immediately and he did not want to cause embarrassment by rushing them. Instead, he preferred to multitask their answers. While hesitant individuals thought of the answers, he asked classmates to respond to subsequent questions (see Chapter 7, Section 7.5.3.1).

Chikara: Even smart students sometimes have difficulties so even in that case, I don't want to say the correct answer at once. I'd like to wait for a while so if a student tell a wrong answer then please try to understand, more deeply, I suggest to them and of course even in that case, if the student cannot answer at once then I'll ask another student and if you understand it, please answer me later

(Interview C1: 17 June 2008)

Chikara indicated that the students' general passivity went beyond their hesitation to speak and their reluctance to listen to English. He felt that the students had no incentives, which caused a lack of effort. Section 5.5.1.2 showed that, when Chikara tried to introduce an extended reading course without a test component, many students

fell asleep. He cited the lack of pressure from university entrance tests as the main factor for removing their motivation to study.

Chikara:	here I think students are lucky that is because they don't have to study English for entrance examinations, but and it means they can relax in classes, but ... sometimes I want them ... to focus on English I mean I really want them to study English harder
	(Interview C2: 19 June 2008)

In summary, Chikara felt that the moods of his students changed frequently, but he also stated that they did not change depending on the type of textbook. Instead, his main problem was the lack of active students. He asserted that most individuals preferred passive study such as copying and reading, because they felt embarrassed to speak and they struggled to listen to English. Overall, however, he explained that students made less effort, because they did not have any pressure to study for university entrance tests.

The next subsection describes the problems that Chikara perceived due to the absence of a suitable internal testing standard.

5.5.3.2. Test freedom

In the previous subsection (5.5.3.1), Chikara indicated that the students studied less due to the lack of pressure from external university entrance tests. However, he felt uncertain about the adoption of internal assessment standards.

Under the current system (described in Chapter 1), the teachers developed their own tests. Chikara highlighted two benefits of this type of assessment: (1) the teachers had a degree of independence and (2) the regular high school grammar-translation study was “monotonous”.

Chikara:	so here, we teachers are also free, and students are relaxed, and but er, we can say that ... students don't have to study English so hard, but ... in ordinary high schools they must study very hard and sometimes their study is very monotonous I mean they learn English translation, translation into Japanese and they must study English grammar and er I don't think it's good for them to study only the written English
	(Interview C2: 19 June 2008)

Chapter 1 describes the forms of assessment in the *Kosen*. Traditionally, the students could opt to take the *Eiken* Test (Eiken, n.d.) and teachers selected questions from this

test for the universal standard *Kyotsu* Test. Since the college changes in 2007, grades 2-4 took the TOEIC Bridge Test (ETS, n.d.) once a year, teachers could opt to use TOEIC Bridge and/or *Eiken* questions in the *Kyotsu* Test and students could voluntarily take the TOEIC Test twice a year. Despite these changes, and Chikara's stated support of the communicative focus of the *Kosen*, he explained that some type of testing standard was necessary.

Chikara:	in the case of <i>Kosen</i> students they are free and they are ... mmm communication oriented. It's OK to be communication oriented but ... some kind of a ... standard may be necessary I think (Interview C7: 30 June 2008)
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However, Chikara struggled to decide what type of standard to use. He said that TOEIC was too difficult, but he did not indicate whether he valued the easier TOEIC Bridge Test.

Chikara:	for the ... <i>Kosen</i> students, certainly we have TOEIC Bridge or TOEIC but you know in the case of TOEIC for ordinary students too difficult I think. (Interview C7: 30 June 2008)
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Chikara did not suggest ways for the *Kosen* to develop its own tests based on the *OTG* textbooks or alternative communicative criteria. Instead, he focused on tests produced by external test companies. He claimed that the college could only use two of the existing forms of assessment (*Eiken* and TOEIC), because the alternatives were not valued by society.

Chikara:	there are other kinds of standard tests for example vocabulary or other tests and so on, but you know, in our society, TOEIC and Eiken are acknowledged as a standard of test, but in the case of other tests their names are not so famous or not so acknowledged by the people or the society. So it's a problem I think (Interview C7: 30 June 2008)
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Chikara avoided commenting whether he thought that TOEIC Bridge was valued by society.

In summary, Chikara explained that the loose assessment policy in the *Kosen* caused the students to work less. However, he valued the independence that *Kosen* teachers gained from the lack of strict test controls and he described the grammar-translation alternative in regular high schools as "monotonous". Therefore, he wanted a

communicative alternative, but he considered it difficult to choose the correct assessment standard. Unlike the TOEIC Test, which he deemed too difficult, he wanted to adopt a recognised test that could suit the level of the students in the *Kosen*. However, he did not endorse any alternatives, including TOEIC Bridge, because he felt that they were not recognised by society and he did not consider developing an internal standard test based on the textbooks.

The next subsection (5.5.3.3) describes a recurring theme in Chikara's interviews: he felt that he did not have enough time to teach *OTG* effectively.

5.5.3.3. Lack of time

Chapters 1 and 3 outlined that each class in the first and second grades had five 45-minute periods per week with a Japanese teacher of English. Chikara omitted many exercises from *Vivid* to concentrate on the passages and grammatical instruction (see 5.5.2.2), but he felt that he had an adequate amount of time to teach the important sections and the supplemental *Learners* grammar book.

Chikara:	for the first graders I use not only this textbook, but also I use the grammatical book
Interviewer:	<i>Learners</i> yeah
Chikara:	And er I can't cover all of the textbook but I can teach them important lessons, so I think five lesson time is OK I think
Interviewer:	Enough?
Chikara:	Not enough but er satisfactory I think
Interviewer:	To cover <i>Vivid</i> up to Lesson 9?
Chikara:	Mmm yeah

(Interview C1: 17 June 2008)

Alternatively, regarding *OTG*, Chikara had explained that he needed more time to explain the contexts (see 5.5.2.1) and the difficult *Listening* content (see 5.5.2.3). Moreover, he omitted *Role Play*, because it would take too long to explain (see 5.5.2.4). Therefore, Chikara stated that he could only finish two-thirds of this new textbook.

Chikara:	out of five lesson time every week, three lesson time is used for this textbook (<i>OTG</i>) and two lesson times are for grammar textbook
Interviewer:	<i>Learners</i>
Chikara:	Yeah <i>Learners</i> . So I can use only three lesson time and as a result, we can travel to ((smiles)) Unit 10 or ... about Unit 10 I think
Interviewer:	About two-thirds
Chikara:	Yeah yeah that's right two-thirds I think
(Interview C2: 19 June 2008)	

In addition to describing how he cut sections of *Vivid* and progressed slowly though *OTG*, Chikara also explained that he wished he had the time to complete research projects with the students.

Chikara:	if we have time not only teachers but also students erm we'd like to study about the theme I mean if there is a description about New York then students and I also can study about the city of New York and we explain what we found out about the city of New York
(Interview C7: 30 June 2008)	

Chikara compared this type of research to a national presentation contest that we had both attended in Tokyo, where teams of students from various *Kosens* presented their topics in English. He elaborated that this type of activity moved away from passive learning by enabling the students to engage in writing and speaking about what they had learned. However, he did add the caveat "it's just whether the students can do it".

Chikara:	probably if students engage in something positive, they can learn English more. I think. Such a process is needed I think. With the limited time ... we teach only ... listening and reading, but if students engage in writing or speaking and just as we saw in Tokyo, presentation with PowerPoint, it may be perfect I think
Interviewer:	Yeah yeah it would be nice wouldn't it, nice dream to get them to do their own research and present
Chikara:	That's right, it's just whether the students can do it. So I think if we let them engage in a kind of research project ... it will be perfect, it's a perfect world for us
(Interview C7: 30 June 2008)	

In summary, although Chikara felt that he had adequate time for teaching reading comprehension and grammar to the first graders, he needed more time for the activities in *OTG* for the second graders. Moreover, Chikara expressed his regret that he did not have the time to introduce learner-centred tasks and he warned that such tasks

depended on the students' ability. Therefore, Chikara believed that he needed extra time to support students for independent forms of study (see 5.5.3.1).

This section (5.5.3) described the local factors at the *Kosen* that influenced Chikara's teaching approaches. Firstly, the students had variable attitudes, but tended to be too passive. Secondly, the college did not have an adequate testing standard. Thirdly, Chikara did not have enough time to cover the second grade textbook adequately, or to employ a learner-centred approach.

The next section (5.5.4) describes Chikara's opinion of the external factors.

5.5.4. External factors: JABEE and MEXT

JABEE and MEXT are two external organisations that demand communicative teaching standards (see Chapter 1 and Section 5.2). MEXT is the education ministry and JABEE is the national accreditation board for *Kosen* engineering colleges.

Chikara only had a vague idea about JABEE's goals.

Chikara:	Unfortunately ... I'm not so sure what JABEE wants us to do, only practical English abilities I think, communication for communicative competence of English language I think (Interview C7: 30 June 2008)
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Alternatively, regarding MEXT, Chikara knew their goals, but he tended to read their proclamations more frequently before he joined the *Kosen*: when he was a high school teacher.

Chikara:	Er yeah especially when I was a high school teacher, I read it and er of course I'm a teacher of English ... it's necessary for me to read what the Ministry of Education (MEXT) talk about this course (Interview C7: 30 June 2008)
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However, Chikara did not say if he followed their policies. Instead, he explained that MEXT authorised textbooks that did not match their goals. Moreover, he explained that the university entrance tests had a greater influence on the publishers and the teachers. (See 5.5.2.2 for Chikara's description of *Vivid*'s superficial approach to MEXT's communicative goals.)

- Chikara: my opinion is that ... they (MEXT) decide ... a kind of thing, but really what they decide, write there and what they allow publishers to describe in the textbooks is really quite distant I think
- Interviewer: ((laughing)) So do you think many teachers try to follow the Ministry's advice?
- Chikara: Mm I don't think so, this is because publishers too, they prefer book oh for only reading and teachers too, many high school teachers think that reading is the most important part of English education and I think the er ... you know entrance exam affect publishers and high school English teachers

(Interview C7: 30 June 2008)

In summary, Chikara knew little about JABEE and he had studied MEXT's goals less since he had moved from teaching in high school to the *Kosen*. However, he felt that high school teachers and publishers ignored the government's communicative policies in favour of lexicogrammatical preparation for entrance tests. Therefore, he felt no external pressure to teach communicatively.

The next section (5.5.5) summarises the views expressed by Chikara across all the categories identified above.

5.5.5. Chikara: Summary of interview themes

Of the four participants, Chikara had (1) the background, (2) the attitudes and (3) the context that could positively influence his adoption of the new textbook.

Firstly, regarding his background, Chikara had strong linguistic and pedagogical knowledge bases. He had studied English education to MA-level and believed in continuous professional development and trying new approaches. To aid his development, he read methodology books, attended conferences and talked to colleagues. Moreover, he had travelled to foreign countries, which could help him to explain cultural aspects connected to *OTG*'s foreign locations.

Secondly, Chikara criticised the monotonous style of the traditional high school education, which focused on cramming for university entrance tests. Instead, four of his stated values coincided with some of the underlying goals of *OTG*:

1. A preference for students to use English rather than translate into Japanese
2. An emphasis on top-down processing to understand the overall meaning of the text before sentence-level lexicogrammatical study
3. A desire for students to speak more English
4. The belief that listening was the most important of the four language skills (reading, writing, listening and speaking)

Thirdly, Chikara had advantageous conditions at the college, which could enable him to experiment with new teaching approaches. All the teachers felt free from external factors such as the university entrance tests, MEXT and JABEE and they could therefore develop their own tests and teach the textbook content in their own way, but Chikara had two additional advantages. Firstly, he was head of the English department, which gave him some control over the design of the curriculum. Secondly, he taught the highest proficiency learners, which meant that his students could potentially adapt to a wider variety of activities.

Despite the advantages summarised above, Chikara described what he saw as two challenges: a lack of time and a mass of passive students.

Chikara explained that even many of the highest proficiency students preferred to avoid listening and speaking in favour of reading and copying. Only a small number of students participated voluntarily and he often faced long silences to questions that he asked. Moreover, he felt that the students studied less due to the lack of test pressure. In addition to the lack of entrance tests to study for, he explained that the internal college assessment lacked a credible standard.

Chikara felt that he did not have enough time to teach *OTG* adequately. He stated that it took too long to explain the foreign contexts, the language and the procedures for many of the new textbook's activities. Therefore, he opted to omit less structured pair work tasks such as *Role Play*.

Finally, although Chikara had the experience, attitudes and many of the conditions that could help him to implement *OTG*, perceived limitations caused by time and the passive nature of the students' participation caused him to compromise. He used listening and speaking exercises for *OTG* (not for *Vivid*), but he focused on structured activities that enabled him to take control. In particular, he tried to avoid situations where his students could lose face through misunderstanding or embarrassment; therefore, he strove to give simple Japanese explanations, and to reduce the pressure for them to speak in English.

5.6. Bonda

As explained in Chapter 3 and Section 5.1, the interview findings for Bonda (and Daiki) are explained in less detail than Akira and Chikara. Two reasons cause the brevity of this section. Firstly, Bonda created and used his own handouts instead of implementing the textbooks. Therefore it was not possible to collect and analyse observation data related

to his use of the textbooks. Secondly, unlike Akira and Chikara who spoke in detail about their values and practices with little prompting, Bonda tended to give brief responses and sometimes withheld comments until he received cues from the interviewer.

However, he had very clear teaching attitudes that illuminated his practice and provided valuable insights. Therefore, although this subsection reports on more limited findings than for the other participants, the data for Bonda are included to facilitate comparisons with them.

In order to assist the comparison between the teachers, this section describes the findings from the same four perspectives as for Akira, Chikara and Daiki: (1) pedagogical background, (2) textbook opinions, (3) local factors and (4) external factors. Firstly, Bonda's pedagogical background contains two subcategories: (1) input reduction and (2) lack of developmental influence. Secondly, regarding the textbooks, two main subcategories emerged: (1) textbook modification and (2) test compatibility. Bonda's opinions of the local factors formed around two areas: (1) lack of student confidence and (2) focus on credits. Fourthly, he dismissed the goals of the external organisations (JABEE and MEXT), because he considered them unrealistic. Table 5.4 lists the thematic categories and subcategories for Bonda.

Table 5.4 Bonda's categories

Category	Subcategory	Data sample
Pedagogical background	Input reduction	"writing English sentences is the best thing I think"
	Lack of developmental influence	"I don't do that"
Textbook opinions	Textbook modification	"I can remake the handout to give my students a functionable (sic) class"
	Test compatibility	"Vivid is good for preparation of entrance examination"
Local factors	Lack of student confidence	"students is not confident about English"
	Focus on credits	"just take the credit hours of English"
External factors	JABEE & MEXT	"in reality it's almost impossible"

The following sections (5.6.1-5.6.4) describe each of these four categories and their subcategories from Bonda's perspective.

5.6.1. Pedagogical background

This section describes the core values that underlay Bonda's teaching approach. These attitudes divide into two subcategories: (1) input reduction and (2) lack of developmental influence. The following two subsections (5.6.1.1 and 5.6.1.2) describe the findings from these subcategories.

5.6.1.1. *Input reduction*

Bonda controlled his classes through the production of his own handouts for the students (for a handout example see Appendix L). They enabled him to (1) reduce the input to the areas that he considered essential and (2) guide the students to produce English in the way that he expected.

Firstly, through controlling the input, Bonda stated that he could make his classes more focused, which saved time and made it easier to explain.

Bonda:	so by making the handout, I myself decide the main point of the class so easy to explain and I save the time itself (Interview B1: 14 May 2008)
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He explained that the language was reduced in order to focus on areas that he considered the most practical.

Bonda:	learning the useful expressions or words and phrases. So I don't do any precise explanations (Interview B1: 14 May 2008)
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Bonda said that he also included a printed Japanese translation of the text and he selected a few language points that he considered salient. He explained that he used this efficient approach to avoid student fatigue.

Bonda:	I always use the print with the Japanese translation, so not long explanation, so just pick the useful expressions from the dialogue, because long explanation makes them very tired ((laughing)) (Interview B6: 27 May 2008)
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Bonda employed the same basic handout format for all his classes. He seemed not to emphasise grammar, but included it for the first graders to match one of the goals of the *Vivid* textbook.

Bonda: you know for *ichinensei* (first graders) the textbook is like for the preparation for the entrance examination so I do grammar items in my class, but from *ninensei* (second grade) to *yonensei* (fourth grade) I don't do that.

(Interview B1: 14 May 2008)

Bonda added that, although he included the grammar to match the textbook aims, he was not sure if the students could understand it.

Bonda: I'm not sure if they understand the grammar I do ((laughing)) but the [[*Vivid*]] textbook is for the grammar items.

(Interview B1: 14 May 2008)

Secondly, regarding language production, Bonda emphasised using English. He strongly believed against translation from English to Japanese.

Bonda: writing English and listening English and reading English itself is the best thing to learn English. Not translation into Japanese. So that's why I put the Japanese translation on the other side [[of the worksheet]]

(Interview B2: 14 May 2008)

He explained that translation into Japanese required skill in the L1 rather than skill in the target language.

Bonda: it also requires a Japanese skill, translation into Japanese. Not English skill but Japanese skill

(Interview B2: 14 May 2008)

Alternatively, Bonda valued translation from Japanese to English, because it involved writing in the target language.

Bonda: Japanese to English is the best way I think

Interviewer: And then learning the expressions?

Bonda: And writing English sentences is the best thing I think

(Interview B2: 14 May 2008)

Bonda aimed to use his handouts to help his students to write English correctly. Moreover, because he taught the lowest proficiency students in B-class, he felt that some of them would not be able to take notes without the structure that he gave them.

Bonda:	using my handout, my main point is writing English word and English sentence properly. If there is no handout, and take a notebook or something in B-class, some students can't take notes in the notebook
Interviewer:	Is that because they can't write English
Bonda:	Yes and how to take note itself
(Interview B1: 14 May 2008)	

Bonda added that, if he taught the highest proficiency students in C-class, he would still use handouts. However, he would modify them beyond blank filling and use dictation to increase the students' writing output.

Bonda:	if I have C-class, I will use a different style of handout so and I want to do dictation English every time. But in B-class it's impossible, just some blankets (sic) and fill the blankets (sic) not full sentences ((laughing))
(Interview B2: 14 May 2008)	

In summary, Bonda believed in controlling his students' language input and output through his handouts. He limited the input and provided a Japanese translation to save time and avoid overloading the learners with long explanations. He wanted them to use English rather than Japanese, but preferred to reduce their production to guided gap-filling.

The following subsection (5.6.1.2) shows that Bonda could not think of any educational sources, which could influence his professional development.

5.6.1.2. Lack of developmental influence

Bonda could not identify any educational sources that could influence his teaching approach or help his professional development. He discussed three areas: (1) his school days, (2) undergraduate study and (3) ongoing training such as the educational research conferences hosted by the parent university.

Firstly, at school, he enjoyed English, but he could not remember the classes.

Bonda:	I liked learning English but in my junior high and high school I can't remember the class itself
(Interview B2: 14 May 2008)	

Bonda could only remember studying individually from cramming books for university entrance tests.

Bonda:	I studied using a conference book
Interviewer:	Sorry, a conference book?
Bonda:	We say conference, preparation for the entrance examination
Interviewer:	Like a cramming book?
Bonda:	Yes so we Japanese say <i>sankosho</i> (grammar instruction book) or <i>mondaishu</i> (exercise book) I always used that
(Interview B2: 14 May 2008)	

Secondly, at university, Bonda could only remember his individual study.

Bonda:	In university, I majored in English literature so the only thing I can remember is always translation
(Interview B2: 14 May 2008)	

Bonda also studied education-related subjects at the university, but he could not remember their contents. He indicated that he only took them to pass the required number of credits to gain a teaching licence.

Bonda:	we have to take four or five subjects to get a teacher's licence
Interviewer:	Connected to English language study?
Bonda:	No no of course there is English language then other educational psychology or ... yeah errr ... yeah educational about educational thing there is some subject about educational thing. We have to take that course
Interviewer:	Can you remember them? ((Smiling))
Bonda:	No ((laughing))
Interviewer:	Not so useful then ((laughing))
Bonda:	Just credit ((laughing))
(Interview B5: 20 May 2008)	

Thirdly, when asked if he engaged in any kinds of training courses or conferences, Bonda initially denied any involvement.

Bonda:	For me? ... I don't do that
(Interview B5: 20 May 2008)	

However, Bonda had forgotten that he needed to participate in educational research conferences with teachers from schools affiliated to the same university as the *Kosen*. After he was reminded of these gatherings, Bonda explained that they lacked relevance

to his teaching context, because, unlike the *Kosen*, the high school teachers had entrance exam related goals.

Bonda:	So high school is just cramming to succeed in the examination so and the teachers in other high school in our group know about that, that our college is different system of school so there's no pressure from the other teachers
Interviewer:	And how useful do you think they are? Those gatherings?
Bonda:	... no use ((laughing))

(Interview B5: 20 May 2008)

In summary, he did not perceive any outside influence from his past education and felt that he did not undertake any useful professional development courses.

This Section (5.6.1) described the main values that underlay Bonda's teaching approach. The next section shows his opinions of the textbooks.

5.6.2. Textbook opinions

Although Bonda rarely used the textbooks, he discussed them from two main perspectives: (1) textbook modification (2) test compatibility. The following two subsections (5.6.2.1 and 5.6.2.2) describe these subcategories.

5.6.2.1. Textbook modification

Bonda stated that he could adapt almost any textbook to make his handouts, but he had some criteria for his adaptations. He preferred (1) functional textbooks that contained practical words, phrases and expressions and (2) a level that was not too high.

Bonda:	... yeah, in my opinion so, mmmm I think it's important first of all that the textbook is functionable (sic) or not, so mmm but any textbook is OK, if the materials is not so high level, so I can remake the handout to give my students a functionable (sic) class for example words and phrases and expressions, so mm but functionable (sic) and it needs to include some ... practical usages in daily lives
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(Interview B5: 20 May 2008)

Bonda indicated that *OTG* adequately met these criteria, but *Vivid* needed more balance.

Bonda:	<i>Vivid</i> is not so bad I think but ... it's not well balanced it's mostly the reading sections only the content itself ...
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(Interview B5: 20 May 2008)

Vivid Workbook seemed to complement Bonda's handouts, because he said that he used its exercises to review and practice what he had taught.

Bonda:	it's for reviewing words and phrases and pronunciation and then using expressions	(Interview B1: 14 May 2008)
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However, although Bonda used *Vivid Workbook* more than the other textbooks, he still omitted many sections. He focused instead on areas that he considered simple and fundamental.

Bonda:	the workbook is good for students and of course I only use the <i>Words and Phrases</i> section, yeah so very basic and essential points for the lesson and other things I don't use	(Interview B1: 14 May 2008)
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In summary, Bonda preferred to use his handouts instead of the textbooks. He could adapt almost any textbook to make his handouts, but he preferred them to be functional and at what he considered an adequate difficulty level. Although he felt that *Vivid* lacked balance, Bonda thought that all the main textbooks could be adapted. In particular, he valued *Vivid Workbook*, because it contained some essential exercises that he could employ to review the content with his students.

The next subsection (5.6.2.2) outlines Bonda's belief that the textbooks suited the tests.

5.6.2.2. Test compatibility

Although Bonda rarely used *Vivid* and *OTG*, when asked about their good points, he valued their test compatibility.

Bonda stated that *Vivid* prepared students for university entrance tests.

Bonda:	<i>Vivid</i> is good for preparation of entrance examination for college, I think it's a good textbook	(Interview B5: 20 May 2008)
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Moreover, he felt that *OTG* suited the TOEIC Bridge Test.

Bonda: [[*OTG*]] is good for our school because ... we're now ... doing TOEIC Bridge every year for the students. I think it's good preparation for the TOEIC Bridge Test

(Interview B5: 20 May 2008)

This section (5.6.2) described Bonda's impressions of the textbooks. The next section (5.6.3) shows his opinions of the local factors that influenced his teaching approach.

5.6.3. Local factors

Following the descriptions of Bonda's pedagogical background (see 5.6.1) and his opinions regarding the textbooks (see 5.6.2), this section details the third category: the local factors. The local factors relate to the college context and divide into two subcategories based on Bonda's data: (1) lack of student confidence and (2) focus on credits.

5.6.3.1. Lack of student confidence

Bonda taught the lowest proficiency students in B-class. Subsection 5.6.1.1 indicated Bonda's belief that the students struggled to concentrate if he gave long or detailed explanations and he doubted if they understood the grammar. Moreover, he explained that he adapted his handouts to reduce their written output to gap filling, because he believed that many of them could not take notes or write English without that support (see 5.6.2.1). However, during the observations, he did not appear to face any discipline problems. He explained in the interviews that only the unobserved third graders were noisy. Both the first and second graders behaved well.

Bonda: very noisy class is only 3B class ((laughing)). Yeah yeah this year's *ichinensei* (first graders) they have no problems so far

Interviewer: So they are similar to this year's *ninensei* (second graders)?

Bonda: Oh yeah that's right but er, I think in my opinion the ability or attitude for study is a bit better in *ninensei* (the second grade)

(Interview B1: 14 May 2008)

Instead, Bonda felt that the students lacked confidence in their English abilities, which caused them to speak English quietly.

Bonda: in the B-class, how should I say, students is not confident about English so yeah often they read a very small voice so I want to cheer them up. I always say to them don't care the mistakes about reading
(Interview B1: 14 May 2008)

This quiet behaviour from the students caused Bonda to try a strategy where he stood next to each individual who spoke English. He felt uncertain about the effectiveness of this approach for improving their English, but he could not think of any alternative.

Bonda: I don't know if it effective to their skilling up or not ... but I think I can only do this way
(Interview B1: 14 May 2008)

In summary, Bonda felt that his first and second grade students behaved well, because they were not noisy. Alternatively, he found that they stayed quiet when he tried to make them speak English, because they felt shy about their proficiency level.

5.6.3.2. Focus on credits

When asked if he felt the need to teach in a certain way, Bonda replied that he did not care, because he taught the lowest proficiency students.

Bonda: basically I don't care because my classes are all B-class
(Interview B5: 20 May 2008)

Bonda explained that, rather than study English to become good at the subject, the students studied to pass the credit.

Bonda: for example 2B is the attitude for studying is almost good but I think so they felt poor at English so not so eagerly to learn English just take the credit hours of English [so
Interviewer: [Just pass
Bonda: Yeah, just pass, the main thing for them
(Interview B5: 20 May 2008)

Bonda added that he could instruct in a flexible manner in previous years when he had taught the higher proficiency classes (S-class and C-class).

Interviewer:	How about in the past, you used to teach S-class and C-class, did you feel like a different kind of pressure then? Did you have any pressure from parents of management or anything?
Bonda:	Not really so I always been doing my own way not so stressful (Interview B5: 20 May 2008)

Bonda indicated that *kosen* students across Japan tended to have lower levels of motivation to study English than ordinary high school students, because they did not prepare for university entrance tests.

Bonda:	the level of English is ... in technical colleges, not only in our school but in other national colleges, students English level is a little bit lower than other high school students. Because so they don't study for the preparation for entrance examination (Interview B2: 14 May 2008)
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Therefore, Bonda felt no pressure due to the students' focus on passing the internal credits rather than studying hard to become proficient at English. If he taught at an ordinary high school, he would need to adjust his teaching approach due to the desire of some students to work hard for university entrance tests.

This section (5.6.3) described the local college factors that influenced Bonda's teaching. The next section (5.6.4) illustrates his opinion towards the external governing bodies: JABEE and MEXT.

5.6.4. External factors: JABEE and MEXT

Bonda felt no influence from JABEE or MEXT for two reasons. Firstly, he found it difficult to define their goals.

Bonda:	JABEE is I think practical English I think ... so if the engineers work overseas and they have the opportunity to use English in the factory or something ... <i>monbukagakusho</i> (MEXT) ... I think these days their aim is heading for practical English but
Interviewer:	But not really sure
Bonda:	No ((laughing)) (Interview B5: 20 May 2008)

Secondly, Bonda said that the goals were idealistic and impossible to implement; therefore, he did not care about following them.

Bonda: I don't care I think it's an ideal thing ((laughing)) of teaching English but in reality it's almost impossible ((laughing))

(Interview B5: 20 May 2008)

The next section (5.6.5) summarises the interview themes for Bonda.

5.6.5. Bonda: Summary of interview themes

For the reasons explained in Chapter 3 and Section 5.1, the data on Bonda have not been analysed in depth. Bonda replaced the textbooks with his own handouts. Therefore, it was not possible to follow up on what might have been his classroom practices in relation to textbook use.

Bonda's handouts reflected his pedagogical background and helped him to adapt to what he believed the students needed. He reproduced the texts from the textbooks with full Japanese translations, but focused his tuition on what he considered the salient language areas. He explained that he used this approach to save time and avoid distracting his students with long explanations. Moreover, he could control their language production. He wanted his students to write correctly in English, but he explained that many of them could not take notes, even in the L1, without the assistance that his handouts provided. If Bonda taught higher proficiency students in the *Kosen*, he did not suggest altering his approach in favour of meaning-oriented listening and speaking. Instead, he wanted to increase their language reproduction through dictation.

It seemed unlikely that Bonda would change his attitudes. He had formed them without any strong influence from his high school or university teachers and he did not appear to accept any new ideas from other organisations. He attended some compulsory professional development gatherings for teachers from schools affiliated to the same parent university, but felt that their contexts differed too much. In particular, he explained that the other teachers needed to prepare for entrance exams. Moreover, he showed disdain for the goals of JABEE and MEXT, which he considered unrealistic and difficult to define.

Although Bonda taught the lowest proficiency learners, he claimed that he did not face any behavioural difficulties. The observations of his classrooms supported this assertion, because his students remained quiet during his classes. Instead, Bonda described that they lacked confidence in English. He outlined two problems caused by their lack of confidence. Firstly, he felt that the students became too shy to speak English. Secondly, he asserted that, this lack of belief in their own ability, combined with

an absence of pressure to study for university entrance tests, caused the students to study the minimum amount necessary to pass his courses.

Finally, despite the fact that Bonda replaced *OTG* and *Vivid* with his own handouts, he felt that they suited his purposes. He explained that he could adapt these textbooks, because they included functional language and their levels were not too high. Moreover, he felt that these textbooks suited two assessment goals. He asserted that *OTG* prepared students for the TOEIC Bridge Test and *Vivid* was appropriate for university entrance tests.

5.7. Daiki

As explained in Chapter 3 and Section 5.1, the interview findings for Daiki (and Bonda) are explained in less detail than for Akira and Chikara. Daiki gave conflicting opinions and changed his teaching approaches frequently, which made it difficult to discern particular patterns in his pedagogy. Therefore, this section briefly shows two main forms of data: (1) his descriptions of some of his problems and (2) some of his attitudes that provide a comparison to those of his colleagues.

In order to facilitate the comparison between the teachers, this section describes the findings from the same four perspectives as for Akira, Chikara and Bonda: (1) pedagogical background, (2) textbook opinions, (3) local factors and (4) external factors. Firstly, Daiki's stated pedagogical attitudes contained many contradictions and uncertainties, but they are described in two main subcategories: (1) pedagogical uncertainty, and (2) English proficiency dilemma. Secondly, in different interviews, Daiki's opinions changed towards the textbooks, but two main subcategories emerged: (1) textbook difficulty, and (2) *shoganai* (never mind) versus *pokunai* (different). Thirdly, regarding the local factors, he indicated two areas: (1) no pressure but no goals, and (2) lack of student effort. Finally, he was confused about the goals of the external organisations (JABEE and MEXT). Table 5.5 lists the thematic categories and subcategories for Daiki.

Table 5.5 Daiki's categories

Category	Subcategory	Data sample
Pedagogical background	Pedagogical uncertainty	"Please teach me how to teach English"
Textbook opinions	English proficiency dilemma	"I don't have confident"
	Textbook difficulty	" <i>Zenbu muzukashi</i> (they are all difficult)"
	<i>Shoganai</i> (never mind) vs <i>pokunai</i> (different)	"Not like textbook"
Local factors	No pressure but no goals	"No pressure"
	Lack of student effort	School is their sleeping place"
External factors	JABEE & MEXT	" <i>Zenzen shirimasen</i> (I don't know anything)"

The following sections (5.7.1-5.5.4) describe each of these four categories and their subcategories from Daiki's perspective.

5.7.1. Pedagogical Background

The pedagogical background sections for Akira, Chikara and Bonda described the core values that underlay their teaching approaches. However, in the case of Daiki, he showed a mixture of uncertainty and contradictions, which the following two subsections outline: (1) pedagogical uncertainty (5.7.1.1) and (2) English proficiency dilemma (5.7.1.2).

5.7.1.1. Pedagogical uncertainty

Daiki did not advocate a strong teaching philosophy. Instead, he showed his uncertainty in three areas: (1) he followed his feelings without basing his teaching on any guiding theories, (2) he tried to divert me from the passive interviewer style to gain teaching insights and (3) he explained some theories and approaches that he opted not to apply.

Firstly, he stated that he taught in his own way.

Daiki:	My own way. No theory	(Interview D3: 11 June 2008)
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During the observations, Daiki used a teacher-led approach to all the exercises in all the textbooks, but he did not seem to follow a systematic pattern in his interaction with the students. He often gave the answers without asking the learners, but, on occasions when he asked questions, he did not always wait for their responses. Daiki indicated that he did not have a conscious reason.

Interviewer: sometimes with questions you ask students sometimes you don't ask students questions. How do you decide?

Daiki: Feeling ((laughing))

(Interview D5: 13 June 2008)

Despite his apparently casual attitude to teaching, when asked if he studied teaching methods, Daiki seemed to show some concern that he had not attempted any professional development.

Daiki: *A~. Teaching meth, teaching wane~ teaching wa ... nai. Teaching wa doushitara yappari teaching o improve improve my teaching method yappa kouiuno janaito damedaroune.* (I don't study teaching methods. Actually it's bad that I don't study to improve my teaching method, isn't it?)

(Interview D3: 11 June 2008)

Secondly, Daiki frequently asked what he should do to improve. For example,

- He asked if he should begin setting homework for the students
- He asked me how to teach two sections from *OTG* (*Warm Up* and *Find Out*)

On one occasion, Daiki turned an interview question into a teaching suggestion.

Interviewer: Do you do much ... choral repetition? Like Daiki-sensei, you speak and students repeat after you. Do you do that?

Daiki: *A~ repeato? Repeato wa~ ano~ a, souya, repeato ga iine.* (Repeating, ah that's good isn't it)

Interviewer: A, not I'm no saying you must do, asking do you do ((laughing))

Daiki: Good idea, good idea.

Interviewer: [Anything...

Daiki: [I take your idea.

Interviewer: ((laughing))

Daiki: Repeat after me! Repeat after me. Repeat after me ... Or repeat after CD

(Interview D4: 12 June 2008)

Moreover, Daiki asked me generally for advice about how he ought to teach.

Daiki: Please teach me how to teach English.

(Interview D2: 27 May 2008)

Thirdly, Daiki had teaching ideas, but he stated that he did not apply them. For example, he discussed his values regarding (1) teaching rhythm through clapping and (2) an English-only approach in line with the *common underlying proficiency* (CUP) theory (Cummins, 1984).

Regarding clapping, Daiki had learned this approach at university.

Daiki:	<i>Daigaku jidaine. Sensei ga ne conversation no jugyou conversation no jugyou de kou rhythm tottene. ((clapping hands)) Sousuruto min na ichiou iuwa. (In the conversation class in my university, the teacher made the rhythm by clapping his hands, and students spoke)</i> <div style="text-align: right;">(Interview D4: 12 June 2008)</div>
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Daiki thought that the clapping approach might help to keep his students focused, but he seemed to regret that he had neither studied the technique nor implemented it in the *Kosen*.

Daiki:	<i>kareramo papapapa mouchottone. (I hope students will be more alert) Sono~ know how o shitteirebane. Bokugane. Chotto rhythm no torikata o benkyou shitahouga iikamo shirenai. (I wish I knew how to do it. I'd better study how to make rhythm)</i>
Interviewer:	<i>Korega shitakoto aru? Kousen ni? (Have you done this at the Kosen?)</i>
Daiki:	<i>Kousen dewa nai~. (Not at the Kosen)</i> <div style="text-align: right;">(Interview D4: 12 June 2008)</div>

Regarding the CUP theory (Cummins, 1984), Daiki drew a diagram on the blackboard to support his explanation (Figure 5.11).

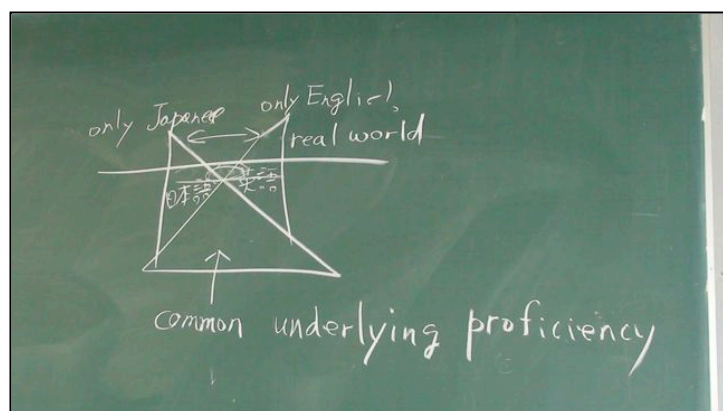


Figure 5.11 Common underlying proficiency diagram

Daiki claimed that it was bad to switch between two languages.

Daiki: *Ano~ anmari eigo nihongo, nihongo eigo te iuno o wa ano~ anmari yokunairashiyo.* (I heard that it's not good to have both Japanese and English) ((writing)) *Kokoto kokode ikiki shitemone* (We go from here to here) ((indicates the gap at the top of the diagram))
(Interview D7: 23 June 2008)

Instead, he emphasised that it was better to use only English.

Daiki: *Dakara kou ikun dattara kochino houga* good good. (It is better if we go here) ((Daiki points to the “only English” part of the diagram))
(Interview D7: 23 June 2008)

Daiki explained that by using this approach, good students would adapt accordingly and then stop using Japanese themselves.

Daiki: *Student seitowa wakatteirukara kore shihajimetara kashikoi seitowa nihongo tsukawanai.* (Students understand it so once we start doing this clever students don't use Japanese)
(Interview D7: 23 June 2008)

However, at the end of his explanation, Daiki described the contrast that existed in his situation. Rather than “good students”, he had noisy individuals, so he felt that he needed to use Japanese.

Daiki: *Urusukattara, muriyari kokomottetano* (My students are noisy so I'm forced into this area) ((points to the “only Japanese” section))
(Interview D7: 23 June 2008)

In summary, although Daiki had some teaching ideas and his own personal theories, he felt that he could not successfully apply them. He also tried to use the interviews to gain insights into ways that he could change his approaches. However, despite this apparent desire to try new ideas, he claimed that he taught based on his feelings rather than any conscious guiding principles.

The next section (5.7.1.2) describes Daiki's lack of confidence in his English proficiency.

5.7.1.2. English proficiency dilemma

Daiki faced a dilemma regarding his English proficiency. He understood that English teachers ought to be proficient in the target language, but he felt that he did not have the aptitude to improve.

Daiki's undergraduate professor had written a book, which explained that classes could lack clarity if the teacher had a low skill level.

Daiki: My English *ano~* university's teacher wrote a book, in that he said *eigo ryoku eigo ryoku* what is *eigo ryoku*? *Sore o meikakuni shiteikenakya* definitely *meikakuni shiteinakya sonoba shinoginokoto yaccahun date*. *Sonoba shinogi wakaru?* *Ano~ arutokiwa kou. Arutokiwa kou arutokiwa kou. Eigo ryoku o meikakuni shitokinasai to iufuuni* his book. (My teacher in my university is saying in his book that our classes will not be clear if our English skill isn't good enough. So his book says that we should make sure we are good at English.)

(Interview D3: 11 June 2008)

In particular, Daiki said that teachers needed a high English skill level to teach communicative classes. However, he felt that he had not improved.

Daiki: *An ne~ communication no mokuteki o tassei saseyouto omottara English teacher no skill ga skill level ga yappa, takaku nakya dameyato omouwa~. Bokuga yattemo anma kawan nainda* (To accomplish communicative aims, we need to increase the skill level of English teachers. Even if I have done it, nothing has changed)

(Interview D3: 11 June 2008)

In order to improve his proficiency, Daiki explained that he would need to engage in English conversations, but he preferred to read.

Interviewer: So what do you think then, in each person, is most important [[for improving English proficiency]]?

Daiki: I think conversation

Interviewer: A~, conversation? Most important.

Daiki: But but *ano~* reading, I like reading ((Laughing))

(Interview D3: 11 June 2008)

Daiki explained that he avoided conversations, because he lacked confidence. He realised that learners improve through making mistakes, but he countered that he preferred to avoid the risk.

Daiki:	<p><i>Anone dakarane, Simon sensei wakarukana. Shippaishinakya nakanakane shippaishinakya conversation nouryokuwa minitsukanai desho? Anatamo nihon ni kite iron nahitoto shabette kou nihongo no kaiwa nouryokune. Nakanaka kaiwa nouryoku o shippai saserudakeno utsuwaga mouhitotsu I don't have confident kana~. (Simon, I wonder if you understand or not. If you don't make mistakes your conversation ability will not improve. You came to Japan and then you have talked to different people ... your Japanese conversational ability [[has improved]]. I don't have the capacity to take the risk of making mistakes. Maybe I lack confidence)</i></p> <p>(Interview D3: 11 June 2008)</p>
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In summary, Daiki felt concerned, because he felt that his English proficiency level was too low for teaching. He explained that he had tried to study, but he had not improved, because he lacked the capacity to take risks.

The next section (5.7.2) describes Daiki's opinions in relation to the textbooks.

5.7.2. Textbook opinions

Daiki offered contradictory statements about the textbooks. In different interviews, he gave contrasting opinions regarding the difficulty level of each textbook, but his overall opinion seemed to be that their levels were too high for the students. Regarding the content, Daiki felt that it was normal for textbooks like *Vivid* to be boring; however, the different style of *OTG* caused some problems for him. The contradictions in the interviews probably arose, because I asked questions with the students in mind, but Daiki, unless asked explicitly, focused on himself. The following two subsections describe these areas: (1) textbook difficulty (5.7.2.1); and (2) *shoganai* (never mind) vs. *pokunai* (different) (5.7.2.2).

5.7.2.1. Textbook difficulty

Daiki exclaimed that all the textbooks were difficult and probably only suitable for the highest two proficiency classes.

Daiki:	<p><i>Zenbu muzukashi. ((laughing)) Ano~ ueno futatsuno kurasu gurai (All of the textbooks are difficult. Maybe they're OK for the two highest proficiency classes)</i></p> <p>(Interview D6: 16 June 2008)</p>
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However, during the course of the interviews, Daiki gave contrasting opinions in relation to the difficulty of the textbooks. Although he said consistently that *OTG* was difficult, he appeared to change his mind in relation to *Vivid*, *Vivid Workbook* and *Learners*.

Daiki discussed the difficulty of *OTG* from various perspectives. For example:

- It did not contain grammatical explanations
- It did not give language usage explanations
- The CD was too difficult, so he translated the transcript

In particular, Daiki thought that some of the language could not translate easily into Japanese. He believed that it was difficult for the students to conceptualise some of the meanings.

Daiki:	<i>Ma, muzukashiin dana , kotobagane.</i> (The words are difficult) “Around the corner”, <i>kou</i> imagination <i>surunoni</i> “around the corner” “excuse me” <i>kurainarane</i> “excuse me” (The students can imagine “excuse me”, but it is hard to imagine the meaning of “around the corner”) (Interview D4: 12 June 2008)
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During the first grade observations, Daiki used *Vivid Workbook* more frequently than the main *Vivid* textbook. Moreover, he said that he used the workbook for approximately two-thirds of his teaching time.

Interviewer:	Which do you use the most? <i>Docchinohouga yokutsukau?</i>
Daiki:	<i>Wa-kubukkuno houga yoku tsukai masune , nanasan nanasan aruiwa rokuyon</i> (I use the workbook more often. 70%-30% or 60%-40%) (Interview D1: 26 May 2008)

Daiki explained that he preferred the *Workbook*, because it had a concrete structure.

Daiki:	<i>wa-ku bukku totemo ano- gutaiteki</i> concrete <i>yane.</i> (The workbook is very concrete) (Interview D1: 26 May 2008)
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Daiki also wished that *OTG* had a workbook so that he could do more writing with the students. (In the extract below, Daiki mentions “*On the Move*”, which is the textbook that follows *OTG*. The third grade classes used it.)

Daiki:	<i>On the Move ni kanshitewa ano~ workbook hoshiine. Atta houga iito omou.</i> (I want a workbook for On the Move. I think it's better if we have it)
Interviewer:	<i>A~ne, workbook yeah? Why workbook? Why do you think workbook for On the Move?</i>
Daiki:	<i>Workbook datte kaitetara tanoshiideshou?</i> (It will be enjoyable for them to write something in it) Workbook. Enjoyable. Haha
(Interview D6: 16 June 2008)	

Daiki probably wanted a workbook therefore to help him to switch the emphasis away from speaking and listening in favour of deskwork.

Regarding *Vivid*, Daiki indicated that it was easy to understand, because it contained lexicogrammatical explanations.

Daiki:	<i>Wakariyasuite iunowa maemo ittatoori ano, Vivid wa grammar grammar o sette ittearudeshou?</i> Grammar <i>ga nottearukarane. Dakara sore o grammar to sorekara tango</i> vocabulary <i>o koune aiteni</i> (I mentioned it before. It is easy to understand. It's got grammar explanation and vocabulary.)
(Interview D3: 11 June 2008)	

However, in a later interview, Daiki insisted that both *Vivid* and the *Workbook* were too difficult for his students except for one individual.

Daiki:	Quite difficult
Interviewer:	This one? ((points to <i>Vivid Workbook</i>)
Daiki:	<i>Ryouhou tomone.</i> (Both books) ((points to <i>Vivid</i> and <i>Vivid Workbook</i>))
Interviewer:	Both difficult.
Daiki:	<i>Muzukashiine. Muzukashi~ ano~ kantan na koniwa kantan nandayo. Andakeno ano ichiou wane, shuujyukubetsude waketerunimo kakawarazu wakarukowa ano nkurasuno nakademo tatoeba S2</i> (They are difficult. But they are easy for clever students like S2)
(Interview D5: 13 June 2008)	

Daiki's attitude towards the optional *Learners* grammar book could explain this contradiction. He initially indicated that he did not use it frequently due to the difficulty level.

Daiki:	<i>Learners wa ne korega hotondo ne saikin tsukatte naino. Muzukashii.</i> Very difficult. For him for them to understand. (I don't use it much nowadays. It is very difficult for students to understand.)
(Interview D3: 11 June 2008)	

However, in a later interview Daiki explained that he enjoyed using *Learners*. He stated that contradiction arose from the grammatical emphasis. Although Daiki enjoyed the linguistic elements of English, he felt that his students did not share his enthusiasm.

Interviewer:	I thought that you didn't like <i>Learners</i> or you didn't use <i>Learners</i> maybe ...
Daiki:	I like <i>Learners</i> very much
Interviewer:	Oh, you like <i>Learners</i> ?
Daiki:	I like grammar very much
Interviewer:	A~ OK
Daiki:	But students dislike grammar ((laughing))
(Interview D7: 23 June 2008)	

In summary, during the discussions about the textbooks, we seemed to consider the interest and difficulty level from different perspectives. Although my questions intended to glean the information in relation to the students, Daiki answered from a personal usage viewpoint. He did not seem to consider the students unless explicitly asked. Therefore, *Vivid Workbook* was probably the easiest textbook for him to use due to the concrete structure, but he struggled with *OTG*, because he needed more guidance. However, in relation to the students, he thought that all the textbooks were too difficult for most of them.

The next subsection (5.7.2.2) describes the dilemma that Daiki faced between (1) the boring, but easy-to-use nature of *Vivid* and (2) the interesting, but challenging new style posed by *OTG*.

5.7.2.2. *Shoganai* (never mind) vs. *pokunai* (different)

The previous subsection (5.7.2.1) described the difficulty level of the textbooks from Daiki's perspective. He seemed to alter his opinion and switch between the difficulty for the teacher and for the students. This subsection focuses on Daiki's opinion of the textbooks' interest-level. In a similar vein to the previous subsection, he seemed to have contradictory feelings towards the textbooks that can be grouped under two main areas. Firstly, *Vivid's* style matched one belief that grammatical tuition should be more important than interesting topics. He said "*shoganai*" (never mind), because it was just a textbook. Secondly, regarding *OTG*, he praised the way that it differed from ordinary textbooks: "*pokunai*" (different). However, he struggled with the change.

Daiki stated that he liked *Vivid's* grammar and hesitantly added that he appreciated the content.

Daiki: [[*Vivid*'s]] Good point. *Ano~ yappari* grammar *dato onouyo*. Grammar and *ma* grammar *to sorekara ichiou* ... contents *kana~* contents *wa kedo* ... contents *mo ii*. (The grammar is good of course and after that ... the contents are good but ... oh the contents are also good.)
(Interview D8: 27 June 2008)

However, he became uncertain when questioned about whether the students enjoyed the topics. He hesitated before saying “*un*”, which was a less positive way of saying yes than “*hai*” and he hedged even further by saying “maybe”.

Interviewer: And students too?
Daiki: Students *wa* ... *un* (erm ... mmm) maybe ((smiles))
(Interview D8: 27 June 2008)

Despite saying that he liked the grammar, Daiki also criticised *Vivid*'s manufactured language.

Daiki: *Sorekara ano* bad point *wa ano~* (and then the negative side is) Japanese English
(Interview D8: 27 June 2008)

Overall, Daiki stated that it did not matter that *Vivid* was boring, because it was only a textbook.

Daiki: *Tada mo kyoukasho dakara ne~ shouganai, ano~ aruteido omoshirokunainoshouga naine, kyokashone* (I can't do anything about it because it is a textbook. Never mind, it's not interesting because it is a textbook)
(Interview D6: 16 June 2008)

In contrast, Daiki explained that one advantage with *OTG* was that it was “*pokunai*”: not like a normal textbook.

Daiki: *Pokunai teiunowa e~* (*Pokunai* means) Not like textbook
Interviewer: A~ I see. Different style *ne*
Daiki: *Sou. Sokono tokoro iikana~* (That area of the textbook is good I think)
(Interview D8: 27 June 2008)

Daiki gave a cultural example to explain how *OTG* differed. He described how the textbook taught how to tip, which is not done in Japan. He added that his class enjoyed learning foreign culture and “different English”.

Interviewer: So foreign culture, maybe interesting to you

Daiki: Interesting to me

Interviewer: How about students? What do you think?

Daiki: E~ students *mo* (also) very interesting to them. *Ano*~ many different English in the world. They learn.

(Interview D8: 27 June 2008)

Alternatively, in an earlier interview, Daiki seemed uncertain whether the students found *OTG*'s content interesting. He explained instead that it was more important for them to understand the language.

Daiki: *omoshiroi ikimadewa ittenain ja nainkana~. Sokomadewane nantoka kantokane. Rikai dekirukadouka cchuu tokoro dato omouyo.* (I can't say if they find it interesting. The important thing is if students can understand English or not)

(Interview D3: 11 June 2008)

Most importantly, Daiki struggled with the new approach needed for *OTG*, because it was the first time for him to use a textbook that replaced grammatical tuition with a communicative emphasis.

Interviewer: So first time? *Hajimete? Konoyouna kyoukasho?* (Is this your first time to use this kind of textbook?)

Daiki: *Sou, un.* (That's right. Yes.) Very difficult. Very difficult.

Interviewer: Big shock *ne*.

Daiki: That textbook *[[OTG]]* is difficult to teach.

(Interview D6: 16 June 2008)

In summary, Daiki felt that the language in the textbooks was more important than the content; therefore, it did not matter (*shoganaï*) if the material was boring. Despite his preference for a grammatical focus, he criticised the manufactured language contained in *Vivid*. Therefore, he praised the way that *OTG* differed from normal textbooks (*pokunai*). He appreciated the different types of English and cultures that students could learn. However, although he valued the change, this type of textbook was new to Daiki, which made it difficult for him to adapt.

This section (5.7.2) described Daiki's opinions in relation to the textbooks. The next section (5.7.3) focuses on the local factors that influenced his teaching.

5.7.3. Local factors

Daiki discussed two of the local factors at the college. Firstly, he described the *laissez-faire* nature of the management. He explained that he felt no pressure, but he criticised the lack of goals (see 5.7.3.1). Secondly, he described the students' lack of effort (5.7.3.2).

5.7.3.1. No pressure but no goals

Daiki explained that he felt no pressure at the *Kosen*.

Daiki:	No pressure <i>mo</i> no pressure (no pressure at all) (Interview D6: 16 June 2008)
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Daiki joked that he had only felt nervous when he had joined the college five years earlier, but this feeling had soon disappeared.

Daiki:	Nothing. <i>Souiebane, gonenmae antato on naji hajimete kokoe kitatoki ne chorotto kanjitawa. Chorotto, ichinenseidene. De, suguni nakunacchatta.</i> ((laughing)) (I can remember 5 years ago, when I started, I felt a little nervous ... for the first grade class, but it soon disappeared) (Interview D6: 16 June 2008)
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Alternatively, Daiki criticised the lack of leadership. In particular, he felt that the English meetings had lacked value.

Daiki:	<i>kaigiwa amari tameni nattemasen. Jyouhou koukan dene, jyouhoukoukan iukoto deshau keredo nanka u~nnn anmari purasuni you mottette naine.</i> (The meetings are not so useful for me. I suppose the meetings are for exchanging information, but they have not been useful) (Interview D3: 11 June 2008)
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Daiki explained that the meetings had failed to develop targets.

Daiki:	<i>Kaigino nakade shiitainowa yappa ... target yane target o mouchotto meikakuni shiitane.</i> (In the meetings ... I want to know more about what the targets are at the college [[for English education]]) (Interview D3: 11 June 2008)
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When asked what his target would be for the college, Daiki aimed low. Initially, he joked that these high school age students needed to learn at least junior high level English.

Daiki:	<i>Sorenohouga kore yappa saiteigen tatoeba doudarouna~ saiteigen chuugakude benkyoushitakoto guraiwa saiteigen chanto rikai</i> ((laughing)) (At least, we should make sure that they understand what they studied at Junior High School)
	(Interview D3: 11 June 2008)

When asked about a communicative target, Daiki aimed even lower. He said that he wanted the students to make three-word sentences.

Daiki:	3 words conversation. ((laughing)) Most student 1 word or 0 word ((laughing))
	(Interview D3: 11 June 2008)

In summary, Daiki seemed relaxed at the college, because he felt no pressure to teach in a certain way. Alternatively, he criticised the lack of target-oriented leadership, but he only aimed for goals that the students should have achieved before they entered the college. In his view, the students were a key limiting factor, described in the next section (5.7.3.2).

5.7.3.2. Lack of student effort

Previous subsections described the student problems perceived by Daiki. He thought: (1) they were noisy so he needed to use Japanese rather than the target language (5.7.1.1); (2) the textbooks were too difficult for them (5.7.2.1); and therefore, (3) low targets were necessary (5.7.3.1). This subsection describes the students' perceived lack of effort and the causes.

On many occasions, Daiki said that the students only chatted and slept. When asked about their interests, he struggled to answer, because he found their energy levels so low.

Daiki:	<i>Omoitsukanai. Mou min na ZZZZZ</i> (I can't think of anything, because they are all sleeping)
Interviewer:	<i>Ne.</i> (OK)
Daiki:	School is their sleeping place.
	(Interview D6: 16 June 2008)

Daiki also gave many examples about when the students did not do the work that he set for them. They did not:

- do the homework (Interview D2)
- practice in pairs (Interview D2 and D4)
- copy the answers that he wrote on the blackboard (Interview D2)

Moreover, Daiki became suspicious after a student answered one of his questions correctly during observation 2D(2). They both looked surprised during the observation and Daiki explained in the follow-up interview that the boy might have cheated.

Daiki:	Maybe maybe, third grade, <i>ano~</i> their, elder students ... handed to them, and he read it. Maybe maybe.
	(Interview D4: 12 June 2008)

Daiki gave two reasons for the lack of student motivation. Firstly, he blamed the lack of pressure from university entrance tests.

Daiki:	<i>Dakara sonobun benkyou senyouni nattara imamitaini nattkuwane. Benkyou senyouni nattara mou minna nechau zzzzz</i> (Because the students don't study for entrance tests, they fall asleep)
	(Interview D7: 23 June 2008)

Secondly, most of his students took part in sports club activities. Daiki explained that he pitied them, because they needed to train until late every night.

Daiki:	almost that class students are sports <i>no kurabu hattetene</i> (Well, almost all students in that class are in sports clubs.)
Interviewer:	Sports club yeah
Daiki:	He got back home until at 8 o'clock
Interviewer:	Very late
Daiki:	Very late <i>sou. Ano~ sorekara ofuronihaite sentskushite osoine.</i> (Then, they take a bath and wash their clothes. It is very late.)
Interviewer:	A~ yeah.
Daiki:	<i>Sore chotto atama izen watakushiwa ano~ yakyubuno komon yatteta koto arune. Sorede chotto chotto "pity" aaa~~ mazui pity mazuikeredo haicchatta.</i> (That's quite painful. I have been involved with a baseball club. Due to that I pity them ... ah it's bad to say that I pity them, but I think that way)
	(Interview D2: 27 May 2008)

In summary, Daiki said that his students fell asleep or chatted instead of doing the work that he set for them. He blamed the lack of entrance tests and the distraction caused by their sports club activities.

This section described the local factors in the college that affected Daiki's teaching approach. The next section (5.7.4) shows his opinions of the external governing bodies: JABEE and MEXT.

5.7.4. External factors: JABEE and MEXT

Daiki indicated that he was not aware of the aims of the external organisations JABEE and MEXT. Regarding JABEE, he initially said that he knew nothing about this organisation.

Daiki:	<i>Zen zen shirimasen.</i> ((laughing)) (I don't know anything) (Interview D3: 11 June 2008)
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However, he later gave his own interpretation, which differed from the actual rather vague JABEE goals that called for practical and communicative study (see Chapter 1)

Daiki:	Vocabulary and grammar and English rhythm listening <i>ne</i> , (isn't it)? (Interview D3: 11 June 2008)
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In the case of MEXT, Daiki correctly described two of the ministry's goals, but he became confused about the display of information in the college. For a moment, he thought that the *Kosen* showed the MEXT aims on boards in the classrooms, but then realised that they were the college aims. (Chapter 1 described that the *Kosen* based its targets on JABEE's standards.)

Daiki:	<i>Monbu kagakushou no mokutekidesuka? Ichiiou shohotekina kaiwa kihontekina chishiki nannka kaite arudeshou? Kyoushitsuno monbushou monbushoujya naina, arewa konogakkouno yane.</i> (What are MEXT's aims? It is saying fundamental conversation and fundamental knowledge isn't it? ([The aims are]) in the classrooms ... oh no they aren't are they? They are this college's aims.)
Interviewer:	<i>A, konogakkou</i> (Ah, this school)
Daiki:	<i>Monbushouno shiranai. Monkashouna.</i> (I don't know MEXT's rules ((uses old ministry name and then repeats with the new name))) (Interview D3: 11 June 2008)

In summary, Daiki struggled to accurately define the goals of JABEE and MEXT; therefore, it was unlikely that he tried to incorporate their ideas.

5.7.5. Daiki: Summary of interview themes

As explained in Chapter 3 and Section 5.1, the data collected for Daiki were not sufficiently reliable to show patterns in his teaching or a coherent set of values. Therefore, findings from his interviews have been outlined in less detail than Akira and Chikara.

Regarding his teaching approaches, Daiki altered his opinions in different interviews. His statements formed under three contradictory themes. From one perspective, he seemed to confidently reject any pedagogical theories in favour of teaching in his own way and following his feelings. However, from a second perspective, Daiki wanted to gain some teaching ideas. He therefore attempted to change the format of the interviews. Instead of describing his approaches and philosophies, he asked the interviewer for advice and turned some interview questions into requests for teaching suggestions. From the third perspective, in some interviews, he indicated that he believed in some approaches such as “English only” and learning the rhythm of the language through clapping. However, he did not apply them, because he thought the students were too noisy to speak only English and he felt uncertain about how to apply the clapping technique.

A further cause of concern for Daiki was his perceived lack of English proficiency. He indicated that he thought his level was too low to teach effectively. In particular, he felt that he needed to improve to teach communicative-style classes. He stated that the best way to improve his proficiency would be to engage in English conversations, but he felt that he lacked the capacity to take risks. The language of communication in our interviews supported his claim, because we spoke mainly in Japanese.

Daiki’s lack of confidence in his English speaking proficiency probably influenced his opinions about the textbooks. In a similar vein to the inconsistencies of his pedagogical attitudes, Daiki seemed to change his textbook preferences based on: (1) his content-related attitudes; (2) his own ease of usage; and (3) the students’ difficulties. None of the three textbooks satisfied these criteria. When asked explicitly, he claimed that his students could use neither *OTG* nor *Vivid* easily; however, during most of the interviews, he indicated his personal difficulties. Regarding the contents, Daiki stated that it was normal for textbooks like *Vivid* to be uninteresting and criticised its usage of “Japanese English”. In the case of *OTG*, Daiki appreciated that it was not like a normal

textbook and the usage of what he called different English. However, despite his apparent preference for *OTG*'s language and new approaches, Daiki seemed to prefer teaching from *Vivid*, because he liked the grammatical focus.

Regarding the local factors, Daiki discussed two areas. Firstly, he explained that he felt no pressure from the management, but criticised the lack of goals. When questioned about the types of goals that the college needed, Daiki felt that the students needed to reach the junior high level. Secondly, he described the lack of effort from the students. He believed that they did not study, because they did not have entrance tests and they were tired from their club training.

When asked about the external organisations, JABEE and MEXT, that set educational standards for the college, Daiki initially claimed that he knew none of their goals. He then tried to define them, but confused their targets with his own aims or those of the college. Therefore, their directives did not seem to influence his teaching.

The next section (5.8) reduces the data from the interviews for comparison between the four participants.

5.8. Comparative summary

Based on the analytical process of constant comparison (Corbin & Strauss, 2008; Glaser & Strauss, 1967) (see Chapter 3, Subsection 3.6.2), the following subsections (5.8.1-5.8.4) combine and summarise the participants' data within the four main perspectives: (1) pedagogical background, (2) textbook opinions, (3) local factors, and (4) external factors.

5.8.1. Comparison of pedagogical attitudes

This section compares the core values that underlay the participants' teaching approaches. These attitudes divide into two comparative subcategories: (1) evolution of attitudes and (2) teaching fundamentals, which are outlined with their original subcategories in Table 5.6.

Table 5.6 Comparison of pedagogical attitudes

Comparative Subcategory	Original Subcategory example	Data sample
Evolution of attitudes	1. Attitudes formed from experience (Akira)	"I've lived in Britain so long I've got some grasp of it" (Akira)
	2. Attitudes formed from individual & difficult study (Chikara)	"if students are afraid of being laughed at by their peers, they cannot study English" (Chikara)
	3. Lack of developmental influence from educational sources (Bonda)	"the only thing I can remember is always translation" (Bonda)
	4. Pedagogical uncertainty (Daiki)	"My own way. No theory" (Daiki)
Teaching fundamentals	1. Focus on structure (Akira)	"the grammar side of it and then, break it down to the actual sentences" (Akira)
	2. Three skills: listening is fundamental (Chikara)	"without listening, we cannot teach speaking, reading and writing" (Chikara)
	3. Reduce input – focused English production (Bonda)	"writing English sentences is the best thing I think" (Bonda)
	4. Pedagogical uncertainty (Daiki)	"Please teach me how to teach English" (Daiki)

The subsections below (5.8.1.1 and 5.8.1.2) summarise the two comparative subcategories from the teachers' perspectives.

5.8.1.1. Evolution of attitudes

Based on the participants' descriptions of their educational backgrounds, it appeared that none of them felt any strong influences or inspiration from their previous language instructors, or current professional development.

None of the participants could remember their high school teachers or the contents of their classes. Instead, Chikara and Bonda recalled studying individually from test-cramming books in order to enter university.

Chikara and Bonda also described their individual style of study at university. Chikara added that he had felt nervous to speak in front of his peers for fear of ridicule from them, but he had not felt any pressure from the teacher. Bonda, Chikara and Daiki had all enjoyed reading novels; therefore, it seemed that they gained their motivation to study English outside classes. Only Daiki mentioned his university professors; however, he admitted that he could not follow their suggestions such as only using English in the

classroom and teaching rhythm through clapping. If anything, his professor's advice added to his insecurity. His university lecturer had said that teachers needed a high level of English proficiency to teach effectively, but Daiki felt that he had failed to develop an adequate level.

Akira followed a different route. He felt that he had developed his pedagogical attitudes through his work experience rather than from education or training. He studied law in Japan and then moved to the UK to study theology. He had gained teaching experience from instructing English privately part-time to supplement his income as a pastor.

Only Chikara seemed to indicate that he gained new ideas from other professionals at the time of the study. He explained that he attended conferences and read methodology books. He also claimed that he tried to apply new approaches. However, Bonda felt that the professional development gatherings that he had to attend contained no relevance to his situation. None of the teachers seemed to share teaching ideas. Bonda and Daiki worked alone. Chikara said that, although he listened to other teachers, he did not adopt their approaches. Akira collaborated the most. He received test materials from colleagues, but he admitted that he only discussed how to run things, not how to teach.

5.8.1.2. *Teaching fundamentals*

Apart from Daiki, each teacher seemed to have strong teaching philosophies.

Daiki's uncertainty seemed to stem from a conflict between how he believed he should teach and his own perceived classroom practice. He seemed to value communicative approaches for improving English, but he did not seem to have the confidence to apply them. His reluctance to implement communicative approaches seemed to be caused by: (1) a lack of knowledge about how to apply the methodology; (2) a lack of confidence in his English proficiency, (3) a preference for teaching grammar; and (4) a belief that the students would not participate.

Akira believed in teaching the structure first. He claimed that, after learning the main sentence structures and vocabulary, the students could understand texts more effectively.

Bonda preferred to control his students' language input and output through his handouts. He wanted to reduce his explanations and cut the linguistic elements that he taught to avoid losing the concentration of his students and to avoid wasting time. He believed in encouraging them to produce English, but he felt that he had to instruct them

how to speak and write correctly. He taught the lowest proficiency students, but explained that, if he instructed the highest proficiency class, he would still control the language production. However, he would increase their English production using dictation.

Only Chikara seemed to have pedagogical values that converged with the new *OTG* textbooks. He wanted his students to listen to, speak, and read English for meaning without translating. However, he believed that, not only his students, but also Japanese people in general, preferred to avoid this type of learning.

5.8.2. Comparison of textbook opinions

This section compares the participants' opinions in relation to the textbooks. These attitudes divide into two comparative subcategories: (1) textbook contexts and (2) textbook difficulty, which are outlined with their original subcategories in Table 5.7.

Table 5.7 Comparison of textbook opinions

Comparative Subcategory	Original Subcategory example	Data sample
Textbook contexts	1. Lack of relevance (Akira)	"I didn't do that, it's because probably it's not relevant" (Akira)
	2. General vs. specific knowledge (Chikara)	"[[Vivid]] is easier for [[students]] to understand the contexts" (Chikara)
	3. Textbook modification (Bonda)	"I can remake the handout to give my students a functionable (sic) class" (Bonda)
	4. <i>Shoganai</i> (never mind) vs. <i>pokunai</i> (different) (Daiki)	"Not like textbook" (Daiki)
Textbook difficulty	1. Beyond students' ability (Akira)	"it is way beyond their ability" (Akira)
	2. Adjusting the OTG difficulty level (Chikara)	"if it is a little more difficult probably would be more helpful" (Chikara)
	4. Textbook difficulty	" <i>Zenbu muzukashi</i> (they are all difficult)"

The subsections below (5.8.2.1 and 5.8.2.2) summarise the two comparative subcategories from the teachers' perspectives.

5.8.2.1. Textbook contexts

Apart from Bonda who replaced the textbooks with his own handouts, all of the teachers discussed the effects of the different contexts in *OTG*.

Bonda did not seem to differentiate between the contexts in *Vivid* and *OTG*. Instead, he provided full Japanese translations on his handouts. He explained that these printed Japanese translations helped him to avoid long explanations. Alternatively, the other three colleagues felt that they faced challenges to explain the new contexts in *OTG*.

Akira, Chikara and Daiki did not indicate any problems with the topics contained in *Vivid*. Chikara indicated that the general topics were easy to understand for Japanese students. Moreover, although they could not give the students' perspective, Akira and Daiki both found the themes interesting.

Alternatively, they discussed the knowledge required for the foreign situations in *OTG*. Although Daiki explained that it was interesting to learn new cultural information such as tipping in restaurants, he found it difficult to translate some of the concepts. Moreover, Akira claimed that the students found the contents irrelevant to their everyday lives and goals. He asserted that he could not compare the locations with the *Kosen* and the students had no desire to travel or work overseas. Chikara also discussed the problem of the new contexts. However, rather than describing the students' lack of comprehension, he outlined the challenge from the perspective of sharing his knowledge. He felt that he had gained some specific knowledge from his own overseas travel that he could share, but stated that some of the locations in Asia were too unfamiliar for Japanese people.

5.8.2.2. Textbook difficulty

Only Bonda did not discuss the difficulty level of the textbooks, but he seemed to indicate tacitly that they provided adequate language for his handouts. Alternatively, Daiki claimed that all the textbooks were beyond his students' abilities and only suitable for the higher proficiency classes. Despite Daiki's assertions, he seemed to find it easier to teach *Vivid*. Moreover, Akira and Chikara appeared to share his preference for this textbook.

The traditional style of *Vivid* probably suited the teachers. Daiki explained that, although the students did not like grammar, he enjoyed teaching it. Moreover, Akira stated that he taught the salient grammar and vocabulary before he translated the meaning of *Vivid*'s passages, which, he claimed, helped the students to understand. Chikara favoured an approach that he called top-down processing. He asked the students for the gist of each reading passage before beginning his sentence-level grammar-translation.

Only Chikara found some sections of *OTG* too easy. He felt that he needed to adapt the *Warm Up* and *Conversation* activities to make them more difficult. Otherwise, the teachers tended to find many of the areas of this textbook to be difficult. In particular, for the *Listening* section, Akira, Chikara and Daiki shared the opinion that their students struggled to understand the CD, due to the speed of the native English speakers. In addition, Daiki criticised the lack of language usage explanations and grammatical advice.

Although Chikara seemed to use most of *OTG*'s activities, he avoided *Role Play*, because he perceived that it contained poor directions. It appeared that the teachers preferred materials containing concrete structures. Bonda created structure through his handouts and Daiki valued the concrete nature of *Vivid Workbook*. Moreover, Akira adapted *Role Play* into a teacher-led language recitation exercise (see Chapter 6; Subsection 6.5.4.2)

5.8.3. Comparison of local factors

This section compares the participants' opinions in relation to the local college influences. Their opinions form into two comparative subcategories: (1) no pressure but no goals, and (2) student problems, which are outlined with their original subcategories in Table 5.8.

Table 5.8 Comparison of local factors

Comparative Subcategory	Original Subcategory example	Data sample
No pressure but no goals Student problems	1. Laissez-faire management (Akira)	"You are thrown into the deep end" (Akira)
	2. Test freedom (Chikara)	"some kind of a ... standard may be necessary" (Chikara)
	3. Just credit (Bonda)	"basically I don't care because my classes are all B-class" (Bonda)
	4. No pressure but no goals (Daiki)	"No pressure" (Daiki)
	1. Student problems (Akira)	"they do the English just to pass, not so much to study" (Akira)
	2. Students: positive vs. passive (Chikara)	"without the positive students, we may have some difficulties" (Chikara)
	3. Lack of student confidence (Bonda)	"not confident about English" (Bonda)
	4. Lack of student effort (Daiki)	"School is their sleeping place" (Daiki)

The subsections below (5.8.3.1 and 5.8.3.2) summarise the two comparative subcategories from the teachers' perspectives.

5.8.3.1. No pressure, but no goals

All four participants indicated that they felt no pressure to teach to any standards demanded by the college hierarchy, parents or students. However, Akira, Chikara and Daiki described some of the difficulties caused by the perceived *laissez-faire* style of the management. Akira, who had arrived at the college one year before the study began, felt that more guidance was necessary for new teachers. Daiki and Chikara claimed that the English department needed some goals, in particular, some communicative standards. However, they struggled to define targets that could help the students to advance.

5.8.3.2. Student problems

From the teachers' perspectives, the students seemed to be the main barriers to a successful learning environment.

Daiki and Akira seemed to face the greatest challenges. They claimed that their students were noisy, did not listen to instructions, did not study and often fell asleep in class. Moreover, Akira faced discipline problems, which he described as a psychological battle. Bonda and Chikara faced a different type of challenge. Their students seemed to behave and follow instructions, but they were very quiet and passive. Chikara, who taught the highest proficiency students, wished that they would study harder.

All the teachers blamed the lack of entrance tests for the lack of effort to study. Chikara, who had overseas experience and therefore a basis for comparison, claimed that Japanese people, in general, tend to prefer passive styles of studying. Akira and Bonda explained that their students lacked confidence and studied the minimum necessary to pass the English credits. Daiki pitied his students, because he believed that many of them were too tired to study due to their involvement in daily sports club training.

5.8.4. Comparison of external factors: The irrelevance of JABEE and MEXT

This section compares the participants' opinions in relation to the external educational policy-making organisations: the engineering accreditation board (JABEE) and the education ministry (MEXT). All four participants seemed to consider these organisations irrelevant to their teaching (see Table 5.9).

Table 5.9 Comparison of external factors

Comparative Subcategory	Original Subcategory example	Data sample
Irrelevance of JABEE & MEXT	Not applicable	<p>“I’m not in that set up so I tend to ignore” (Akira)</p> <p>“what [[MEXT]] decide, write there and what they allow publishers to describe in textbooks is really quite distant” (Chikara)</p> <p>“in reality it’s almost impossible” (Bonda)</p> <p>“<i>Zenzen shirimasen</i> (I don’t know anything)” (Daiki)</p>

The participants seemed to neither know nor feel connected to the organisations’ goals. Regarding MEXT in particular, Bonda thought that their goals were unrealistic and Chikara noted that this ministry approved the publication of textbooks that ignored their aims in favour of entrance test preparation.

5.8.5. Summary

This chapter described the opinions of four teachers who used both traditional and communicative textbooks in a Japanese technical college. They stated many problems that they faced when trying to implement *OTG*. Moreover, some of their pedagogical attitudes contrasted with the aims of this new textbook. However, what people claim to believe and what they actually do can differ. The next two chapters describe the teaching approaches of two of these participants: Akira (Chapter 6) and Chikara (Chapter 7).