

## 6. Classroom observations: Akira

### 6.1. Introduction

Following the analysis of the textbooks in Chapter 4 and the description of the participants' perspectives in Chapter 5, this chapter and Chapter 7 describe in detail the teaching practices of Akira and Chikara respectively. As explained in Chapter 3, these two participants were selected for two reasons. Firstly, selecting two participants allows greater depth. Secondly, Akira and Chikara used the textbooks in describable patterns. Bonda replaced the textbooks with his own worksheets. Daiki changed his approach to each textbook frequently in each class, making it difficult to discern a principled teaching approach. Therefore, Bonda and Daiki's teaching practices make interesting independent case studies, but they are beyond the scope of this thesis.

In order to contextualise the findings from the observations of Akira's classes, Section 6.2 describes background details for this teacher (grades, classes, and textbooks) and Section 6.3 outlines the observation schedule used for data collection. Moreover, Appendix M describes the physical layout of the *Kosen* and the classrooms in order to give a rich description of the teaching environment and provide an explanatory setting for some of the teaching practices observed.

As explained in Chapter 3, I recorded the data using a field-note diary and a video camera, and then formed categories for each participant based on the process of constant comparison. Sections 6.4 and 6.5 describe the findings, within the thematic categories from Akira's data, for the first and second grades respectively from three main perspectives: (1) the textbook activities, (2) the observed teaching approaches, (3) the students' participation and reactions. However, analyses of Akira's pedagogical approaches form the foundation for each category. The other two perspectives allow (1) a comparison between the textbook aims (see Chapter 4) and the actual delivery, and (2) insight into the level of the learners' participation in – or resistance to – the classroom practice. After describing the findings for each grade, Section 6.6 provides a comparative summary.

The next section outlines Akira's background details, his classes and the textbooks.

### 6.2. Background

This chapter describes the findings from the observations of Akira's classes. As explained in Chapter 3, Akira worked part-time and taught the lower-middle proficiency

learners from the first and second grades, which are the equivalent to grades 10 and 11 in US high schools. In his first and second grade classes (1A & 2A), he had 30 and 24 learners respectively.

As described in earlier chapters, the first year classes used the traditional *Vivid* textbook and its companion *Vivid Workbook*. The second graders studied from the new *On the Go (OTG)* textbook. A supplemental grammar workbook (*Learners*) was also available for both grades. *Learners* had no connection to *Vivid* or *OTG*, but teachers could apply it as they chose to supply grammar drills. The department supplied this optional textbook to bridge the perceived gap in grammatical instruction caused by the new conversation-oriented texts.

The next section describes the observation schedule.

### 6.3. Observed classes

As described in Chapter 3, I observed each participant during four 45-minute periods for each grade from 12<sup>th</sup> May to 30<sup>th</sup> June 2008. Appendix F displays the complete observation and interview schedule, but details for Akira appear in Table 6.1.

**Table 6.1 Observation schedule for Akira**

Date (in May 2008)	Time (+period)	Grade, class (observation #)
Mon 12	10:40 (3)	1A(1)
Mon 12	11:30 (4)	1A(2)
Fri 16	09:00 (1)	2A(1)
Fri 16	09:50 (2)	2A(2)
Fri 16	10:40 (3)	1A(3)
Mon 19	10:40 (3)	1A(4)
Wed 21	10:40 (3)	2A(3)
Thu 22	10:40 (3)	2A(4)

Akira was the first observed participant; consequently, all of his classes were watched in mid-May. This chapter labels the observational data using the following notation: Grade, Teacher's initial and (observation number). For example, 2A(3) refers to the third observation of Akira's second grade class. Table 6.1 shows the times and periods of the observations in the second column. Sometimes, Chikara taught the same class during

consecutive periods; for example, on Monday 12 May, he taught the first and second observed classes of 1A during the third and fourth periods of the day.

During 2A(2), Akira taught exclusively from *Learners*. This study focuses on the usage of *Vivid* and *OTG*; therefore, this chapter describes no data from that observation.

The next section describes the findings from the first grade observations of Akira's classes.

#### **6.4. Akira's first grade teaching processes**

Akira used *Vivid* in all the first grade observations and he employed a wide range of areas from this textbook. In contrast, he never used *Learners*, and 1A(2) was the only time that he used *Vivid Workbook*.

Akira taught the first grade using four main approaches (see Table 6.2). Firstly, he provided information that could help his students to understand the text and exercises, because he taught the salient vocabulary, phrases and sentence structures, and translated the overall content. Secondly, he focused on their English recitation. Thirdly, he presented a sentence-level linguistic analysis. Finally, he led students through exercises from the textbook and workbook. The sections below describe each of these processes, (see Appendix N for the matrix of Akira's textbook coverage, teaching processes and student participation during observations of his first grade classes).

**Table 6.2 Akira's first grade teaching processes**

Teaching processes	Data examples
1. Text-level explanation	
Words and phrases	Word test vocabulary
Text translation	Translated whole text
Sentence structures	The infinitive
2. Student language recitation	
Choral Repetition	Repeated key words and phrases
Individual recitation	Recited one sentence each
Choral recitation	Synchronised reading
3. Sentence-level analysis	Nominated students translated key words into Japanese
4. Teacher-led exercises	
Comprehension questions	"Who plays soccer in the RoboCup?"
Communication	Selected "T" (true) or "F" (false)
Pronunciation	Selected matching phonetic sound
Keys to Reading	"What is the goal of the RoboCup?"
Exercises	Gap-filling: "He (   ) (   ) hope and strength."

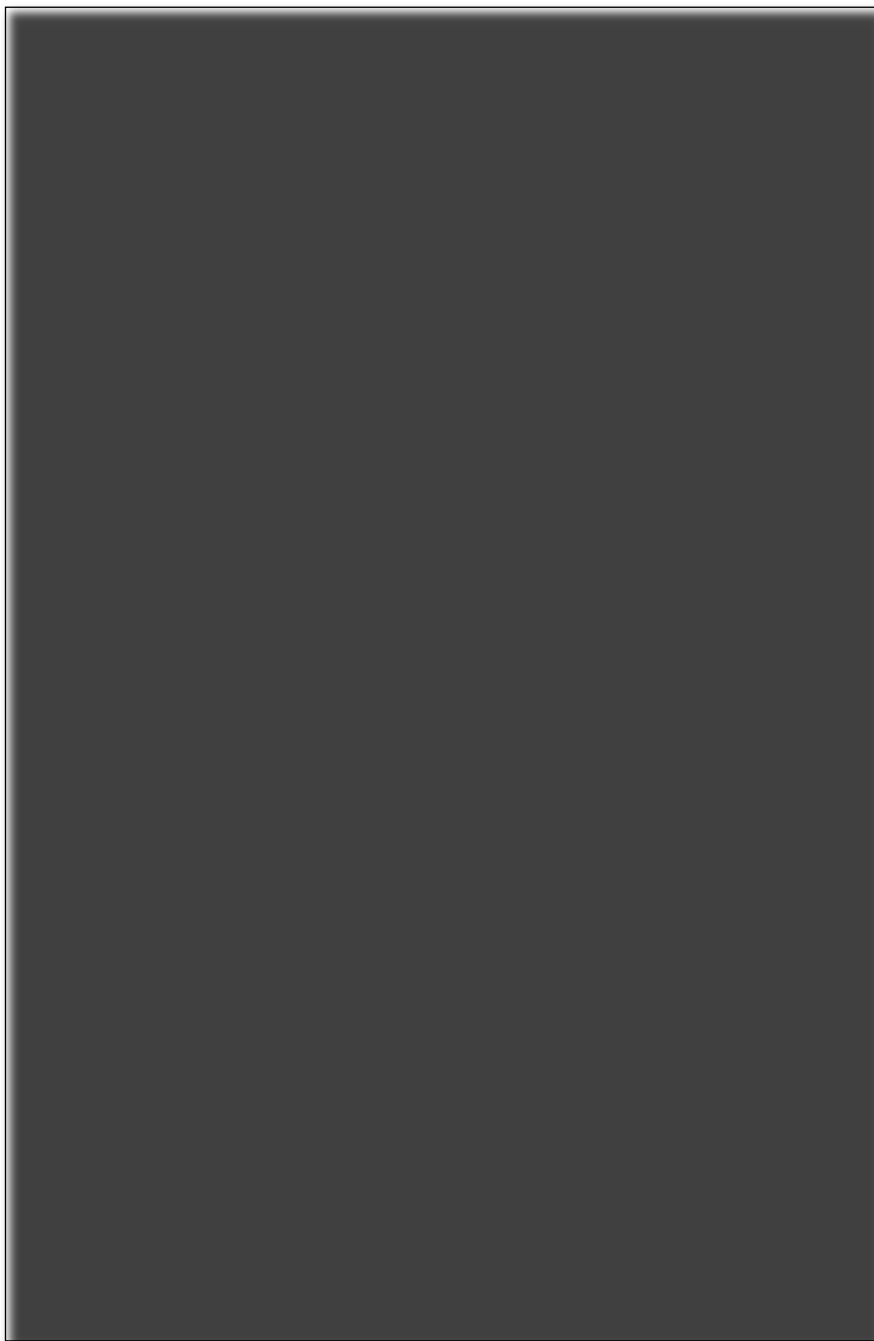
The next section describes the first of these four approaches: text-level grammar-translation.

#### **6.4.1. Text-level explanation**

When Akira introduced a reading passage to his students, he used three approaches that could help them to understand the text and later exercises: (1) he taught new words and phrases; (2) translated the text into Japanese; and (3) explained the salient grammatical structures. The following subsections describe these three approaches.

##### **6.4.1.1. Words and phrases**

Before Akira began analysing the text, he explained the salient words and phrases. For example, during 1A(3), he began a new reading passage that formed the foundation of Part 2 in Lesson 2 of the textbook (Figure 6.1). Before he showed the text to the students, he tested them on words and phrases from Part 1 and then instructed them to study a new list for Part 2.



**Figure 6.1 Reading passage (*Vivid*, p. 16)**

Although the words and phrases appear underneath the passage, Akira wrote them on the blackboard in English and Japanese (Figure 6.2), which the students copied quietly. Therefore, he filled a gap in information from the textbook, which provided translations for the phrases only, not the individual words. In addition to helping his students to understand the language, these translations prepared them for his word tests. Akira's vocabulary test contained ten questions, which required the students to translate from English to Japanese (seven questions) and Japanese to English (three questions) (see

Figure 6.3). He had adapted the word test from a version supplied by a part-time colleague called Nana.

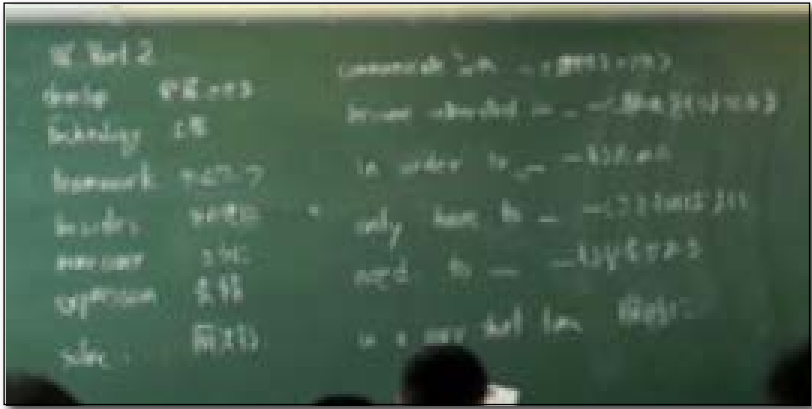


Figure 6.2 Words and phrases written during 1A(3) (based on *Vivid*, p. 16)

1. ~しささえすれば良い
2. beside
3. communicate with
4. challenge
5. チームワーク
6. competition
7. project
8. ~に対する勝利
9. technology
10. expression

Figure 6.3 Word test (from 1A(3), based on *Vivid* Lesson 2 Part 1)

The next subsection describes the second of Akira’s three text-level grammar-translation approaches: text translation.

#### 6.4.1.2. Text translation

After he finished teaching the words and phrases, Akira explained to the students that he would like them to look at the whole text. He then played the CD for the text and asked them:

Akira: *kore yonde imakiite hanashiga nanio iouto shiteiruka wakatta hito imasuka?* (After reading this, did anyone understand the content)?  
(Transcript: Observation 1A(3): 16 May 2008)

Without pausing for a response, he summed up the main purpose of the passage and subsequently translated the whole text. During his translation, he did not pause or use English to indicate the individual words or sentences. He spent very little time on this translation: less than three minutes.

The next subsection describes the third of Akira's text-level grammar-translation approaches: analysing sentence structures.

#### 6.4.1.3. Sentence structures

Akira used more time for grammatical explanations of the sentence structures than he had on the text translation described in the previous subsection. He used the remaining 22 minutes of the class during Observation 1A(3) and a further 10 minutes from 1A(4) to explain the structures from the *Study Points* section (Figure 6.4).

STUDY POINTS



to+動詞の原形(to-不定詞)

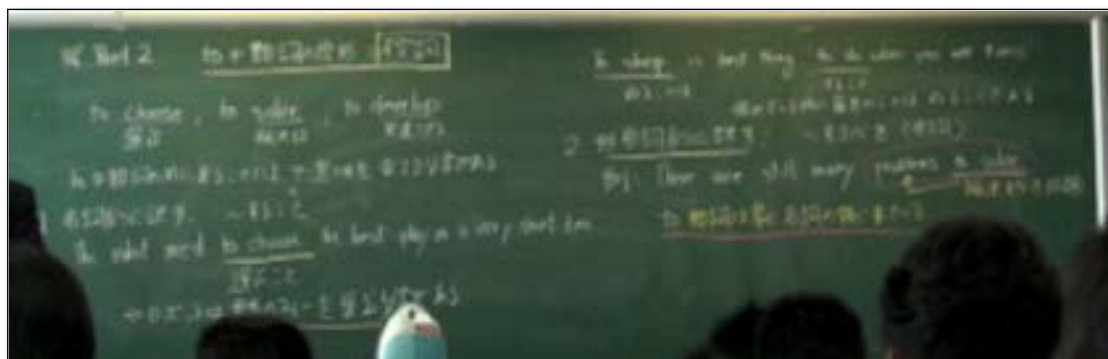
①	The robot needs <b>to choose</b> the best play in a very short time. 「瞬時に最善のプレーを選ぶこと」(名詞用法)
②	There are still many problems <b>to solve</b> . 「解決しなければならない」(形容詞用法)
③	Scientists use the game of soccer <b>to develop</b> robot technology. 「ロボット工学を発達させるために」(副詞用法)

● 次のような副詞用法もあります。

I'm glad **to hear** that.  
「それを聞いて」

Figure 6.4 Study Points (*Vivid*, p. 17)

The three types of infinitive sentence structures taught in the *Study Points* section appeared in the passage (see Figure 6.1, p. 250). Akira taught the first two structures during 1A(3) and the third in 1A(4).



**Figure 6.5 Infinitive structures taught during 1A(3)**

In 1A(3), Akira began by defining the structure of the infinitive and translating the three infinitive verbs. He then described the different usages in detail and wrote the translations and grammatical explanations on the blackboard (Figure 6.5). He criticised the “to choose” example used in the textbook:

Akira: “choose” *toiunowa anmari konone kyoukashono reiwa yokunaidesukedomo* (the textbook used “choose”, but it is not a good example)”  
(Transcript: Observation 1A(3): 16 May 2008)

Akira did not explain why he considered it a bad example, but instead he added his own pattern sentence: “To sleep is best thing to do when you are tired” (underlining used by Akira on the blackboard). He explained that “to sleep” changes from a verb into a noun in this example. However, although he described that the textbook example “to choose” functioned as an object, he did not explain that “to sleep” functioned as the subject. At the end of 1A(3), he verified whether the students understood the two grammar structures and summarised that he had taught the usage of the infinitive as a noun and an adjective. It was the first class of a double period, but rather than teach the final grammatical pattern in the subsequent period, he announced that he would teach *Learners* instead. He taught the final grammatical pattern the following day in 1A(4).

During 1A(4), after writing the Japanese definitions of the structures and copying the final sentence example on the blackboard, Akira used a slightly different pattern for



explaining the grammar to his approach in 1A(3). Instead of translating and explaining everything immediately, he nominated students to translate individual words and word groups from the sentence.

Akira: "Scientists use the game of soccer to develop robot technology" *to iubunshouga arimasu* (is the sentence). *E~to soredewadesune* "scientist" *to iunowa S3 douiu iuimidesuka?* "scientist" *darenokoto o itteirudeshou* (What does scientist mean S3?)  
S3: xxx  
Akira: "Part 2" *desune. Hai, Ichiou* "Part 2" *de ichiban saishono bunshouno nakade detekurukotoba desune.* "scientist" *to iunowa douiu imideshouka?* *E~ S4.* (It is in Part 2, the first line in Part 2 you see? What does "scientist" mean S4?)  
S4: *kagakusha* (scientist)  
Akira: *kagakushadesune. Hai, kagakusha desu.* ((Writing)) *e~ "s" ga tsuiteiru node fukuauto iukotodesu. Tachidesu. Hai, kagakushatachi desune. E~ ma korewa bunshouno shugoni narimasune. "S" ni narimasu, de* "use the game of soccer, use the game of soccer" *e~ toiukotodesuga* "use" *toiunowa S5! Douiu imideshou?* (That's right, there is "s" after scientist so that means it is the plural form. It is the subject. "use the game of soccer", what does "use" mean S5?)  
S5: *tsukau* (use)  
Akira: *hai, tsukau desune. Hai, tsukauwakedesu.* ((Writing)) *de korewa doushidesune* (yes it means use. This is a verb) "the game of soccer" *e~ S6*  
(Transcript: Observation 1A(4): 19 May 2008)

Following each student translation, Akira gave some linguistic explanations before moving on to the next word and finally explaining the whole grammatical structure. Although the first student in the example did not have his textbook open to the correct page, his classmates listened quietly to Akira's explanations and generally answered without any problems.

The next section describes the second of Akira's four main first grade processes: student language recitation.

#### 6.4.2. Student language recitation

The second area that Akira focused on in presenting his lessons was English utterances. He dedicated a large portion of class time and used three approaches to encourage his students to articulate the English from the textbook: (1) choral repetition, (2) individual recitation and (3) choral recitation. Before he began these exercises, Akira stressed his belief in the importance of speaking:

Akira: *E~ eigowa kikudakedewa nakutte hatsuon o jibun no kuchide suruto iukotomo taisetsunakotodesu.* (You shouldn't just listen to English, it is important for you to speak to learn English)

(Transcript: Observation 1A(4): 19 May 2008)

The following subsections describe these three language recitation exercises.

#### **6.4.2.1. Choral Repetition**

Akira used choral repetition during 1A(3) and 1A(4). In 1A(3), the students repeated the words and phrases that they had copied from the blackboard (see Figure 6.2, p. 251) that appeared at the foot of page 16 (see Figure 6.1, p. 250). The teacher's pack for *Vivid* includes an audio CD that vocalises the individual words. When he played the CD, Akira repeated with the students. The phrases were not included on the CD; therefore, Akira read these for his learners to repeat. He had adapted to fill missing information from the materials in the same way that he had added the translations for the individual words (see 6.4.1.1). The textbook intends to teach the pronunciation of the words and the translations of the phrases, but Akira taught both ways for both groups.

In 1A(4) Akira set up the CD-player, but then opted to make the students repeat after him: one sentence at a time. I noted in my research diary that he tried to ensure that they repeated after him in a clear manner:

The students are generally repeating OK, but sometimes when they are very quiet he makes them repeat a second time (Diary entry: Observation 1A(4): 19 May 2008, 11:03am).

Akira seemed to feel that his students lacked energy during the choral repetition. He made the following comments after they finished:

Akira: *e~ maeno kurasuwa taiiku taiiku nakatta? Attanka?* (Did you have PE in the previous class?)

S: *naide~su.* (No)

Akira: *nakatta? E~ soredewa desune, e~ minaga mousukoshi okite irareruyouni junban ni kondo S10 no houkara bunshouo yondemoraimasu. Iidesuka?* (No? OK, I'd like you to read sentences in order to stay awake from student S10. OK?)

(Transcript: Observation 1A(4): 19 May 2008)

The next subsection describes the second of Akira's three first grade language recitation approaches. Akira advanced from repeating as a whole class to asking individuals to read.

#### **6.4.2.2. Individual recitation**

After Akira finished the choral repetition, he made individual students read the sentences from the text based on their seating order. All the students participated in turn in this activity and it took nine minutes to hear all of them. At any one time, therefore, only one student spoke and the other 29 students had nothing to do but listen, but they remained well behaved and quiet. The main problem was trying to hear what the nominated students said. I wrote the following comments in my research diary:

The teacher remains at the front. Small pockets of students are having quiet conversations. They are very quiet, so it is hard to hear them (Diary entry: Observation 1A(4): 19 May 2008, 11:08am).

It must have been difficult for Akira to hear individuals. I could not hear them from the back of the room, but he was also far from them, because he remained at the front. In spite of this, he still helped them when they struggled or paused, because he vocalised the difficult words for them to repeat. Akira only left the front of the room to wake up sleeping students:

The teacher moves away from the front to wake up students to make them speak (Diary entry: Observation 1A(4): 19 May 2008, 11:14am).

The next subsection describes Akira's third student recitation approach: choral recitation.

#### **6.4.2.3. Choral recitation**

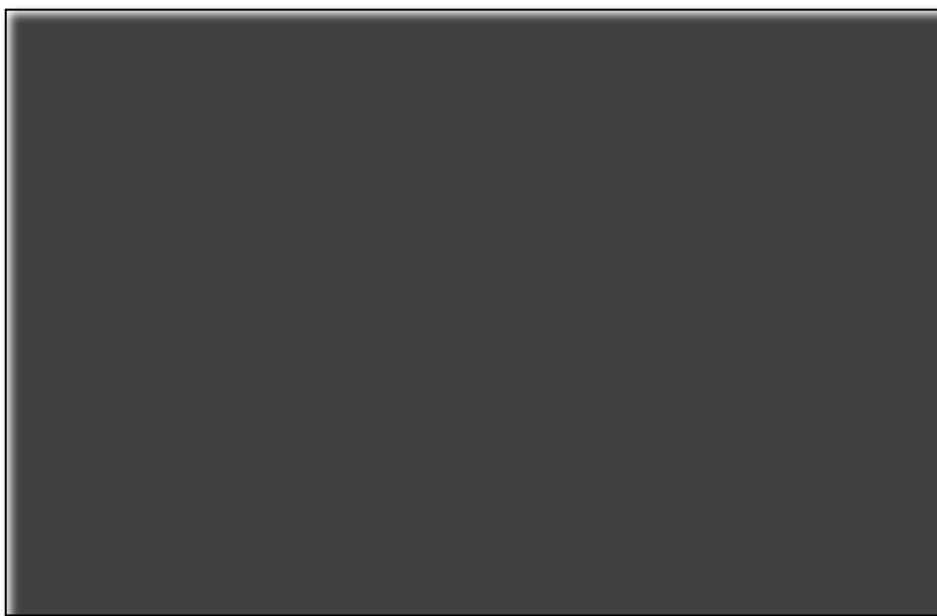
Akira was the only teacher participant in the study who used choral recitation. His aim was for the students to read the passage at the same time as he did.

Akira read from the passage slowly and many students attempted to synchronise with him. The result was like an echo that was almost in time with him, but slightly delayed. (Diary entry: Observation 1A(4) 19 May 2008, 11:20am)

The next section describes the third of Akira's four main first grade approaches: sentence level analysis.

### 6.4.3. Sentence-level analysis

Akira analysed the passages sentence-by-sentence during observations 1A(1), 1A(3) and 1A(4). This section focuses on his analysis during 1A(1) of the second paragraph of the text from page 14 of *Vivid* (Figure 6.6).



**Figure 6.6 Reading passage (*Vivid*, p. 14)**

Unlike the *Study Points* grammatical tuition explained in 6.4.1.3, which used sentence structures adapted from the text, this sentence-level analysis focused directly on translating the passage. Akira wrote all the steps in detail on the blackboard (Figure 6.7, p. 259). After writing each sentence, he explained the sentence structures such as the subject, verb and object (SVO) arrangement and then nominated students to translate some of the words and phrases into Japanese. He asked students to translate the following:

- international project
- the RoboCup is an international project
- Japanese scientists
- started
- international
- robot soccer competition
- 1997
- human

This method reviewed most of the vocabulary that he had taught at the beginning of the section, and three words (scientists, robot and soccer) appeared in the paragraph taught in the previous class. Moreover, during 1A(1), students were asked to translate “international project” twice and “international” was requested a third time. Therefore, this repetition kept their cognitive requirements low.

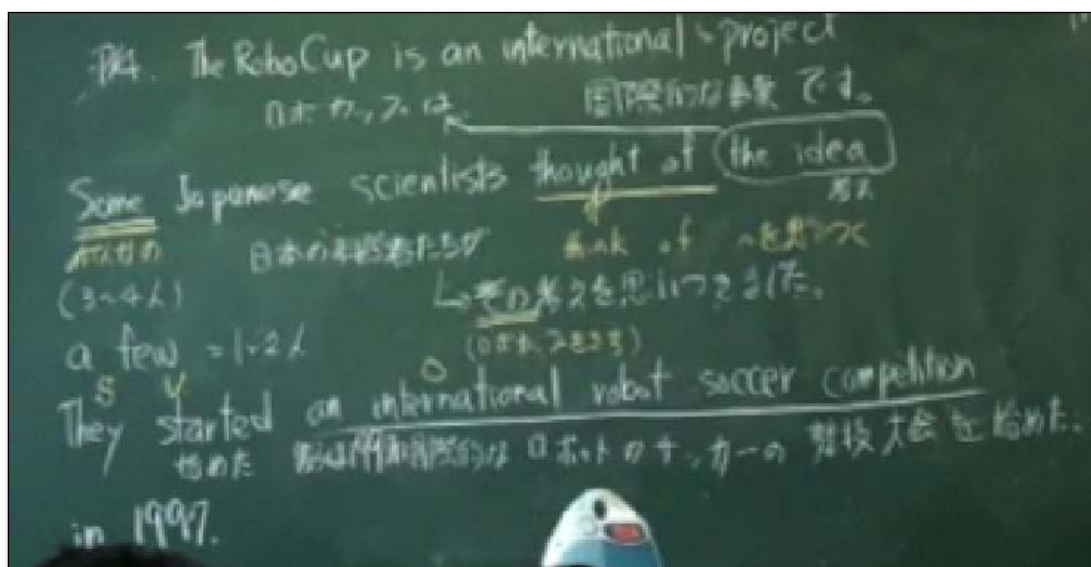
In the dialogue below, the student was required to translate “robot soccer competition”. The words “robot” and “soccer” both translate into *katakana* loan words *roboto* and *sakka*. Therefore, initially Akira asked the student (S16) to translate the third word “competition” but then made him translate the full sentence. A typical interaction then followed, where the student offered only one word at a time. When they reached “competition” the second time, Akira then supplied the answer that the student had provided at the beginning of the interaction.

Akira: *E~ “Robot soccer competition” ... dou yakusureba ii desu ka ... competition wa competition xxx* (How do you translate “robot soccer competition”. What is “competition”?)  
 S16: ... ((Akira moves next to S16 and looks at the student’s book)) ... *kyougi* (competition)  
 Akira: *kyougi? ... kaite masen ne* (competition? ... it isn’t written) ((Akira looks at the student’s book))  
 S16: *kaite masen ne* (it isn’t written)  
 Akira: *kaitenai desu ne. chanto kaite oite. Hai sore dewa S16-kun* (It isn’t written. Make sure that you write it down. OK S16)  
 S16: *hai* (yes)  
 Akira: *hai yakushitekudasai* (yes translate it please)  
 S16: *Roboto* (robot)  
 Akira: *Roboto desu ne* (yes robot) ((writing)) *hai* (yes) Soccer competition  
 S16: *Roboto* (robot)  
 Akira: *Roboto no* (robot’s)  
 S16: *sakka* (soccer)  
 Akira: *sakka* (soccer)  
 S16: *Sakka no* (soccer’s)  
 Akira: *Sakka no. hai competition wa* (soccer-. Yes what is competition)  
 S16: xxx  
 Akira: *kyougi desu ne* (it is “kyougi”) ((writing))  
 S16: *oi xxx*  
 Akira: *kokusai tekina roboto no sakka no kyougi to yuno wa, kore wa taikai to ita imi no ne.* (International robot “kyougi” (competition) means that this is a “taikai” (competition).

(Transcript: Observation 1A(1): 12 May 2008)

When S16 translated competition as *kyougi*, Akira approached him and looked at his textbook. Akira seemed to expect him to translate it differently. He then looked at the

boy's textbook and realised that it did not supply a translation. Although the foot of the page supplies the Japanese for phrases, it has only the phonetic reading for individual words (see Figure 6.6, p. 257). Akira might have expected the student to say *taikai*. Both words mean competition, but *taikai* refers to larger events such as the Olympics or the FIFA World Cup. At the end of the interaction, Akira explained that it is a *taikai*. Subsequently, instead of erasing *kyougi*, he wrote *taikai* next to the student's definition (Figure 6.7).



**Figure 6.7 Akira's sentence-level analysis during 1A(1)**

Each nominated student could translate successfully except for the word “human”, which Akira answered himself without waiting for the response. After receiving the translations for individual words, Akira gave the students the Japanese for the whole sentence before proceeding to the next example.

In 1A(1), Akira also asked two questions that required English responses:

- A verb tense question: what was the present tense of “thought”?
- A referential question: what did “the idea” refer to from the previous sentence?

The students struggled to answer these two questions. In the case of the present tense of “thought”, Akira asked several students, but they said “wakaranai (I don't know)” or stayed silent. When he asked a student what “idea” referred to, it is possible that the student did not understand the purpose of the question initially, but, eventually, he gave an answer that Akira could accept.

Akira: RoboCup *ni tsuite desune tada kono idea desune kono idea, kono idea wa nanio sashiteiruka to iu koto desuga, kangae kangae o omoitsuita wake desu. donna kangae o moitsuitanoka to iukotode e::: S13-kun, doudesuka. karewa nanio omoituitan deshouka?* (About the RoboCup, what the “idea” means here is, they thought of the “idea”. What kind of idea did they think of ... S13 what do you think? What did they think of?)  
 S13: Idea  
 Akira: *e?*  
 S13: Idea  
 Akira: *e? S13-kun*  
 S13: Idea  
 Akira: *Idea sou Idea wa donna Idea desuka.* (“Idea”, yes, what kind of “idea”)  
 S13: Robocup  
 Akira: Robocup *ne. RoboCup o RoboCup* ((CD player falls)) *a! abunaissu* (dangerous) ((Students laugh)) *RoboCup o suru to iukoto.* (Hold a RoboCup)  
 (Transcript: Observation 1A(2): 12 May 2008)

Initially, Akira explained, in Japanese, that the idea referred to the “RoboCup” and he said “idea” in both English and Japanese (*kangai*). He then asked the student what kind of “*kangai*” it referred to and followed this by asking what the students had thought of. The student then translated this word into “idea” and repeated it three times until Akira reasserted “*donna* (what kind of) idea”. The student then replied “RoboCup”. After this final answer, Akira then elaborated “RoboCup *o suru to iukoto.* (Hold a RoboCup)”, which could indicate that he expected a full Japanese sentence rather than one word.

When sentences contained extended subjects and objects, he broke them down into SVO and then translated the different elements separately. This approach converged with *Vivid*’s objectives, because both the textbook and the teacher’s pack contain explicit sentence structure explanations. After Akira finished analysing the components and translating chunks of text, he gave the complete translation orally before moving on to the next sentence.

The next section describes the final of Akira’s four main teaching approaches: teacher-led exercises.

#### 6.4.4. Teacher-led exercises

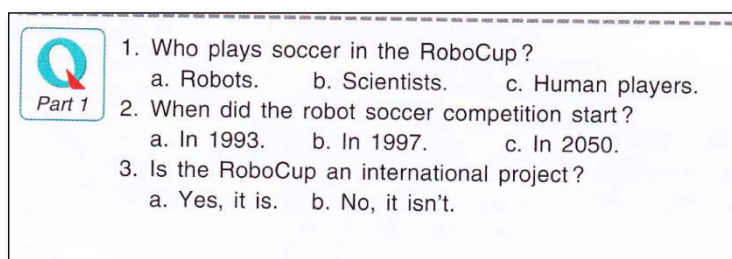
During classes 1A(1), 1A(3) and 1A(4), Akira translated the reading passages and explained lexicogrammatical elements in Japanese but, during 1A(2), he used exercises from the textbook and workbook that sometimes required limited English responses from the students. The majority of the activities required the learners to choose the correct answer from a selection. Only one question required an English sentence, but Akira assisted his struggling student. As in his other classes, the learners answered the

questions orally rather than on paper. However, Akira also changed his approach slightly, because he wrote the answers on the blackboard rarely and his students did not appear to write anything in their books.

In 1A(2), Akira covered five areas of activities. He used (1) the comprehension questions and (2) *Communication* section from *Vivid*. He followed these with (3) *Words and Phrases* pronunciation exercises and (4) *Keys to Reading* questions from *Vivid Workbook* and then returned to the textbook to apply the gap-filling drills from (5) *Exercises*. Each of the following subsections describes one of these five areas, Akira's approach and the students' responses.

#### **6.4.4.1. Comprehension questions**

There are three multiple-response English comprehension questions beneath the reading passage on page 14 of the textbook (Figure 6.8).



**Figure 6.8 Comprehension questions (*Vivid* p. 14)**

Akira played each question and its responses on the CD-player and repeated them orally. He then asked students to translate each question into Japanese. After translating, he nominated someone to choose the correct response. The order of the questions on the CD differed from the textbook, but both the teacher and students completed the exercises in the CD-order without any discussion about the error in the materials. Akira also added his own question “who thought of the idea?” and repeated it twice without translating. One student shouted out the answer in Japanese “*nihon no gakusha*” (Japanese scientists) and a nominated student then answered correctly in English.



Akira: *Hai*, (yes) “Who thought of the idea?” *hai, S4 kun*. (Student S4)  
 S4: *hai* (yes)  
 Akira: “Who thought of the idea?” *hai, S4*.  
 S4: *hai*. (yes)  
 Akira: “Who thought of the idea? The robot soccer competition. Who thought of the idea?”  
 S4: *wakarimasen*. (I don't know)  
 Akira: *wakaranaidesuka?* S5 (You don't know? S5)  
 S5: *hai* (yes)  
 Akira: “Who thought of the robot soccer competition?”  
 S5: *nihon no gakusha*. (Japanese scientists)  
 Akira: *hai. Nihon no gakusha desune*. (yes, Japanese scientists)  
 S5: *hai*. (yes)  
 Akira: *hai. Sonotooridesu. Hai, eigode iuto dounarimasuka*. (That's right. How do you say it in English?)  
 S5: “Japanese scientist”  
 Akira: *Oh, sugoi sugoi* (wonderful, wonderful) ((claps his hands)) “Japanese scientist” *desune* (isn't it)

(Transcript: Observation 1A(2): 12 May 2008)

By using this English question and answer pattern, Akira had moved away from the limited-output multiple-choice routine of the textbook. The teacher accepted the Japanese answer, but then appeared to be pleasantly surprised when a student could translate this into English, because he applauded him and said “*sugoi sugoi* (wonderful wonderful)”. However, the word “scientists” was not new to the students, because Akira had translated it in a previous class.

The next subsection describes the second of Akira's five teacher-led exercises.

#### 6.4.4.2. Communication

The deceptively named *Communication* section contains three statements on the CD and users choose whether to indicate “T” or “F” (Figure 6.9).

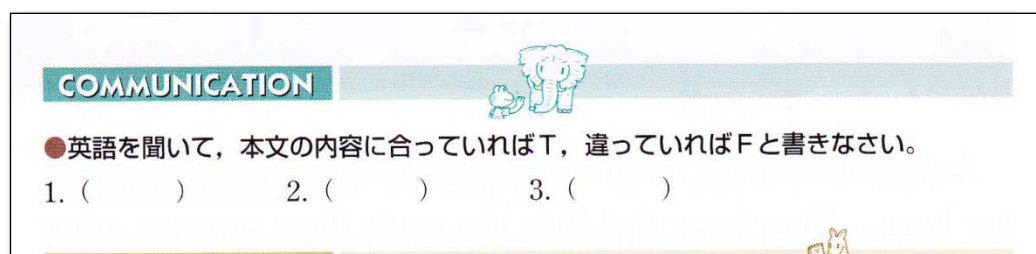


Figure 6.9 *Communication* (Vivid p. 17)

The textbook users are not required to use the full words true or false. Akira repeated the instructions aloud for the students:

Akira: *Eibun o kite honbun no naiyouni ate ireba "T" chigatte ireba "F" to kakinasai.* (After you hear the sentences, if it is true write "T", if it is false write "F")  
(Observation 1A(2), 12 May 2008).

After Akira played the first statement, he repeated it twice orally. Without being asked, a student (S6) shouted both "T" and "F". Akira then asked a different learner (S7) to read the corresponding sentence from the passage and helped him to see the answer (F) by emphasising the incorrect area of the *Communication* statement (RoboCup instead of World Cup). Students responded correctly to the other two statements without hints.

S6: "T"  
Akira: "T" e- "True" *desuka*. ("T" so you mean "true"?)  
S6: "F" ...  
Akira: e- "Every four years" *desune*. "People enjoy" *ichi ichi gyoume doukaite imasuka*. S7. ("every four years" isn't it, "people enjoy", S7 please read the first sentence)  
S7: *hai*. (yes)  
Akira: e- *juyon peiji no ichiban ue ichigyoume* (erm, the first sentence on page 14)  
S7: *hai*. (yes)  
Akira: *dou kaiteirundesuka. Yonde kudasai*. (how is it written, please read it)  
S7: "Every four years people enjoy the World Cup Soccer Tournament"  
Akira: *hai*, (yes) "Every four years people enjoy the World Cup Soccer Tournament" *ne. dakara* (therefore) "WorldCup Soccer Tournament" o "enjoy" *suru* (to "enjoy")  
S: *Wo!* (ah!)  
Akira: *kono bunshouwa* (this sentence is) "Every four years people enjoy the RoboCup RoboCup"  
S7: "F!"  
Akira: "F" *desune. Hai. Chigaimashitane*. "World Cup Soccer Tournament" wa "enjoy" *desukedomo* "RoboCup" wa *mada soredake tanoshinderuto iuwakedewa natte masen ne*. (Yes it is "F". It was the wrong word. People enjoy the World Cup Soccer Tournament", but they don't particularly enjoy the "RoboCup" yet.  
(Transcript: Observation 1A(2): 12 May 2008)

The next subsection describes the third of Akira's five teacher-led activities: pronunciation.

### 6.4.4.3. Pronunciation

The pronunciation section of *Words and Phrases* on page 8 of *Vivid Workbook* contains four words that are partially underlined. Moreover, each original word has four partially underlined responses (Figure 6.10).

**B.** 下線部の発音が、左の語と同じものを一つ選びなさい。

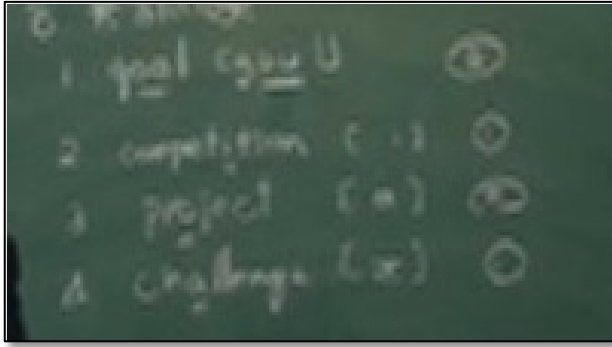
1. goal	① <u>th</u> ought	② <u>w</u> orld	③ <u>r</u> obot	④ <u>t</u> ournament
2. compet <u>i</u> tion	① vict <u>o</u> ry	② <u>i</u> dea	③ sci <u>e</u> ntist	④ <u>f</u> ind
3. pr <u>o</u> ject	① <u>p</u> eople	② <u>s</u> occer	③ <u>s</u> ong	④ <u>l</u> ove
4. ch <u>a</u> llenge	① intern <u>a</u> tional	② an <u>o</u> ther	③ <u>m</u> any	④ <u>s</u> tart

**Figure 6.10** *Words & Phrases* pronunciation exercises (*Vivid Workbook*, p. 8)

Students should match words that share the same sound from the underlined area. The workbook's CD does not contain this exercise, but Akira helped his students by reading and repeating the words orally. Despite his Scottish background, he used a North American sounding accent. Without this change of accent or a phonetic dictionary, it is difficult to find the correct answer to the third example. During the class, I noted this problem in my research diary:

Akira has announced to the students that this will be in the test. I think it is because they have lost interest due to the difficulty, because the words sound the same or very similar. Many small pockets of students are having their own conversations or playing. He has stayed loyal to the book, but a chance has been lost to use his Scottish background to explain the variety of English accents.  
(Diary entry: Observation 1A(2): 12 May 2008, 11:45am)

The learners struggled with this exercise, because each nominated student gave an incorrect response at the first attempt, but Akira allowed him or her to keep trying until he or she answered correctly. One student gave all three incorrect responses before arriving at the expected answer. After receiving the answers that he expected, Akira wrote the original words (goal, competition, project and challenge) with their phonetic alphabet representations on the blackboard (Figure 6.11).



**Figure 6.11** Phonetic sounds written during 1A(2) (based on *Vivid Workbook*, p. 8)

The next subsection describes the fourth of Akira's five teacher-led activities:  
*Keys to Reading*.

#### **6.4.4.4. Keys to Reading**

The workbook's *Keys to Reading* contains two sections labelled A and B (Figure 6.12 & Figure 6.13).

**Keys to Reading**

---

A. 次の問いに答えなさい。

**p. 14, l. 3 What is this “world cup”?**

1. 下線部の this world cup とは何を指していますか。空所に日本語を補いなさい。  
 毎年開かれる、科学者に( )を与えるサッカートーナメント

**p. 14, l. 4 People call it the RoboCup.**

2. 下線部の it は何を指しますか。下から適当なものを選びなさい。

a. robot      b. scientist      c. this world cup  
 d. the World Cup Soccer Tournament

**Figure 6.12** *Keys to Reading* exercises (*Vivid Workbook*, p. 8)

3. どうして RoboCup と呼ばれるのですか。その答えとなっている英文を書きなさい。

4. 次の質問に英語で答えなさい。

What is the goal of the RoboCup?

---

**B. 次の問いに英語で答えなさい。**

1. Who plays soccer in the RoboCup?	1. p. 14, l. 4
2. Is the RoboCup an international project?	2. p. 14, l. 6
3. When did the robot soccer competition start?	3. p. 14, l. 7

**Figure 6.13 Keys to Reading exercises (Vivid Workbook, p. 9)**

Section B contains the same three comprehension questions that Akira used from the *Vivid* textbook in the first activity (see Figure 6.8, p. 261). However, the workbook differs from the textbook, because it does not provide multiple responses and the questions appear in the order spoken on the CD. Rather than duplicate these questions, Akira skipped this section.

Akira used three of the four questions in Section A. All questions, except for the first, required an English response. Despite the Japanese question and Japanese response requirement in the first question, Akira directed his students to find the appropriate English. Initially, one student shouted out the incorrect answer “*yuuki*” (courage). When prompted, the learner then translated this word into English. The students could not find the acceptable English phrase in the passage; therefore, Akira told it to them and translated it.

The second question contained four multiple responses. The nominated student twice answered “e”, which was not an option. He then changed to the incorrect answer “d”. Other students laughed and one of them shouted “h”, before one of their peers said the correct choice: “c”. Apart from using letters from the alphabet, none of the learners used any English to answer this question.

The final two questions in Section A required full English sentence responses. Question 3 asked in Japanese why the “*RoboCup*” had such a name. The students did not need to create an original sentence, because the exact answer was contained in the passage “robots play soccer” (see Figure 6.6, Section 6.4.3).

Akira: *doushite "RoboCup" to yobareru nodesuka. Sono kotaeto natteiru eibun o kakinasai.* (Why is it called the "RoboCup"? Pick up the English answer)  
 S19: *e? eibun o kakinasai?* (What? In English?)  
 Akira: *e~ naze "RoboCup" to yobareteiruka.* (Why is it called the "RoboCup")  
 S19: *eibun desuka?* (In English?)  
 Akira: *eibun* (yes)  
 S19: "Because"  
 Akira: "Because" *hai*, (yes) "Because" *de iidesuyo.* (Pause) *iidesuka. S19. Hai, "Because"* ("because" is good ... it's good yes S19)  
 S19: "Because" ... ((long pause, Akira looks around the room at other students))  
 Akira: *Robo RoboCup ne e~ gogyoume mo tokorodesune.* (It's on the 5<sup>th</sup> line) ... "Robot play"  
 S19: "Play"  
 Akira: "Soccer" *ne. "soccer" naze "RoboCup" to iwarete iruka toiuto "Robot" ga sakka o suruto iukotoni narimasune.* (Yes "soccer". Why it is called the "RoboCup" is because "robot(s) play soccer")  
 S19: *soreiitakatta* (I wanted to say that)

(Transcript: Observation 1A(2): 12 May 2008)

Akira read the Japanese question to the student who checked twice if he had to reply with an English sentence. This was the first time in this class that a learner was required to provide an English answer longer than one word. The nominated student said "because" and then paused until Akira gave him the answer and translated it to the class. Question 4 was "what is the goal of the RoboCup?" but Akira decided to skip this English question. Instead, he returned to page 15 of the textbook and used the *Exercises*, described in the next subsection.

#### **6.4.4.5. Exercises**

*Exercises* contain three sentences that drill the usage of the direct and indirect objects. Each sentence has a Japanese translation and blanks for users to write the verb and indirect object (see Figure 6.14).

## EXERCISES



● 日本語の意味になるように、( )内に適語を補いなさい。

1. 昨日、おじさんが私にイチローの話をしました。

My uncle ( ) ( ) a story about Ichiro yesterday.

2. 彼の名前は鈴木一郎ですが、みんなは彼をイチローと呼びます。

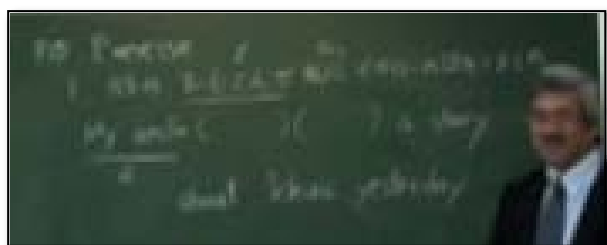
His name is Suzuki Ichiro, but everyone ( ) ( ) Ichiro.

3. 彼は私たちに希望と力を与えてくれます。

He ( ) ( ) hope and strength.

**Figure 6.14 Exercises (Vivid p. 15).**

Akira negotiated the first sentence in detail with the students, but he gave the answers to the latter two without waiting for responses. For the first question, he copied the Japanese and English content from the textbook on to the blackboard and asked the students to translate *ojisan* (uncle) into English. He then highlighted the subject – verb – indirect object – object (SVO<sub>1</sub>O<sub>2</sub>) sentence structure in the Japanese sentence and labelled the subject “my uncle” in the English equivalent (Figure 6.15).



**Figure 6.15 Sentence translation & SVO<sub>1</sub>O<sub>2</sub> structure written during 1A(2) (based on Vivid, p. 15)**

Subsequently, he nominated students to tell him the components of the English sentence including the sections in the brackets, which were “V” and “O<sub>2</sub>” (not O<sub>1</sub>, because the indirect object came after the direct object in the Japanese translation). After studying the sentence structure, the learners needed to translate the verb and the indirect object. After one nominated student gave the incorrect answer “speak”, Akira asked him to say the past tense of “tell”. The student then answered correctly, so Akira said “*sugoi*” (wonderful) and smiled.

Akira: *hai, e~ "My uncle" ga koudesho (is like this). "a story about Ichiro" Ichiro no hanashi desune. (Writing) Hanashidesu. "O" ni narimasune. Dakara hanashio shite sorekara watashini to iutpokoroga kokode hairanaito ikenaiwake desu. E~to soredewa desune e~ S25. Doudesuka. Don na kotobao iretara iideshou (It is a story about Ichiro. Story. It is an object "O". So tell a story and me have to be here. Erm, S25 what do you think? What word should we put here?)*

S25: "Speak?"

Akira: "Speak" o~~ "speak" mo iidesukedo ichiou ano hanashio suruto iunowa desune ((Writing)) "tell" e~ "tell" desune. "tell a story tell a story" toiunowa hanashio suruto iukoto desune. Dakara shita shita to iukoto desukara "tell" no kakokei ga kuruwake desu. ((Writing)) ((knocking sound from student)) e~ doudesuka. Oboete masuka. "tell" no kakokei. ("speak" OK, but it is "tell" here. "tell a story" tell a story. So he tells it in the past form, so it should be the past form of "tell". Do you remember the past form of tell?

S25: "told"

Akira: "told" O~~sugoi ((Akira smiles)) seikai, hai, S26. Soshitara watashiwa naniga atarudeshou ("told" oh wonderful, that's right. Yes S26, so when we use watashi what English word comes here?)

S26: "me"

Akira: "me" desune. Hai, hai, "My uncle" to "me" "a story about Ichiro" dakara nihongo no bunshou nihongono bunshou o e~ xxx "SVO<sub>1</sub>O<sub>2</sub>" sorekara "SVOC" to iukatachini naoshite kangaete miruto kono kakko no nakani naniga hairuka wakatte kuruyouni naruto omoimasu. E~to soshitara niban. (When you think about a Japanese sentence first using the "SVO<sub>1</sub>O<sub>2</sub>" and "SVOC" sentence structures, you will know what word is missing here. OK, next is number 2).

(Transcript: Observation 1A(2): 12 May 2008)

As shown at the end of the interaction, after the students answered correctly, Akira explained his philosophy to them that it is important to think of the structure first in Japanese to enable them to find the missing words.

For the final two questions, he nominated students to fill the blanks orally. None of them responded, so he gave the answers without teaching the sentence structure or writing anything on the blackboard. He had increased the pace at the end of the class and he finished five minutes before the chime rang for lunch.

Akira's students had completed a wide variety of exercises orally, but they had spoken a limited amount of English. This was mainly because he had chosen exercises in the textbook and workbook that required only short responses. Moreover, Akira allowed students to answer multiple-choice exercises with only the letter that represented the word and he avoided many questions that required full English sentence responses. This approach was understandable, because he sometimes looked shocked when his students gave correct answers and he needed to help a boy to create a full sentence on the one occasion this was attempted.

The next section summarises Akira's first grade teaching processes.



#### 6.4.5. Summary of Akira's first grade teaching processes

Akira used four main teaching processes for his first grade classes: text-level grammar-translation, student language recitation, sentence-level analysis and teacher-led exercises.

Firstly, regarding his text-level grammar-translation, Akira used three approaches to introduce the passages before he began any detailed analysis: (1) he introduced and tested the key words and phrases, (2) he summarised the central purpose and translated the whole text, and (3) he taught the common sentence structures. Secondly, Akira explained to the students that it was important to speak English. He used three recitation strategies to achieve that goal: (1) choral repetition, (2) individual recitation and (3) choral recitation. Thirdly, after finishing the student recitation, Akira analysed the text at the sentence level. He wrote each sentence from the passage on the blackboard, described the structure, translated individual words and explained some grammatical points. Fourthly, during one observation (1A(2)), Akira guided the students through some exercises from *Vivid* and *Vivid Workbook*. He chose mainly multiple choice or gap-filling activities.

Akira tended to use the textbook in the manner intended by the authors, because he explained the necessary grammatical points and covered many of the exercises. However, he did make some minor changes. Regarding his progression through the textbook, he altered the order of coverage, because he taught the grammatical *Study Points* sentence structures from the end of the section, before he analysed the passage. Considering the students' exercises, rather than give the students time to work individually, Akira led them through each one. He translated the questions into Japanese and sometimes gave them hints. He ensured that they knew the answer to each question before he progressed. Akira also corrected some inconsistencies from the textbook. For example, from the *Words and Phrases* section of *Vivid*, he provided the missing Japanese translations for the words. Moreover, he read aloud the phrases from *Vivid* and the words from the *Vivid Workbook* pronunciation section that had been omitted from the CD. On other occasions, Akira chose to use his own voice instead of the CD; for example, he asked the students to repeat sentences from the passage after him.

The first grade students tended to sit quietly in the class, but their participation levels were low. On the two occasions when nominated students gave English answers, Akira became excited. However, he required them to follow him mainly either through repeating his English or copying what he wrote on the blackboard. Otherwise, their

cognitive output was very low and restricted in general to translating individual words into Japanese and selecting letters from multiple-choice questions. Most of the textbook and workbook's activities followed high-structure low-output patterns, but Akira elected to avoid making the students produce any English sentences from the few opportunities that did exist. He used only one question that required applying the correct sentence from the text, but gave the answer word-by-word for the student to repeat.

Based on the textbook analysis in Chapter 4, Akira's transmission-style for teaching grammar-translation and the correspondingly low output from students did not diverge considerably from the objectives of *Vivid*; however, the second grade textbook, *OTG* requires more student involvement and, in particular, greater language production. The next section describes the findings from the second grade observations of Akira's classes.

### **6.5. Akira's second grade teaching processes**

Apart from 2A(2), when he used *Learners*, Akira taught various areas of Unit 2 in *OTG* (see Appendix O). Although, during the observations, he chose not to omit any of the main sections of Unit 2, Sections 6.5.1 - 6.5.5 indicate that he adapted the textbook to his own teacher-led style.

Akira taught using five main approaches, four of which were similar to the way he used *Vivid*. Firstly, he used text-level translation strategies but, unlike his first grade teaching, he omitted grammatical sentence structures. Secondly, he encouraged students to recite the text both individually and as a whole class, but, unlike 1A(4), he excluded the simultaneous choral recitation. Thirdly, he analysed the text at the sentence level. He concentrated mainly on translation, but he also highlighted salient phrases and functions. Fourthly, he employed teacher-led exercises but, unlike his *Vivid* activities, he did not ask lexicogrammatical questions. Instead, his students answered comprehension questions and participated in a structured role-play. In addition to these four approaches that were similar to his treatment of the first grade text, during one observation, Akira chose to precede his sentence-level translation with an account of his personal values.

**Table 6.3 Akira's second grade teaching processes**

Teaching processes	Data examples
1. Text-level explanation	
Test explanation	Wrote 12 words and one phrase to test
Conversation explanation	Explained background in Japanese
2. Student language recitation	
Choral repetition	Students repeated Conversation text
Individual recitation	Students recited one sentence each
3. Sentence-level analysis	Prepositions of location
4. Teacher-led exercises	
Comprehension questions	“Where is the student lounge?”
Role Play	Students uttered one sentence each
From authentic to fiction	Changed student answer to fit pattern
5. Cultural values	“Double culture shock”

Appendix O summarises Akira’s teaching processes and the students’ roles during the four observations. The subsections below describe each of the five processes; followed by a summary of the textbook coverage.

### **6.5.1. Text-level explanation**

When Akira approached new material in his first grade classes, he began by explaining the salient language and grammatical structures. However, he changed his approach for the extended text in the second grade textbook. Although, during 2A(1), he described the text’s setting and translated the key phrases and vocabulary, due to the lack of a grammatical emphasis in *OTG*, he elected not to introduce the common sentence structures. Instead, Akira preferred to move directly to the sentence-level translation (for example: *Listening*, see 6.5.3), or to go beyond the text to his own personal values (for example: *Travel Guide*, see 6.5.5).

The next two subsections describe Akira’s text-level explanations: (1) he wrote a word list that he would test and (2) he described the background to the *Conversation* section.

#### **6.5.1.1. Test explanation**

During 2A(1), Akira wrote 12 words and one expression on the blackboard in English with the Japanese translations (Figure 6.16).



**Figure 6.16 Words and phrases written during 2A(1) (based on OTG, Unit 2)**

These words appeared in the *Conversation* section, but they were also useful for later parts of the same unit. He told the students that he would test them on 10 of these items in the following class. Unlike his *Vivid* words and phrases test that included translations in both directions (see 6.4.1.1), Akira's second grade version tested only English to Japanese (Figure 6.17). One student verified this change whilst they copied the words:

Student:	<i>sensei, tada nihongoni kaudakedesuka</i> (sir, do we only write the answers in Japanese)?
Akira:	<i>nihongoni kakudakedesu</i> (yes, just write in Japanese)
(Transcript: Observation 2A(1): 16 May 2008)	

This focus on writing in Japanese differed from a principal aim of the textbook that encouraged the students to use English.

2年単語テストー2	
氏名 (                      )	
1 .	on campus
2 .	facility
3 .	work out
4 .	student office
5 .	vending machine
6 .	location
7 .	library
8 .	lounge
9 .	make an international phone call
10 .	near

**Figure 6.17 Word test (22 May 2008)**

During the first twenty minutes of 2A(1), whilst Akira explained the word test and the details of the mid-term test, I noted in my diary that the students seemed to be uninterested:

The students don't seem too worried about the test, because they keep talking whilst Akira gives the details. Four girls are not part of the lesson. They keep chatting and looking out of the window. One girl is facing away from the teacher. (Diary entry: Observation 2A(1): 16 May 2008, 09:11am).

However, retrospectively watching the video with the transcript, it became clear that the students' attitudes deteriorated further when the test explanations ended and the textbook work began. During the test explanations, they asked many on-task questions regarding, for example, the content, date, duration and scoring; alternatively, in the latter part of the class, the students gave mainly inaudible responses to the teacher's questions. Their most audible utterances were off-topic self-centred requests and assertions such as:

- *eh? toire?* ([is it OK to go to the] toilet?)
- *mata kochi* ([must we speak] from this side again)!
- *sensei! owarun?* (sir! [can we] finish? [the class])

At the moment when Akira changed from test to textbook instruction, he also challenged one of the female students who had ignored him during the first twenty minutes.

Akira: ... *etto anou maa aredesune. Suiyoubi juusan peiji desune. Ni nino* (So, Wednesday, page 13, number 2) "Hiro is in the International Student Office on campus"  
 ((Pause))  
 FSs: ((laughing))  
 Akira: *Fs1*  
*Fs1:* *hai* (yes)  
 Akira: *houkouga zenzen chigattemasukedo kochiranohou mukuyouni* (you are facing in the wrong direction)  
*Fs1:* ((Giggling))  
 Akira: *kyoukashowa?* (Where is your textbook?)  
*Fs1:* *kyoukashowa itsumo douri* (The usual place)  
 Akira: *e?* (What?)  
*Fs1:* *shimatteru* (I put it away)  
 Akira: *shimatteruka? Tsukattenaiyaro mada.* (Put it away? You haven't used it yet)  
*Fs1:* Download  
 Akira: Download *shitorutte detekonaiyaro. Hai, e~ S, S mo juusan peiji hiraite.* (You can't get it through downloading. Students open your textbooks at page 13)  
*Fs2:* *sensei!* (Teacher!)  
 Akira: *hai. Minasan hiraiteimasuka? Juusanpeijine. E~ Fs3, kora Fs3, jusan peiji hiraite. Ne. kyoukasho hirakanaide jugyou hajimaranai. Hai, hai, Fs2 san kyoukasho hiraite* (Yes, did everyone open their textbooks at page 13? Fs3 open your textbook. If you don't open it, we can't start the class. Fs2 open it.  
*Fs2:* *nanpe~iji?* (what page?)

(Transcript: Observation 2A(1): 16 May 2008)  
 (Note: FSs: female students; Fs1: female student 1)

He told her that she was facing in the wrong direction and asked her where her textbook was. He avoided shouting and giving her orders, but she gave replies such as "*kyoukashowa itsumo douri* (the usual place)" and "*shimatteru* (I put it away)" that indicated her casual defiance. She also said, "download", which cannot be done for this textbook. Moreover, although Akira told the students on three occasions to open their textbooks at page thirteen, a girl from the same group asked him "*nanpe~iji?* (what page?)".

The next subsection describes Akira's text-level explanation of *Conversation*.

### 6.5.1.2. Conversation explanation

During all the observed OTG classes, Akira taught from Unit 2, which focused on campus facilities and their locations and opening times. During the final twenty minutes of 2A(1) he used *Conversation* (Figure 6.18).

**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 6.18 *Conversation* (OTG, p. 13)

This section contains a dialogue in the Student Advice Office, between the student advisor and a new international student (Hiro) who wants to learn about facilities on the campus. This was the first section of extended text in the Unit (it is preceded by a page of warm-up activities based on pictures). The textbook advises the users: “before you listen, write the correct expressions from the Phrase File on the lines”. Students are then expected to listen to the CD and check their answers. Instead, Akira gave the answers directly in Japanese, because he explained in the follow-up interview that in the previous classes he had (1) translated the meanings in the “Phrase File”, (2) played the CD and read the content in English to facilitate the gap-filling and (3) “spent an hour” translating the text.

Akira:	Erm ... 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
Interviewer:	That was the previous class, before today, and then today, you went into the students pronunciation today wasn't it, they were practising saying the words ... did you spend much time on this page here
Akira:	I spent an hour on this explaining ((dry laugh)) what these English are and then they look at the pictures and fill in the blank
(Interview A2: 16 May 2008)	

During this observation, Akira played the CD and gave a brief explanation about the background to the text in Japanese.

<i>Hiro san wa a~ "new student" "new student" de "campus" "campus" no nakano desune setsubi e~ iron na monomi tsuite ma shiritai toiukotode "student office" ne, gakuseiga ittawakedesune. Ma sokode kaiwa bun toiunoga kokode xx ne. (Hiro is a "new student" and he wants to know about the facilities on the campus, so he went to the student office. There is a conversation)</i>	
(Transcript: Observation 2A(1): 16 May 2008)	

Akira's approach to *Conversation* in *OTG* therefore differed from his *Vivid* method. Using the traditional textbook, he gave sentence-level translations and teacher-led exercises after he had taught the key words and language structures. However, for *Conversation* in *OTG*, he moved directly to the gap-filling exercise and the sentence-level translation before providing the text-level explanations such as the key words and the overview. Therefore, in the second grade, his text-level explanations reviewed the content. After Akira finished reviewing the dialogue, rather than allow the students to practice the dialogue in pairs, he made them recite the text, which is the focus of the next section.

### 6.5.2. Student language recitation

During 2A(1), after Akira taught the word list, played the CD and introduced the *Conversation* text in Japanese (see 6.5.1), he then focused on the students' English utterances. He used two approaches: choral repetition and individual recitation.



#### **6.5.2.1. Choral repetition**

The *OTG*'s teacher's guide suggests, "Practice in pairs. Read the dialogue twice, then change roles" (Knight, 2004a, p. 19). Instead, Akira made all the students repeat the conversation, sentence-by-sentence after him. During the choral repetition, I noted the lack of participation from the learners in my research diary.

The students are quiet. Only a few repeat. Although the teacher usually stayed at the front, he is now walking around the class and trying to get the girls involved. One boy is using a different textbook, but Akira has ignored him. (Diary entry: Observation 2A(1): 16 May 2008, 09:26am).

Moreover, on the video file, the students are so quiet that Bonda's voice enters the recording from the neighbouring classroom.

Following the choral repetition, Akira attempted to make each student read aloud one sentence from the *Conversation*.

#### **6.5.2.2. Individual recitation**

Akira asked each student in turn along each row until they had all attempted to utter one of the sentences. He faced a similar lack of enthusiasm to participate from the 2A students to that he had faced during the choral repetition. The first student that he asked to speak said "*mata kochi* ([must we speak] from this side again)!" During this phase, Akira helped the students, but he did not provide corrective pronunciation. Instead, many students waited for him to speak and then repeated after him.

During the individual reading, Akira often needs to read the words first for the students to repeat after him. He also frequently moves from the front to help them – then back to the front again. He does not seem to correct their pronunciation after they speak, rather he needs to speak first, they then repeat after him.

(Memo based on video file: Observation 2A(1): 16 May 2008)

Therefore, although *OTG* aims to be a learner-centred text where users ought to learn the pronunciation from the included CD and practice independently, Akira's students relied on his input.

### 6.5.3. Sentence-level analysis

Akira explained in a post-observation interview that he had given a lengthy sentence-level analysis of the *Conversation* dialogue before observation 2A(1). However, the only observed instance of this practice using *OTG* came during his instruction of the *Listening* section in 2A(3). Unlike his usage of *Vivid*, where he delayed the sentence-level analysis until after the text-level explanation, Akira opted to translate each sentence directly from the transcript of the *Listening* section of *OTG*.

*Listening* on page 14 of *OTG* contains two activities based on a CD-dialogue. In the recorded conversation, an international student called Sofia asks her friend Peter questions about their university campus (Figure 6.19). This section requires users to match three campus facilities with their locations and then write the opening hours.



**Listening**

Sofia and a friend are talking on campus.

Track 9 A. Listen and draw lines to match each campus facility with its location.

Campus Facility	Location	Hours
Swimming Pool •	• behind the Sports Center	_____
Tennis Courts •	• near the Student Cafe	_____
Game Center •	• in the Sports Center	_____


Track 9 B. Listen again and write the hours of each facility.

Figure 6.19 *Listening* (*OTG*, p. 14)

Despite his usage of the CD for *Vivid*, and the *Conversation* and *Travel Guide* sections of *OTG*, Akira opted not to use this method for the *Listening* section during the observation. He also disregarded the exercises. Instead, he directed his learners to the transcript at the rear of the textbook (Figure 6.20) and began the sentence level analysis in Japanese.

.....

Young-Mi: OK, and how much is the bus?  
 Clerk: It's 100 baht per person.  
 Young-Mi: And how often do they go?  
 Clerk: About every 30 minutes. The next one leaves in 10 minutes.  
 Young-Mi: Does the bus go direct to our hotel?  
 Clerk: Uh, where are you staying?  
 Young-Mi: At the Amari Inn.  
 Clerk: Let me check ... Amari Inn ... . Yes, that's the last stop for the bus.  
 Young-Mi: And how long does it take from the airport?  
 Clerk: Hmm, at this time of day, with the traffic ... about one hour.  
 Young-Mi: Hmm ... OK, two tickets for the bus, please.  
 Clerk: Sure. That's 200 baht.  
 Young-Mi: Here you are ... . Oh, where does the bus leave from?  
 Clerk: From bus stop number 3. Just outside the terminal and to the right. Would you like to book a city tour for tomorrow? The Floating Market, temples, the Grand Palace, the ... .

 **Track 8**

Hiro: Hi. I'm a new student and I have a few questions about the campus facilities.  
 Advisor: Sure. What do you want to know?  
 Hiro: Well, where can I make an international phone call?

**Figure 6.20 Listening Transcript (OTG, p. 88)**

At the end of the class, he explained his philosophy to his students that they needed to learn his translations so that they could understand when they listened to the English dialogue. He also explained that he had covered the most important expressions that would appear in the test.

Akira: *boeteokuto e~ mouikkai desune bunshou o kikuto rikaiga fukamaruto omoimasu. Tada tan ni kite ruto desune wakariniukato omounode bassuiohite e~ koresae oboete okeba ma tesutoniwa mondaiga naitoiukoto desune. Hai, soshitara kyuukeio shimasu.* (Remember these expressions. After you listen to the conversation again, you will understand it better. If you just listen without understanding it, it's difficult to know what the conversation it about. So you'd better remember only important expressions and you will be fine for the tests.  
 (Transcript: Observation 2A(3): 21 May 2008)

Akira therefore felt that many learners would struggle to understand the listening text without his explanations. His approach differed from the OTG emphasis that encourages users to listen and select the key information using only the target language. He explained in the follow-up interview that he played the CD in the subsequent class that was not observed.

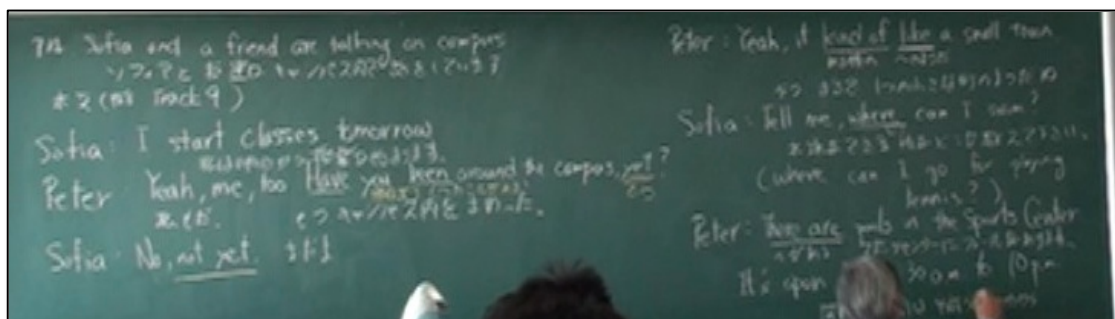
Interviewer:	today you were doing the key phrases, so will they then listen to the CD in another class or will you move on to the travel guide?
Akira:	I listened to the CD in the for- second period
Interviewer:	Ah the period after I left
Akira:	That's right, in fourth period I was listening to the CD
(Interview A3: 21 May 2008)	

He did not elaborate whether the students completed the exercise in that subsequent class, but the intention of the activity would have been changed. Instead of listening for key information in English, the students could apply the translations received from Akira.

When Akira began the sentence-level explanations, he told the students that he would focus on a few key sentence structures from Sofia so that they could memorise more effectively.

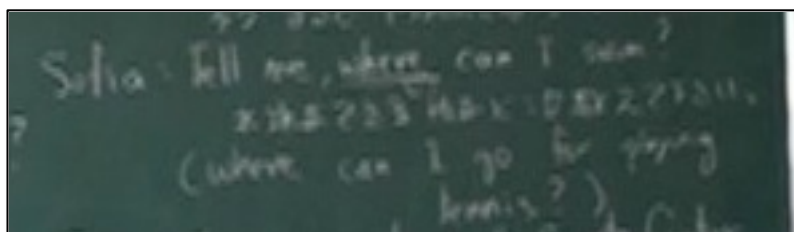
Akira:	<i>e~ (Writing) e~ "Sofia" no bubun no kaiwano bun dake desune. E~ nukinukio shimasu. Maa sonohouga desune zenbun o oboeruyoriwa e~ kantan ni narukanato iukotone.</i> (Only Sofia's words. We look through only some of her words. In that way it is easier to memorise everything)
(Transcript: Observation 2A(3): 21 May 2008)	

This explanation to the students mirrored what he said in the follow-up interview. He explained that learning "skeleton structures ... might help their understanding" for their tests and they "don't need to remember the rest" (interview A3, see Chapter 5). However, Akira transcribed and translated almost the whole dialogue on the blackboard (Figure 6.21).



**Figure 6.21** *Listening transcript and translation, written during 2A3 (based on OTG, p. 88)*

Despite transcribing and translating most of the text directly, Akira did highlight some linguistic areas and changed or omitted some sections of text. This strategy helped him to focus on the areas that he considered important, but the students lost the chance to learn some of the variety of the English language. He skipped the opening greeting “Hi Sofia. What’s up? – Not much, Peter”. This omission enabled Akira to move directly to language that described campus facilities, but it meant that his students lost the chance to learn a greeting that differed from the standard: “how are you? – fine thank you” pattern taught in junior high textbooks authorised by the Japanese education ministry such as *New Crown* (Morizumi, 2002, pp. 2-3). He also changed one structure. The transcript contains the question: “What about a place to play tennis?” Akira altered this to the more direct question form: “Where can I go for playing tennis?” to support an earlier question “where can I swim?” (Figure 6.22).



**Figure 6.22 Akira’s altered question structure written during 2A(3)**

Although *OTG* does not teach language structures overtly, it does recycle common phrases and functions. Akira taught these areas explicitly by underlining the key language in yellow chalk and explaining it in Japanese with grammatical terminology. He often told the students to remember the language taught in 2A(3) and sometimes said it would appear in his test. During his description of the *Listening* transcript, he focused on:

- The usage of the present perfect to describe experiences: “have been to”
- Question forms: “where can I?” and “are there?”
- Answer structure: “there are”
- Prepositions of location: “beside”, “behind” and “near”
- The imperative “don’t forget”
- The phrase “it’s open from ~ to ~”
- The phrase “it’s kind of like”
- The usage of “hours” as a synonym for “open”

During his sentence-level translations, most students copied quietly into their notebooks, probably because they realised that he would collect their work and include it in their test scores. One of the students had verified this.

Fs: *noutotte azukerun?* (Do we have to hand in our notebooks?)  
Akira: *e~ ma tenken o suruyouni shimasu.* (Well~ I will check your notebooks)  
Fs: *nani soshitara tensuu kurerun?* (Then are you going to give us scores for that?)  
Akira: *xxx nouto nouto teishutsuno baai ni desune tensuu yarimasune.* (Yes, you will get scores if you hand in your notebooks)  
(Transcript: Observation 2A(3): 21 May 2008)

During his sentence-level explanations, Akira nominated some students to answer some questions in Japanese. For example, he asked the learners to translate some simple information from English into Japanese. He required only short junior high school-level translations based on single words, times and numbers. In the example below, apart from one student who repeated “ten pm” to verify the question, their answers were in Japanese.

Akira: *S4! “five-thirty am” to iunowa douiuimi desuka?* (S4! What does 5:30am mean?)  
S4: *gozen goji sanjuppun* (five-thirty in the morning)  
Akira: *hai gozen goji sanjuppun desune. E~ S5, S6 desune. E~ “ten pm” wa?* (yes, five-thirty in the morning isn’t it. S5, no S6. How about 10pm?)  
S6: “ten pm?”  
Akira: *un* (yeah)  
S6: *gogo juuji* (ten in the afternoon (sic))  
Akira: *e? gogo gogo juuji desune, de S7, zentaidewa dounarimasuka. “It’s open” ... “open” wa?* (Yes, ten in the afternoon (sic). S7, how do you translate the whole sentence? What does open mean?)  
S7: *akku* (open)  
(Akira then translated the remainder of the sentence)  
(Transcript: Observation 2A(3): 21 May 2008)

In addition, when Akira asked S7 to translate “*zentaide* (the whole sentence)” the student said one word only “*akku* (open)” and the teacher then supplied the missing information.

Surprisingly, near the end of 2A(3), Akira even asked me to translate one word into Japanese. I wrote the following comment in my diary after the class:

Akira asked me to translate “fun” into Japanese. I expected questions about British culture or English usage, but this caught me off-guard. I felt like one of the students who had been caught with their eyes closing. (Diary entry: After Observation 2A(3): 21 May 2008, 11:26am).

This personal incident indicated Akira’s aim of the low-level translation questions. Rather than testing their translation ability, he may have used the technique to keep the students awake and focused on his instruction. He used a similar approach for his teacher-led exercises described in the following section.

#### **6.5.4. Teacher-led exercises**

The analysis in Chapter 4 showed that, unlike *Vivid*, *OTG* is a learner-centred textbook containing various activities. For both textbooks, Akira led the students through various exercises; however, whilst he employed many of the activities from *Vivid* and its workbook, he preferred to create his own questions for *OTG*. Akira used three main patterns of exercises. Firstly, he gave the students comprehension questions based on the *Listening*, *Conversation* and *Travel Guide* sections; secondly, he developed a question and answer pattern for the students to repeat for the *Role Play* section; and thirdly, he changed a student’s real-life answer to match a pattern that he wanted to practice. The following three subsections describe these processes.

##### **6.5.4.1. Comprehension questions**

Akira used comprehension questions as his most extensive form of teacher-led exercises. He sometimes questioned the students in English but, each time, he translated into Japanese. Therefore, his learners could not practice the textbook’s aim of responding to English questions. As shown in 6.5.3, during 2A(3), whilst he translated the *Listening* transcript, Akira asked simple questions that required Japanese responses. Focusing the students’ attention on his translation therefore appeared to be the main aspect rather than testing their comprehension. Alternatively, in observations 2A(1) and 2A(4), during *Conversation* and *Travel Guide* respectively, Akira’s comprehension questions required his learners to select the correct English information from the text.

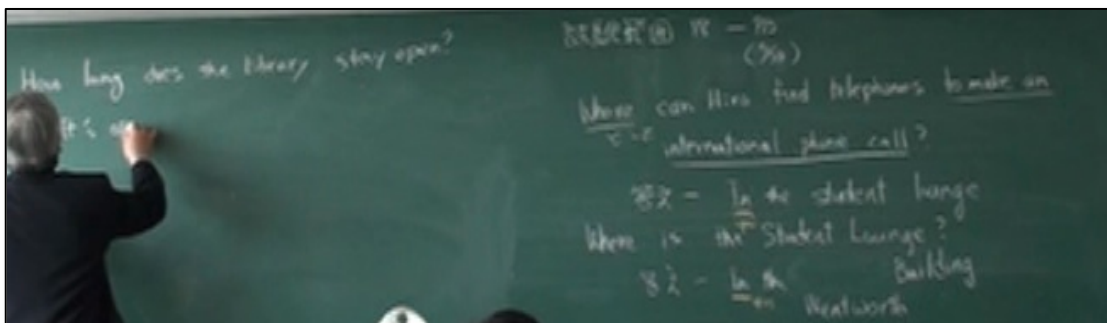
Following his brief explanation of the *Conversation* text (see 6.5.1.2) and the students’ recitation (see 6.5.2), Akira created three comprehension questions:

1. Where can Hiro find telephones to make an international phone call? (original emphasis)



2. Where is the student lounge?
3. How long does the library stay open?

Akira wrote the questions and answers in English on the blackboard (Figure 6.23) and translated them orally. He wrote the questions one at a time, getting the answers before proceeding to the next example.



**Figure 6.23 English only comprehension questions & answers, written during 2A(1) (based on OTG, p. 13)**

Akira's three comprehension questions resulted in different responses from the students. For the first question, Akira spent a long time repeating and rephrasing the question with no responses. Eventually, he nominated student S7, but a different student (S8), who sat in front of the teacher, answered quietly.

Akira: *Doudeshouka? Dokode Hiro san wa kokusaidenwao surukotoga dekiruka? Toiushitsumon desuga wakaruu wakaruhito? Dokoni dokode desune karewa denwao kakerukotoga dekiruka. E~ S7, doudesuka? ... (What do you think? Where can Hiro find telephones to make an international phone call? Does anyone know the answer? Where can he make a phone call? How about you S7?) ... ((Looks down at S8 who is sitting right in front of him))*

S8: xxx

Akira: *Ou, sugoi! S8 ga kotaete kuremashitane. Hai, xx desune. Hai (Oh wonderful! S8 answered it. Yes it's xxx. Yes) ((Writing)) e~to "In the Student Lounge" to iutokorodesune. E~ seitono gakuseino danwa shitsude denwao kakerukotoga dekiruto. (Erm ... "in the student lounge" is the name of the place. Erm students can make phone calls in the student lounge)*

(Transcript: Observation 2A(1): 16 May 2008)

Akira smiled and said "*sugoi* (wonderful)" when the student answered. It had taken a long time to get this answer, so he was probably relieved. For the second question, Akira used the same strategy of repeating the question several times in Japanese and nominating a student to answer. On this occasion, the nominated student could answer,



but he needed assistance from the teacher to find the location on the page and say the place correctly.

Akira: *e~ tsugi desune* ((Writing)) “Where is the, where is the Student Lounge?” *desune. Hai, nibanmeno shitsumon desu. Hai, denwao kakerutokoroga* “student Lounge” *desune. Soshitara* “student Lounge” *teiunowa dokoni aruka? Tte iunoga nibanmeno shitsumon desune. ... e~ doudesuka? S9, doudesuka ... dokoni arudeshou? Kono bunshouno nakade kaitearimasuga xxx shitsumonwa wakarimashitaka? Dokode shouka? Dokono tatemonono nakani aruka. Doudesuka? S9* (Pause) “Advisor” *no tokoroni* (Next is ... “Where is the, where is the Student Lounge?” Yes, this is the second question. The place where he can use the phone is “the student lounge”. So where is the “student lounge”? This is the second question ... how about you S9? Where is it? The answer is in this paragraph. Do you understand the question? Where is it? In which building? What do you think S9? It is in the section spoken by the “advisor”.

FSs: ((maintain loud conversation in the back corner))

Akira: *kota kotaega kaitearimasune. “advisor” man nakano tokoro* (the answer is in the middle section of speaking by the “advisor”

S9: went ...

Akira: “Wentworth”

S9: “Wentworth ... Building”

(Transcript: Observation 2A(1): 16 May 2008)

After receiving this answer, Akira wrote it on the board and explained the importance of the preposition “in”, underlining it on the blackboard. During this explanation, one student asked “*sensei owarun* (Sir, can we finish)?” The clock showed at this point that the time was 09:43. In other words, two minutes before the chime for the end of the class. Following this student’s request, Akira wrote one final question that he answered himself without pausing to ask the class.

Akira: “How” *e~to* “How long does the library open? stay open” *desune.*((erases and writes “stay open”)) “stay open” *hai toshokan nodesune aiteru jikanwa e~ nanjikanka toiuwakedesune dorekuraino jikan aiteimasuka. De xxx desune.* (Yes, how many hours does the library stay open? about what time does the library open?) ((Writing)) *hai, konnakatachide desune kotaao kakuwakedesu* (the answer is) “It’s open every day from 9 to 5” *hai, soshitara e~to kyouwa konojikanwa korede owarimasu* (yes, let’s finish for today)

(Transcript: Observation 2A(1): 16 May 2008)

During his Japanese explanation, Akira changed the meaning of his own question.

Initially, he said “how many hours”, which corresponds to the “how long” pattern that he wrote on the blackboard. However, he then altered to ask the opening times. Finally, he wrote the answer to this latter question “from 9 to 5” instead of writing eight hours. This

example showed that, in addition to changing patterns from the textbook, Akira also diverged from examples that he had created himself.

Akira told the students that they needed to copy the comprehension questions and answers into their notebooks, because these types of questions would appear in the tests. Following his comment, most of the students remained quiet and many of them copied from the blackboard. The four girls in the back corner were an exception. They talked continuously during the activity without lowering their voices and without interference from Akira.

The second observed occasion when Akira gave comprehension questions occurred when he taught *Travel Guide* during 2A(4).

*Travel Guide* contains a passage that outlines the numbers of students who study in Australia, the USA and the UK, and gives reasons for the popularity of overseas education (Figure 6.24).

**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?

**Figure 6.24** *Travel Guide* (OTG, p. 15)

It also gives three comprehension 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?

However, Akira developed his own questions. He asked his students to name the three most popular overseas study destinations. He nominated students, but provided the first destination, because the first student remained quiet. He then hinted that the other destinations (UK and USA) both began with “U”. The nominated students then gave the correct answers quietly. Akira wrote the three countries on the blackboard and then asked the students to tell him their order of popularity. One of the girls from the corner then began shouting out answers.

Akira: *Kono mittsunokuniga e~ agatteimasu. Soredewa ichiban “U” ichiban ninkino arutokoro toiunowa dokodeshouka* (Out of these three countries, one of the countries beginning with “U” is the most popular)

Fs: *Amerika!* (America)

Akira: *e?* (what?)

Fs: *Amerika!* (America!)

Akira: *Fs, sai sai e~ seikai desune. Ichiban* (That’s right, it’s first)

Fs: *tensuu appusasetene~!* (Give me a higher score)

Akira: “most, most popular” *desune. Tensuuagerutte hai, ichibanme desu. Soredewa nibanmeno bunshou. Nibanme nibanmewa dokodeshou kane e~ doudesuka. Nibanmewa S28, dokodato omoimasuka?* (yes I’ll give you a point. Where is second? Where is second? Second, second is where? S28 where is second? Where do you think?)

Fs: *Afurika* (Africa)

Akira: *Afurika tte. Mittsu kokoshika nandexx. Hai, a, “UK” janakute gomen kore machigaine. Ichi ga “USA” nibanwa dokoka S29* (Africa? It’s not amongst the three countries. I’m sorry, but it is not the UK. Number 1 is the USA, where is number 2 S29?)

Fs: *Amerika* (America)

Akira: *amerika wa ichiban nandayo.* (America is number 1)

Fs: *Afurika* (Africa)

Akira: *nibanwa?* (Where is number 2?)

Fs: *Itaria* (Italy)

Akira: “UK” *hai niga “UK” desu. Hai de san* (The UK is second, the UK. And then number 3) ((He writes the number 3 next to Australia)) *korega junban ni narimasu. Hai, soredewa naiyoumata e~ to ashitani shimasu. Ijodesu.* (That’s the correct order. We will look through this section again tomorrow. That’s all for today).

(Transcript: Observation 2A(4): 22 May 2008)

Initially, the female student shouted out the correct answer “America” as the most popular destination, but her repetition of this same country for second popular and then shouting out places that did not appear on the list such as Italy and Africa prevented

Akira from gleaning the remaining answers from any other students. Eventually, they reached the end of the class so the teacher gave the answers himself.

The next subsection describes the second of Akira's three directed exercises: *Role Play*.

#### 6.5.4.2. Role Play

Although Akira used comprehension questions as his most extensive form of student exercises, he also dedicated eighteen minutes to the *Role Play* section during observation 2A(4) (Figure 6.25).

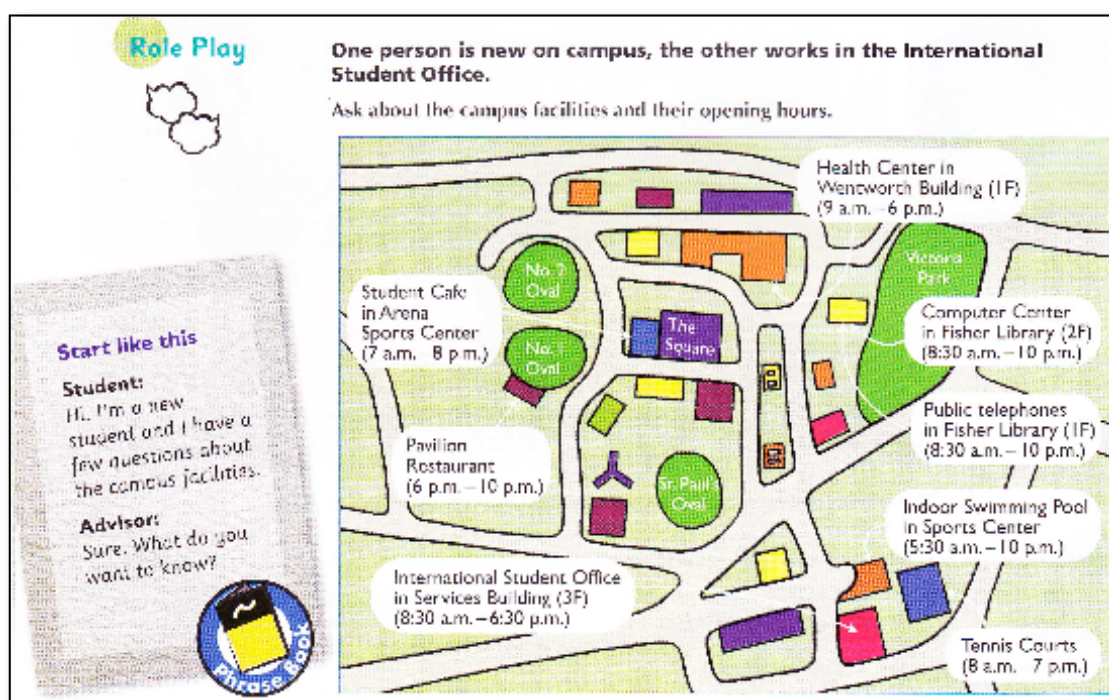


Figure 6.25 *Role Play* (OTG, p. 14)

*Role Play*, on page fourteen of *OTG*, instructs the users to work in pairs to request and provide the opening hours and locations of facilities based on a fictional campus map. The map shows the key information, but the users should then apply their own sentence structures based on what they have learned from *Conversation* and *Listening*, or they can use the textbook's pocket-sized phrasebook. The language needed for this activity is fairly simple and taught in the Japanese junior high syllabus.

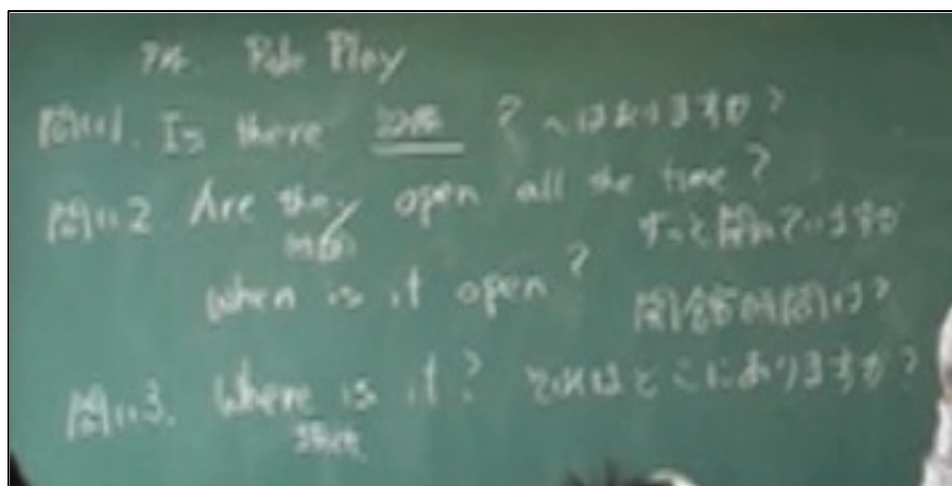
Akira was the only teacher-participant who attempted this loosely structured pair-work activity, but he changed it into a teacher-directed language recitation exercise. He began by writing three questions on the blackboard for the students to use



(Figure 6.26). For each question, he provided the Japanese translation and gave an alternative expression for the second example:

1. Is there \_\_\_\_\_?
2. Are they open all the time?  
When is it open?
3. Where is it?

The first two sentence structures appear in the textbook in *Conversation* and *Listening*, but Akira supplied the latter two examples, probably, because the interlocutors in the Unit 2 dialogues never ask directly for opening times or locations and the information is not contained in textbook's accompanying mini-phrasebook.



**Figure 6.26 Akira's Role Play questions (based on OTG, p. 14)**

Rather than leaving the students to work in pairs, Akira nominated them to take turns speaking from his dialogue structure. Each nominee uttered one sentence based on his or her seating order. Akira used three main assistance strategies: (1) pointing to his or her phrase on the blackboard; (2) standing next to him or her and indicating the information in the textbook; or (3) giving a hint or answer for him or her to repeat. Therefore, he replaced the student-student dialogue with a teacher-student recitation exercise. I wrote the following description in my video-analysis memos:

### Interaction with Students in the Role Play:

First – Akira nominates a student to ask the first question. He tells him in Japanese to choose a location. The student says the location (computer centre) then Akira encourages him to use a full sentence: “is there a computer centre?” Akira finishes his sentence for him. The second student then easily gives Akira’s supplied response, “yes it is” (I cringed at this point and every time this was repeated). Akira tells the third student to ask a question about the computer centre. The third student easily asks “when is it open?” Akira translates this question to the fourth student who struggles to answer. The student repeats the time after Akira. The fifth student easily asks, “Where is it?” Akira translates this question to the sixth student who also struggles with the answer, so Akira says the answer for him. The sixth student does not repeat.

This style continues. Akira prompts students in Japanese and gives them the answers in English when they say nothing. Sometimes they repeat after him, sometimes there is silence. For some of the follow-up questions, Akira directly says the question in English with a Japanese explanation. The student can simply repeat after the teacher.

(Memo based on video file: Observation 2A(4): 22 May 2008)

Akira’s creation of his own dialogue enabled him to teach the structures that he wanted his students to learn; however, his adherence to this teaching format created two problems. Firstly, his answer examples contained some errors. For example, in response to his question “is there a \_\_\_\_\_?” he provided one answer: “yes it is”. He had 24 students present in the class, all of whom had to say one of the six lines; therefore, four different students used this grammatically incorrect reply. The second problem occurred when a student had to describe the location of the tennis courts.

Akira: *Hai, S18, S18, S18! Hora, tsugino shitsumon* (Hey, S18, S18, S18! The next question) “Where, where is it?” *Sorewa dokoni arimasuka tte kite kudasai* (Please ask: where is it)

S18: “Where is it?”

T: *hai.* (Yes) “Where is it?” *hai, S20, tsugiwa S19, hitotsu tobashiteshimatta, e~ S19 dokoni aruka korewa kaitenai dokoni kaitearuka kaitenaina-. Tenisukouto wa dokoni aruka kaitenaikara e~ souiutokiwa* “I don’t know” *desune. S, iidesuka? Hai, “I don’t know” desu. Hai, soushitara S20 tsugi nanikani tsuite kite kudasai* (Yes, “where is it”, OK, S20, no the next student is S19. We’ll skip one, erm, S19 it doesn’t say where they are. It doesn’t say where the tennis courts are. So we say “I don’t know”. OK? “I don’t know”. OK, S20, please ask about something)

S20: “Is there” ...

(Transcript: Observation 2A(4): 22 May 2008)

During this dialogue, Akira missed two opportunities to teach new phrases. Firstly, he did not teach the plural form of the question “Where is it?” for the tennis courts. Secondly, he opted not to help student S19 to describe their location. Other facilities in *Role Play* are situated in buildings and they have accompanying information explaining their locations such as “Computer Centre in Fisher Library (2F)”. Instead of reminding the learner of the structure taught from *Listening*: “there are six tennis courts are behind the sports centre”, Akira told S19 to say, “I don't know”. It was not clear during the observation whether the student repeated his phrase, but Akira then requested the next student S20 to begin a new dialogue.

In addition to Akira’s comprehension questions and *Role Play* activity, the third example of his guided exercises included the manipulation of a real-life example during 2A(3).

#### 6.5.4.3. From authentic to fiction

The *Listening* transcript contained the number of tennis courts and their location in a fictional example. Akira asked a student (Fs3) to compare to the tennis courts in the *Kosen*. She could answer easily that there were “yottsu (four)”, but his follow-up question created a problem.

Akira: *E~ kousen wa kouto ikutsuarun arundesuka?* Fs3, (Erm ... in our College, how many tennis courts are there?)  
 Fs3: *e?* (What?)  
 Akira: *ikutsuaru? kouto* (How many? Courts)  
 Fs3: *yottsu* (four)  
 Akira: *yottsu? Xx e~ ma* (Four? Xxx erm OK) ((Writing)) “there are four” *desune*. “courts” *dounarun deshouka hontouwa dokorahen niaru wakaru?* “court” *dokoni aru?* (Where are they? Do you know where they really are?)  
 Fs3: *xxx*  
 Akira: *chigau kousen no kouto* (no our college’s courts)  
 Fs3: *soto to* (outside and) ((gestures to two locations))  
 Akira: *soto to xx sono tatemono o nante iuka wakaranai. Honkan honka yoko e~* (Writing) “beside” *e~ honkan desune. Ma~ kousen dewa desune honkan no yokoniaruto iuwakedesune.* (Outdoor xxx. You don't know how to say that building. Beside the main building so ... “beside”. Well for our college it is beside the main building) ((Akira continues his explanation of prepositions of location and sentence-level meanings))

(Transcript: Observation 2A(3): 21 May 2008)

When Akira asked her where the courts are located, she gestured to two places that she found difficult to describe (both locations are at opposite edges of the *Kosen* campus). In response, Akira gave her a simplified answer “beside the main building”. He had altered

her answer to fit the pattern he wanted to use, but removed the authenticity of a real-life example that all the students could have recognised and related to.

The next section describes the final of Akira's five main second grade processes: describing his values.

#### 6.5.5. Cultural values

The first four categories, in sections 6.5.1-6.5.4, resemble Akira's teaching approaches to the first grade. However, in 2A(4), he employed a different strategy. He described his cultural values for the *Travel Guide* section (see Figure 6.24, p. 287).

*Travel Guide* on page 15 of *OTG* contains a passage about the top locations for overseas study and the main reasons for choosing this type of education. After Akira wrote the title "Studying Abroad" and the subtitle "Every year thousands of students go abroad to study. What are the most popular destinations?" and translated these phrases, he read the whole passage in English, played the CD and then explained the fresh cultural perspective people can gain from living overseas.

Akira: *E~ ma hitobitowa desune xxxto iron na tokoroni dekakete itte kenbun o hiromedesune sorekara ma jibun no jinsei iumononi shigekio ataeru. Souiukoto o suru wakedesu. E~ idono nakano kawazu tto iukotode* (Well, people go to different places and see new things. They make their life new through their experience)  
(Transcript: Observation 2A(4): 22 May 2008)

Akira's explanation then went deeper than simply generalising the new lives that people can experience. He explained that the students needed to live overseas to enable them to see their home country from a different perspective. He described reverse culture shock using his own terminology "double culture shock".

Akira: *Dakara hontouwa nareteru hazuno nareteiru hazuno kuni nanoni narete naitoiu naruto iunoga daburu karuchaa shokku to iukotodesune. Ma sorega ate soshite saishuu tekini nihon no yosaga wakatte wrusamo wakattekuruto iukotoni naruwake desune.* (So even if you think you are used to your country, you feel you are not. That is called double culture shock. Through the experience you will get to know good and bad things about Japan).  
(Transcript: Observation 2A(4): 22 May 2008)

Akira often simplified *OTG* by making the language structures more direct, providing structure and giving answers in Japanese to the students. However, on this occasion, he had gone beyond the text and provided an extra layer of complexity and emotion. It was



difficult to tell whether the majority of the students understood his message, but the girls in the corner continued their separate conversation.

One girl is facing the table behind her and writing on it. While Akira is telling the students about the difficulty of returning to Japan after life overseas, the girls keep talking and laughing. He still ignores them. (Diary entry: Observation 2A(4): 22 May 2008, 11:17am).

This incident seemed to sum up a central problem that Akira faced. He had so much experience that he could share, but he could not make a connection with some of the students.

The next section summarises Akira's second grade teaching processes.

#### **6.5.6. Summary of Akira's second grade teaching processes**

Akira used five main teaching processes for his second grade classes: text-level explanation, student language recitation, sentence-level analysis, teacher-led exercises and cultural values.

Firstly, regarding his text-level explanation, Akira used two approaches: (1) he introduced and tested key words and phrases and (2) explained the *Conversation* background in Japanese. Secondly, Akira used two strategies to make the students recite English: (1) choral repetition and (2) individual recitation. Thirdly, Akira analysed the *Listening* transcript at the sentence-level by writing the sentences on the blackboard and describing salient areas of language. Fourthly, Akira's teacher-led exercises covered three areas: (1) his comprehension questions based on the text, (2) a tight structure for *Role Play* and (3) the simplification of an authentic student answer to fit his sentence structure. Fifthly, Akira described his deep cultural values in relation to reverse culture shock.

Akira chose not to use *OTG* in the style intended by the authors in six ways. Firstly, he avoided the English-only element of the textbook, because he translated everything into Japanese. Secondly, he removed the students' need to listen in English for information, because he translated everything from *Conversation* and *Listening* before playing the CD. Thirdly, he altered the textbook user roles, because he changed pair-work exercises such as *Role Play* and *Conversation* in favour of teacher-directed language recitation. Fourthly, he simplified some of the textbook language or added his own phrases when he covered the *Listening* transcript and *Role Play*. Fifthly, although he

disregarded some of the textbook's activities, he supplied his own comprehension questions for *Listening, Conversation* and *Travel Guide*. Sixthly, while Akira's other five approaches tended to simplify the textbook, he also added a cultural warning that went deeper than the *Travel Guide*'s superficial list of positive reasons for studying abroad.

Akira faced many problems from the students, which probably reinforced his inclination to try to tightly control his classes. His main challenge came from a group of four female students from the rear corner of the room who talked and laughed together while he taught. Akira's perceived "psychological battle" with them is described in Chapter 5. In addition to ignoring Akira, one member of the group also challenged his authority directly on two occasions: (1) she claimed that she would download her missing textbook and (2) she shouted out random country names until the class ran out of time.

Testing the students seemed Akira's most effective approach to improve their behaviour. During 2A(1), the students' attitude deteriorated markedly after a test explanation finished and the textbook work began. Moreover, after Akira announced in 2A(3) that he would give them points based on their notebooks and that the content he taught would appear in the exam, most of the students copied quietly from the blackboard.

Akira tried other strategies that might have aimed at controlling the students, but he had mixed results. He used three simple, highly structured approaches: (1) he asked junior high level translation questions, (2) made them recite the language and (3) changed the pair work *Role Play* into a teacher-led recitation exercise based on seating order. When they needed to translate into Japanese, most students responded, but only in single-word utterances. During the English choral repetition, they were inaudible. Moreover, when they were nominated to speak individually in English, most students responded quietly and often waited silently for Akira to provide the answers for them to repeat.

The next section compares Akira's approaches to the first and second grades.

### **6.6. Comparative summary of Akira's first and second grade classes**

Akira covered the sections in both *Vivid* and *OTG* very thoroughly, but he adapted the textbooks to his own style. Four similar categories of teaching processes arose during the observations of both grades: (1) text-level explanation, (2) student language recitation, (3) sentence-level analysis and (4) teacher-led exercises. For *OTG* there was a fifth category: Akira explained his cultural values.

Akira used slightly different approaches between the grades for his text-level explanations. He seemed to place more emphasis on these explanations for the *Vivid* textbook, because he dedicated more time and taught these areas before moving on to other strategies. In particular, he used two classes to explain the salient grammar structures and added a pattern that did not appear explicitly in the textbook. *OTG* contains no overt grammatical instruction, so he omitted this area from his second-grade text-level explanation. He focused instead on teaching salient vocabulary. For both textbooks, he wrote lists of key words and phrases with Japanese translations on the blackboard. However, whilst he borrowed a test that included translations in both directions for *Vivid*, Akira developed his own version for *OTG* that only tested students on their ability to translate English words into Japanese. The *Vivid* word test was based on language provided beneath the written passages in the textbook, but Akira selected the areas to test for *OTG*. For both grades, the students tended to stay on task to copy the test lists from the blackboard.

In both grades, usually the students uttered only a few words at a time and spoke mainly Japanese; the exception was the language recitation phase of the classes. Akira used three recitation strategies for the first grade: (1) choral repetition, (2) individual recitation and (3) choral recitation, but he did not employ the third strategy for the second grade. In both grades, the students tended to be inaudible to the observer and the video camera. In the second grade, some nominated students tended to stay quiet during the individual recitation until Akira said each word, which therefore turned it into an individual repetition exercise for those cases.

The sentence-level analyses differed from the text-level explanations, because Akira analysed and translated each sentence as a separate unit rather than explaining areas that could help students to understand the text as a whole. In the first grade classes, he separated the text-level and sentence-level work clearly and dedicated time to both, but for many sections of the second grade textbook, he chose to translate each sentence directly in preference to text-level explanations and student exercises. For both grades, Akira wrote the sentences on the blackboard and described their structures. Students were required to copy into their notebooks and they were sometimes nominated to translate individual words orally into Japanese. Usually, they translated without any problems, because the words had been taught previously in the same or preceding class (first grade) and they sometimes needed to read numbers in Japanese only (second grade). For both grades, Akira covered some linguistic areas, which he

taught and sometimes he asked the students. They tended to have more difficulty responding to the linguistic questions than the translations into Japanese. In order to highlight some phrases, Akira sometimes omitted or altered sentences from *OTG*, but he stayed faithful to the *Vivid* text.

Akira diverged from the textbook aims for student exercises. Although the textbooks contain many individual deskwork activities and *OTG* includes pair work exercises, Akira adopted a teacher-led approach, where everything was completed orally and the students received his assistance. For both grades, he focused mainly on the usage of comprehension questions. In the case of the first grade textbooks, he used many of the questions provided and added one comprehension question of his own. However, for *OTG*, apart from one of the examples in the *Travel Guide*, he ignored the textbook's tasks and developed his own questions. This teacher-led oral style ensured that Akira could guide the students through the questions and he helped them by providing Japanese translations, hints and, sometimes, the answer. The biggest shift from the students to the teacher occurred during *OTG's Role Play* when the loosely structured pair-work exercise changed into a teacher-directed sentence-sentence recitation and repetition drill. In both grades, the students tended to respond quietly and, when they had to utter English words, many students paused and waited for Akira to give them the answers. On two occasions where students responded correctly, Akira reacted with surprise by saying "*sugoi* (wonderful)". This lack of confidence in his students' ability to respond could indicate why he employed so much control and assistance.

The fifth category of teaching refers to Akira's explanation of his cultural values, which only applied to his instruction of the *Travel Guide* in *OTG*. On other occasions he tended to go beyond the text to describe linguistic areas or his educational attitudes. His explanation of "double culture shock" (reverse culture shock) may have related to difficulties that he had faced when he returned to Japan after living in Scotland. Therefore, he may have found some resonance at the *Kosen*, because the complexities of reverse culture shock mirrored his struggle to be understood by the students.

After the analysis of the textbooks in Chapter 4 and the description of the participants' attitudes in Chapter 5, this chapter described Akira's teaching processes. Akira faced many problems that could be attributed to various factors described in Chapter 5. Firstly, he taught low proficiency classes that contained disinterested students. Secondly, he lacked experience in this context, because he had only begun teaching the previous year and he had trained to be a pastor rather than a teacher.

Thirdly, he taught part-time and, consequently, felt excluded from some of the institutional policies.

The next chapter describes the practices of Chikara who, based on his comments in Chapter 5, had more favourable conditions than Akira. Firstly, he taught the highest proficiency learners who, although quiet, had more reasons to study English. Secondly, he had more experience in this context, because he had been at the college for over six years, taught extensively in a high school prior to arriving at the college and he held a teaching licence and a TESOL-related master's degree. Thirdly, in addition to teaching full time, he was in charge of the English department and remained up to date with current educational trends through membership of academic societies and regular conference attendance. Therefore, he could potentially apply the new textbook with less difficulty than Akira.

## 7. Classroom observations: Chikara

### 7.1. Introduction

Following the analysis of the textbooks in Chapter 4 and the description of the participants' perspectives in Chapter 5, this chapter continues the same approach as Chapter 6, through the observations of Chikara's classes. Once more, the chapter focuses on (1) how the participant delivered the textbook content and (2) how his students behaved.

In order to contextualise this chapter, Section 7.2 describes background details for this teacher (grades, classes, the participant and textbooks) and Section 7.3 outlines the observation schedule used for the data collection. Moreover, Appendix M describes the physical layout of the *Kosen* and the classrooms in order to give a rich description of the teaching environment and provide an explanatory setting for some of the teaching practices observed.

As explained in Chapter 3, I recorded the data using a field-note diary and a video camera and then formed categories for each participant based on the process of constant comparison. Sections 7.4 and 7.5 describe the findings, within Chikara's categories, for the first and second grades respectively from three main perspectives: (1) the textbook activities, (2) the observed teaching approaches, and (3) the students' participation and reactions. However, analysis of Chikara's pedagogical approaches forms the foundation for each category. The other two perspectives allow (1) a comparison between the textbooks' underlying principles (see Chapter 4) and the actual delivery, and (2) insight into the level of the learners' participation in – or resistance to – the classroom practice.

### 7.2. Background

This chapter describes the findings from the observations of Chikara's classes. As explained in Chapter 3, Chikara worked full time and taught the highest proficiency learners from the first and second grades, which are the equivalent to grades 10 and 11 in US high schools.

As described in earlier chapters, the first year classes used the traditional *Vivid* textbook and its companion the *Vivid Workbook*. The second graders studied from the new *On the Go (OTG)* textbook. A supplemental grammar workbook (*Learners*) was also available for both grades. *Learners* had no connection to *Vivid* or *OTG*, but teachers could apply it if they chose to supply grammar drills. The department supplied this optional

textbook to bridge the perceived gap in grammatical instruction caused by the new conversation-oriented texts.

### 7.3. Observed classes

As described in Chapter 3, I observed each participant during four 45-minute periods for each grade from 12<sup>th</sup> May to 30<sup>th</sup> June 2008. Appendix F displays the complete observation and interview schedule, but Chikara's details appear in Table 7.1.

**Table 7.1 Observation schedule for Chikara**

Date (in June 2008)	Time (+period)	Grade, class (observation #)
Tue 17	13:00 (5)	1C(1)
Thu 19	11:30 (4)	2C(1)
Tue 24	09:00 (1)	2C(2)
Tue 24	13:00 (5)	1C(2)
Thu 26	11:30 (4)	2C(3)
Fri 27	09:00 (1)	2C(4)
Mon 30	10:40 (3)	1C(3)
Mon 30	11:30 (4)	1C(4)

Chikara was the last observed participant; consequently, all of his classes were watched in mid- to late June. This chapter labels the observed class periods using the following notation: Grade, Teacher's initial and (Observation number). For example, 1C(3) refers to the third observation of Chikara's first grade class. During 2C(2), Chikara taught exclusively from *Learners*. This study focuses on the usage of *Vivid* and *OTG*; therefore, this chapter describes no data from that observation.

### 7.4. Chikara's first grade teaching processes

During all of Chikara's first grade observations, he taught Lesson 4 of *Vivid*, which recounted the life of a Japanese baseball player called Hideki Matsui. It also covered grammatical areas such as the usage of the infinitive.

Chikara did not use the workbook or any student activities. Instead, he taught from the extended text passages during all the observations. He covered an alternative section of the textbook only in 1C(4), when he explained the sentence structures from the *Study Points* section. Therefore, all four of Chikara's processes relate directly to his treatment of the passages. He used three main steps: (1) text-level comprehension, (2)

sentence-level analysis and (3) choral repetition. Chikara interspersed these steps with a fourth strategy: he took breaks to recount anecdotes. Chapter 3 introduced the four corresponding categories, reproduced in Table 7.2.

**Table 7.2 Chikara's first grade teaching process categories**

Teaching processes	Data examples
1. Text-level comprehension	
Text meaning	Paragraph's gist
Text structure	Finding the topic sentence
2. Sentence-level analysis	
Reading passages	Linking words: "with" & "however"
Study Points	The infinitive
3. Student choral repetition	Repeated key words from blackboard
4. Anecdotes	The changing ownership of baseball clubs

The subsections below (7.4.1-7.4.4) describe each of these four categories and Appendix P details Chikara's teaching practice and the students' roles during the four observations.

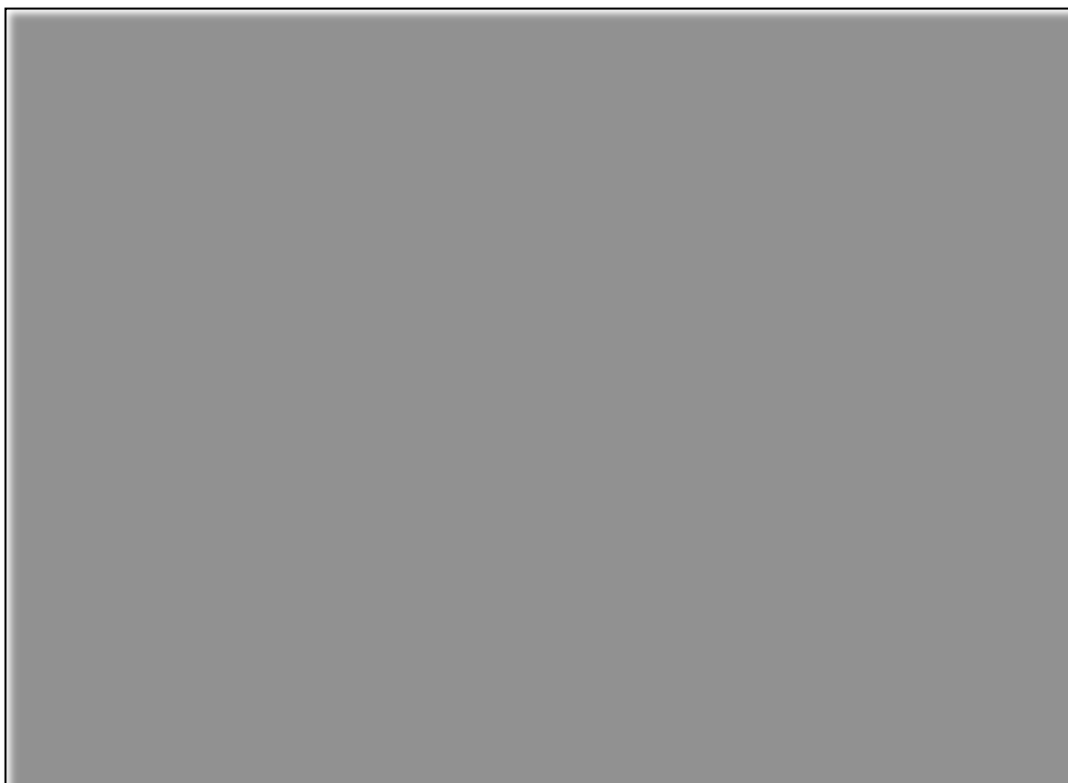
#### **7.4.1. Text-level comprehension**

When Chikara began a new passage, he helped the students to understand the overall text before breaking it down for detailed sentence-level analysis (see Section 7.4.2). This approach mirrored his stated belief in top-down processing described in Chapter 5 (Subsection 5.5.1.3). He used two text-level approaches: (1) asking the students for the overall meaning (7.4.1.1) and (2) asking them to notice the structure (7.4.1.2).

##### **7.4.1.1. Text meaning**

Akira used text-level strategies during 1C(1) and 1C(3); on each occasion, he asked students to respond, but often rephrased their answers. In 1C(3), Akira read the text in English (Figure 7.1) and then asked his class to tell him the gist of the first paragraph.



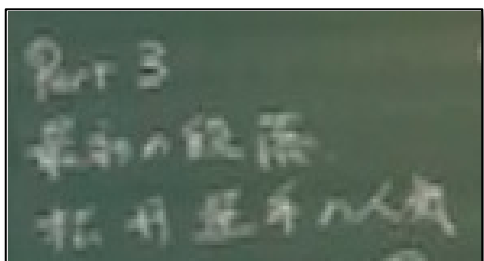


**Figure 7.1 Reading passage: first paragraph (*Vivid*, p. 39)**

Chikara:	<i>hai, e~tto soreja ano~ sanju kyupeijini no e~ junigyomemade kaitearunowa douiukotodesuka? ... Ne. e~ ... kantan ni itte kudasai. Sanju kyupeijine ... Ima yondatokode ueno danraku junigyomemade kaitearunowa douiukotodesuka? Chotto sokowa S kun. Skun kao agetoitekudasai. S1 kun.</i> (So, what does it say up to line 12 on page 39? Please tell us simply. Page 39. What does it say? S1 lift your head up) ((Walking to the sleeping student)) <i>hai kantan na nihongode iidesukara dareka te agete kudasai. S2 kun mo kao agetoite kureyo. S2.</i> (Simple Japanese is OK, so please put your hands up. S2 lift up your head too S2)
S3:	<i>junigyome?</i> (the twelfth line?)
Chikara:	<i>junigyome madene. Saishono danrakuni kaitearunowa douiu koto desuka?</i> (Up to the twelfth line. The first paragraph)
S3:	<i>Matsui fan no koto!</i> (About Matsui's fans)
Chikara:	<i>sou, Matsuino ninkino kotoga kaitearimasu.</i> (That's right, it's about Matsui's popularity) ((Writing))
(Transcript: Observation 1C(3): 30 June 2008)	

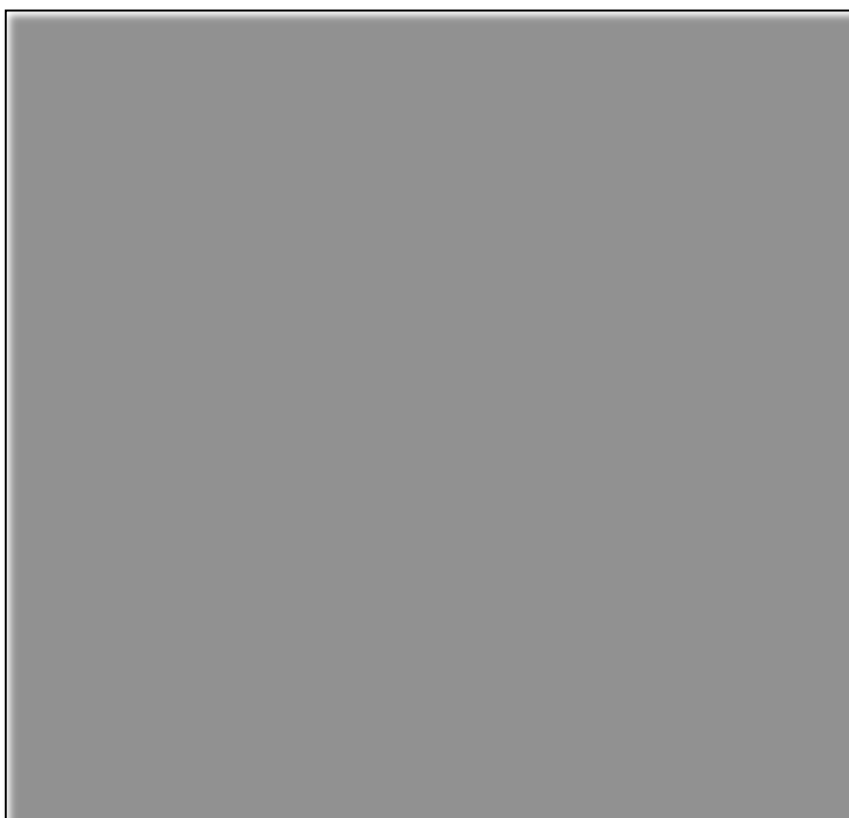
Rather than nominating an individual student, Chikara directed this question at the whole class, but he faced participation problems from the students: he needed to keep repeating his question and told them twice that they could use a “*kantan* (simple)” response. Moreover, during this interaction, he woke up two individuals who had fallen asleep. Eventually, student S3 shouted out an answer “*Matsui fan no koto* (about

Matsui's fans)", which related to the Japanese caption beneath the picture (see Figure 7.1). Chikara accepted his answer, but recast it as "*ninkino kotoga* (about his popularity)". Chikara wrote his own summary on the blackboard "Part 3, *saishou no danraku, Matsui senshuu no ninki* (first paragraph, Matsui's popularity)" (Figure 7.2), but not the student's response.



**Figure 7.2 Summary of page 39 paragraph 1.**

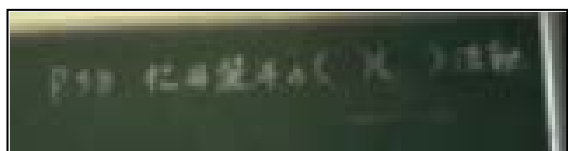
In 1C(1), Chikara dedicated more time (ten minutes) to the text-level comprehension of the passage from page 38 of the textbook (Figure 7.3) than he did for the section in 1C(3).



**Figure 7.3 Reading passage (*Vivid*, p. 38)**

The extra time arose because, in addition to checking if the students understood the meaning, he explained the structure (see 7.4.1.2).

Initially, Chikara asked the students to summarise the passage orally, but, like in 1C(3), they stayed quiet. Therefore, the teacher used two different strategies to explain the overall meaning. Firstly, he wrote “*Matsui no* (    ) (    ) *katsudou* (Matsui’s \_\_\_\_\_ work)” on the blackboard (Figure 7.4) and asked the students to complete the missing information.

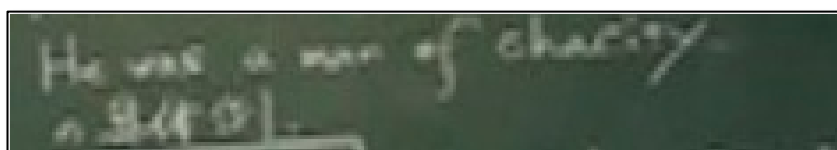


**Figure 7.4 Summarising sentence + two blanks**

Chikara:	<i>Zentai tekini katearunowa douiukotodesuka? Kantan ni ittekudasai ...</i> (What does the whole thing mean? Please give a simple answer) ... ((Writing)) <i>hai, s~to kanji o a~tto futatsu iretekudasai. Matsui senshu no nandesuka?</i> (Please use two words. Matsui’s what?)
S1:	<i>bokin</i> (donation)
Chikara:	((pretends to fall)) <i>maa, souiu soreni hotondo isshonandesukedomo futatsuno tango to iufuuni</i> (Well, it’s close, but you need to use two words for the answer)
Ss:	<i>xxx</i>
Chikara:	<i>U~n, sousousou souiukotona.</i> (mmm, OK)
S2:	<i>bokin katsudou.</i> (donation work)
S3:	<i>shikin katsudou.</i> (fund work)
S4:	<i>Kousai katsudou.</i> (social work)
Chikara:	((Writing)) <i>jizen katsudou. Jizenkatsudouna.</i> (Charity work. It’s charity work)

(Transcript: Observation 1C(1): 17 June 2008)

A few students offered some responses quickly based on these blanks; however, Chikara used a similar strategy to 1C(3), where he listened to their answers, but opted to write his own interpretation “*jizen* (charity)” in the blanks.



**Figure 7.5 English summarising sentence + Japanese translation**

Chikara then employed a second comprehension approach. He referred back to the previous page that contained the phrase “he was also a man of charity”. He rewrote this sentence (but omitted “also”) with a Japanese translation for the students to copy (Figure 7.5).

#### 7.4.1.2. Text structure

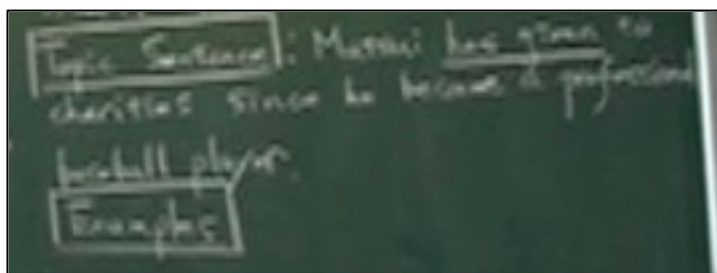
In 1C(1), in addition to summarising the meaning of the text, Chikara helped his learners to understand the structure. Initially, he had forgotten to cover this area, which he admitted to his students.

Chikara:	<i>xx hai, yatteikimasuyo. E~ “Look at the first line. Matsui has given to charities since he became a professional baseball player.” E~hai, a, chotto, kimirani ano kikuno wasurete mashitane. Kokodewa e~ hai, kokode bunshou, e~tto kokono sanjyu hachipeiji de ichiban taisetsuna bun wa doredesuka?</i> (Well, I’ve forgotten to ask you something. What is the most important sentence in page 38?) <div style="text-align: right;">(Transcript: Observation 1C(1): 17 June 2008)</div>
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Therefore, Chikara had given the answer accidentally – “Matsui has given to charities since he became a professional baseball player” – before he asked the students. He had also explained to them inadvertently that page 38 contained examples of Matsui’s charity work when he had written previously, “he was a man of charity”. However, Chikara probably considered that it was important to explain the paragraph structure clearly, which contained a topic sentence followed by examples.

Chikara:	<i>Korega ano~, topic sentence ne. ((Writing)) ano~ topic sentence to itte danrakuno nakade ichiban daijina bun ne, soregakoredesuyo. Ne. e~ saishono bundesukedo, (OK, this is called the topic sentence. It’s called a topic sentence) ((Writing)) “Matsui has given to charities since he became a professional baseball player” iidesuka? Korega ichiban daiji na bundesuyo. Ne. korega ichiban ano~ daijina bundesu. Honde atoni ima ittane, ano~ sonoato, ano~ reiga kiterun desu. (This is the most important sentence. It’s the most important sentence. After this come the examples)</i> <div style="text-align: right;">(Transcript: Observation 1C(1): 17 June 2008)</div>
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Chikara also emphasised this structure graphically on the blackboard by writing and underlining the words topic sentence and examples (Figure 7.6).



**Figure 7.6 Structure: topic sentence + examples**

After Chikara asked the students to find the most important sentence, one student (S6) volunteered a single word, “charity”, but struggled to utter the full answer.

S6:	“Charity”
Chikara:	<i>ichiban taisetsuna bun, doredesuka? Sanjyu hachipeijide ichiban daijina bun.</i> (Which is the most important sentence? What is the most important sentence on page 38?)
S6:	“Matsui gave <i>nantoka</i> (something) to help” are (eh)? Xx
Chikara:	<i>doudesuka? Hokano shokunmo kotae ittekudasai. Kono pe-jide ichiban daijina bun doreya? Doredesuka? Dore? Ano~ ima ittekureta ano~ S6kun wa dono bun xx sashiteimasuka? S7 kun. S7kun wa doreyato omoimasuka? Chotto sekkyokutekini ittekudasaiyo. Doredesuka?</i> (What? Other students please answer. What is the most important sentence on this page? Which? Which one? Just now S6 said which sentence? S7. S7 which one do you think? Please speak positively. Which one?)
S7:	“Matsui has given to charities since he became a professional baseball player”
(Transcript: Observation 1C(1): 17 June 2008)	

A few students, such as S7, could answer his questions. However, the majority tended to sit quietly rather than participate orally; moreover, S6’s follow-up answer was barely audible. Therefore, Chikara said “*sekkyokutekini ittekudasaiyo* (please speak positively)”. Their passivity led the teacher to comment on the behaviour of three students and check on the feelings of a fourth individual.

Chikara:	<i>S8kun wa kocchimiterutoki arushine. S4 wa koe deterutokiwa anshinyane. S9kun xxkana? Katazukeshitekudasai. Xxx sokosa, konokurasu kekkou ano, genkinako irunyakedo sanbanme no S10 kun, S10kun wa doudesuka?</i> (S8 only sometimes looks this way. When S4 is talking I feel relieved. S9 xxx? Please tidy up. There are some lively students in this class. S10, how about you S10?)
S10:	<i>hai.</i> (yes)
Chikara:	<i>Tanoshiku jyugyouwa uketeraremasuka? Tanoshii? Daijyoubu?</i> (Do you enjoy the class? Is it fun? All right?) ((Nodding)) <i>iyanatokiwa iya tte itte iindesuyo. Iyajya naina?</i> (When you don't like it, you can say so. It isn't bad is it?)

(Transcript: Observation 1C(1): 17 June 2008)

During the interaction above, Chikara asked S10 if he enjoyed the lesson, but the student stayed quiet; therefore, the teacher proceeded to translate the topic sentence. He also speculated about the attitudes of S8 and S4. The latter student's behaviour did affect the classroom dynamics, as noted in my research diary.

S4 affects the classroom dynamics depending on his level of attention. During most of the time in the class, I can see that his eyes are closed or closing and his head is gradually gravitating towards his desktop. However, there are some rare occasions when he has a burst of energy, which make Chikara visibly happy. During these rare moments of activity, S4 has the value of several students put together. Unlike his peers, he is not afraid to speak out, answer questions and tell the teacher when he doesn't understand. During these brief moments, he's Chikara's perfect student. (Diary entry: subsequent to Observation 1C(4): 30 June 2008: 12:16)

The interaction and Chikara's warm attitude to S4 indicated that, although the teacher talked extensively, he took breaks to check on the students' levels of attention, understanding or enjoyment. Most importantly, he seemed to want greater levels of participation from them.

In summary, Chikara's text-level focus preceded and supplemented his sentence-level tuition. He analysed the text from two perspectives: (1) meaning and (2) structure. Chikara asked the students for the gist of a paragraph in 1C(3) and he asked them to complete two gaps from a review sentence in 1C(1). Each time, he asked and received responses in Japanese. When Chikara taught the paragraph structure, in 1C(3), he asked

his learners to find the main sentence and then explained how a topic sentence precedes supporting examples.

Although Chikara often asked the students, he tended to write only his own answers on the blackboard. He seemed concerned about their participation levels, because he often tried to wake students up and asked them to speak more positively. Despite a passive majority, some students answered his questions voluntarily, but responses were mostly limited to a few Japanese words.

This text-level approach linked to Chikara's belief in "top-down processing", which could help the students to understand the text before they tackled the textbook's priority: sentence-level analysis (see the next section: 7.4.2).

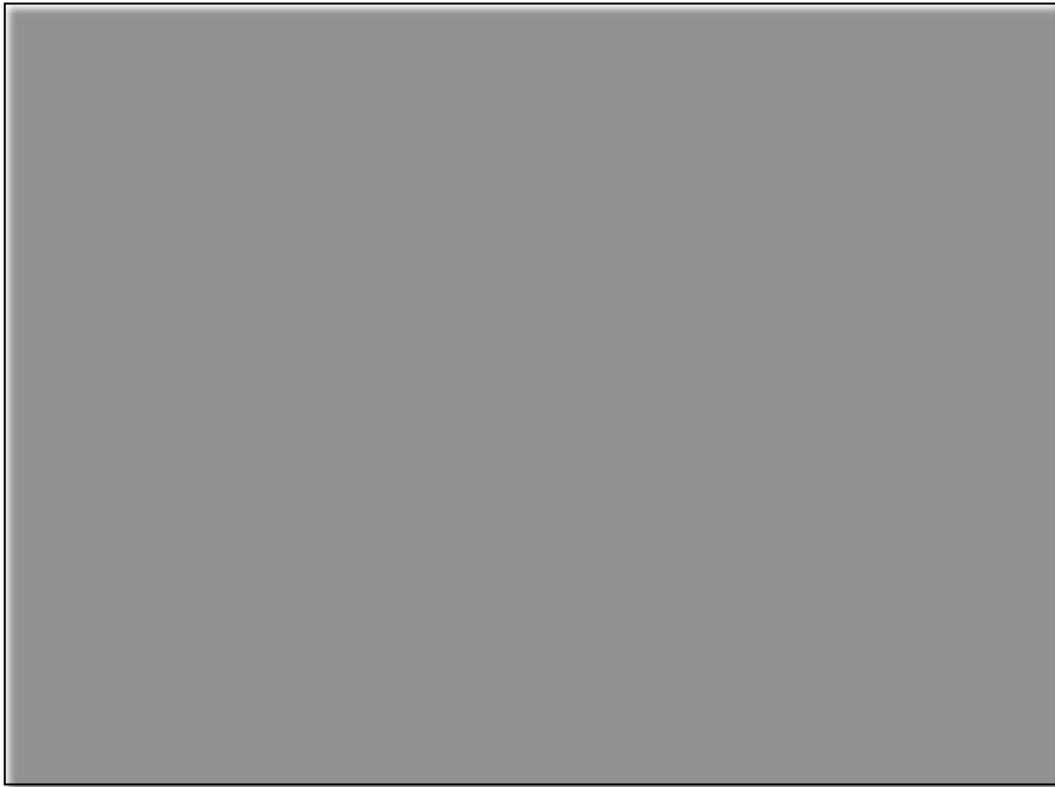
#### **7.4.2. Sentence-level analysis**

As explained in Section 7.4, Chikara taught from the reading passages during all the observations and he used most of his class time analysing these texts at the sentence level (7.4.2.1). After finishing the passages, he taught the sentences in the grammatical *Study Points* section (7.4.2.2). His approach towards the passages and *Study Points* differed slightly. The following two subsections describe how he taught.

##### **7.4.2.1. Reading passages**

Chikara used a similar pattern during each sentence-level analysis of the reading passages. The following description refers to 1C(1), which contained a fair representation of his teaching style and students' responses.

In 1C(1), before Chikara began his text-level analysis of page 38 (see 7.4.1), he analysed the final three sentences from the passage on page 36 (Figure 7.7).



**Figure 7.7 Part 2 reading passage (*Vivid*, p. 36)**

The analysis took seventeen minutes. Chikara covered the following key words and grammar points from the text:

- Tense forms of the verb “hit”
- Translation of “earthquake”, “relief goods” and “crash into”
- The usage of infinitives as objects
- Linking words: “however” and “with”
- Differences between usage in Japanese and English: (1) Tremors and earthquakes are differentiated in English; (2) The verb “kill” is used more flexibly in English (people died) than in Japanese (people murdered)

In each case, he wrote the key vocabulary on the blackboard in English and then received Japanese responses from the students before writing them himself and elaborating with relevant linguistic information. After explaining the main lexicogrammar, he dictated the whole sentence translation orally two or three times. Therefore, he limited his blackboard writing to individual words and phrases with their Japanese explanations.

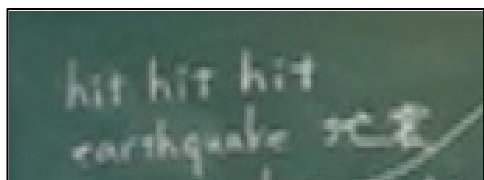


For the first two sentences, Chikara asked students to give full sentence translations initially, but they appeared to struggle each time. Therefore, he adapted and asked for different information.

Chikara:	"In 1972, Nicaragua was hit by a large earthquake." <i>kokodesune. e~ korewa douyakushitara iidesuka? ... Chotto yakushite moraimasu ... Atemasu. E~ tto, kyouwane, ichiban mukouno S1kun ikoka na. S1 kun. Dou yakushitara yoroshiidesuka? 1972 nen ni, nandesuka?</i> (Here. Erm how do you translate? I want you to translate. I'll nominate someone. Well today S1 who is sitting furthest away. What's the best way to translate? What happened in 1972?)
S1:	... xxx
Chikara:	<i>nikaragua wa?</i> (In Nikaragua?)
S1:	...
Chikara:	"earthquake" <i>tte nani?</i> (What is an "earthquake")
S1:	xxx
Chikara:	<i>soudesune.</i> (that's right) <i>Sokkara yakushitekudasai. 1972 nen ni nikaragua wa daijishin ni osowareta. 1972 nen nikaragua wa daijishin ni osowareta.</i> (Please translate from that. ((Chikara then translates twice)) ((Writing)) "hit, hit, hit" <i>korede, jishin nankaga osou iutokini ne</i> "hit, hit, hit" <i>tsukai masune. Sorekara ano~ jishin no koto o</i> "earthquake" <i>nan ka ne jimen ga ano yureru tteiunodewa</i> "tremor" <i>tte iunotokamo aru. Jishin ne.</i> ("hit hit hit" expresses an attack by an earthquake. A <i>jishin</i> is an "earthquake". Shaking ground is called a "tremor". Here it is an earthquake.

(Transcript: Observation 1C(1): 17 June 2008)

Initially, Chikara asked all the students to translate the first sentence in full, but he received no reaction; therefore, he nominated S1. This student paused for long periods and made some inaudible utterances. Finally, Chikara settled for a quiet translation of one word (earthquake) from S1 and subsequently supplied the full sentence translation and the tenses of the verb "hit", which he also wrote on the blackboard (Figure 7.8). Finally, he described the difference in English between a tremor and an earthquake before proceeding to the analysis of the second sentence.



**Figure 7.8 "Hit" verb tenses & "earthquake" translation**

Chikara also faced silence when he asked a student to translate the second sentence; therefore, he helped him by focusing on the sentence structure. Chikara wrote the sentence on the blackboard and asked the learner to divide it into two clauses (Figure 7.9).



**Figure 7.9 Clause boundary**

Chikara helped by writing the second clause underneath. The student then indicated the clause boundary without any problem.

Chikara:	<i>korene, ano~ S2 kun, ikkashodake kirutoshitara dokode kittara iito omoimasuka. Kore hitotsuno mijikai bun de suru. Demone, chotto ikassho dakewa, kokode maa kiruto imitekini kittara iite iutokoroga aruto omou. Dokoyaro. Nikaragua no</i> (S2, where is the best place to divide this sentence in two? This is a short sentence, but I think there is one part you can divide where it is good to understand the sentence. Where is it? Nicaragua's)
S2:	xx
Chikara:	<i>un, sou. Koko desuyo. Kokode kokode kittekudasai. Ne, nikaragua no ato. "Nikaragua" to "to" no aidane. Kokode kiremasuyo. E~</i> (That's right. Please divide it here. Between the words "Nikaragua" and "to" erm) <i>"He wanted to go to Nicaragua to help people there" ne. hai, de, ano~ dakara imino katamariga kokono maeto ushiro no futatsudeuyone. (there are two meanings that can be divided here, before and after) De, ano~ S2 kun, kokono "to help people there" atodake yattara dou yaku shimasu? Kokono shitano tokodake yattara</i> (OK, S2, how do you translate this part "to help people there"? This lower part)
S2:	<i>sokode</i> (there)
Chikara:	<i>sousou sounarune.</i> (That's right) ((Chikara then explained that the infinitive functioned as an object and described the difference between a nominal and an adverbial infinitive))
(Transcript: Observation 1C(1): 17 June 2008)	

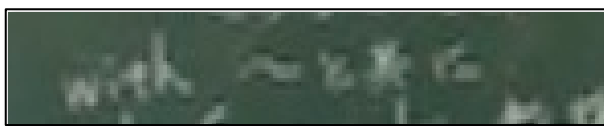
After the student (S2) noticed the clause boundary successfully, Chikara asked him to translate the second clause "to help people there". However, S2 translated only one word "*sokode* (there)". The teacher accepted his response and then explained the terminology and functions of the two infinitives in the sentence with written details on the blackboard (Figure 7.10).



Chikara:	<i>Shikashinagara, kareno hikouki wa e~ takusan no “with lots of” a~tto, korewane koremo mijikaikeredomo oboetoiteyo. Kore douyakushitara iikana. E~ sonotsugi. S4 kun. Kono “with” wane douyakushitara iito omoimasuka. Douiu imidesuka. (However, his plane “with lots of”. This is short but remember it. How do you translate? Next is S4. How do you translate “with”? What does it mean?)</i>
S4:	<i>isshoni (together)</i>
Chikara:	<i>aa, isshoni ne, hai (ah, “together” yes). Naninani to tomoni e~ naninanito tomoni hai, mijikai kotobadakedo daijiyane. Zenchishidesune. (“with” something erm, “with” something yes, it’s a short word, but it’s important. It’s a preposition.)</i>

(Transcript: Observation 1C(1): 17 June 2008)

Chikara wrote his own translation “*tomoni* (with)” instead of “*isshoni* (together)”, on the blackboard without explaining the difference (Figure 7.11). Instead, he told the students that it was a preposition before he moved on to translating the next word in the sentence.



**Figure 7.11 Chikara’s translation of “with”**

Regarding the students’ attitudes, Chikara seemed to find them too unresponsive during his sentence-level analyses, because he often told individuals to wake up or lift up their heads. The students trained hard with their sports clubs when they had no classes. Probably, Chikara thought this training affected them and he generalised that the baseball students tended to participate less in class than students from other clubs.

Chikara:	<i>E~ S4 kun daijyoubu desuka? (S4, are you OK?)</i>
Ss:	<i>((Shouting at S4 to wake him up))</i>
Chikara:	<i>daijyoubu? xxx shizukanatoki arun dakedo. Sokono S6 kun ka? Kimi yakyubuka? (Are you OK? xxx sometimes quiet. S6 over there? Are you in the baseball club?)</i>
S6:	<i>sakka-bu desu. (I’m in the football club)</i>
Chikara:	<i>a sakka-bu ka? (Ah football club are you?)</i>
S6:	<i>hai. (yes)</i>
Chikara:	<i>Wakatta. Sakka-bu wa anshinyana. Yakyubuwa shizukanatoki aru. (OK. Football club students are OK. But baseball students are sometimes too quiet)</i>

(Transcript: Observation 1C(1): 17 June 2008)

Despite Chikara's concerns about his students' concentration or participation levels when he explained the grammar, I noticed that they focused more intently during his oral translations.

When Chikara gives the complete translation, more heads go down to write and they ask him on-topic questions. The students seem to believe that the full translation is more important than the grammatical explanation.

(Memo based on video file: Observation 1C(1): 17 June 2008)

However, overall, the students were quietly attentive during the sentence-level analysis, as noted in my research diary.

The students are all awake and watching the blackboard. (Diary entry: Observation 1C(1): 17 June 2008, 13:17).

#### **7.4.2.2. Study Points**

As introduced earlier, Chikara also used a sentence-level approach in 1C(4) to explain the grammatical examples in *Study Points*. *Study Points* contained three manufactured sentences in each section to illustrate the present perfect (Section A) and the past perfect (Section B) (Figure 7.12).

## STUDY POINTS

**A** 現在完了形(have[has] + 過去分詞)

① I'm not hungry. I **have just had** lunch. (完了: 「～してしまった」)

② Have you ever **seen** Matsui's powerful batting? (経験: 「～したことがある」)

③ Matsui **has given** to charities since he became a professional baseball player. (継続: 「ずっと～た」)

Have you ever **seen** Matsui's powerful batting?

過去

現在

未来

*Did you see Matsui's powerful batting?*

**B** 過去完了形(had + 過去分詞)

① Matsui **had** lots of hits that month. He **had recovered** from his slump. (完了: 「～してしまっていた」)

② I got excited. I **had never seen** his powerful batting. (経験: 「～したことがあった」)

③ He couldn't play tennis. He **had been** sick in bed for a week. (継続: 「ずっと～であった」)

**Figure 7.12 Study Points (Vivid, p. 41)**

Compared to his tuition of the reading passages, Chikara made two minor strategy changes in relation to (1) the students' written tasks and (2) his order of grammar-translation. Firstly, he asked the students to copy the sentences into their notebooks with spaces to write translations. It was probably the first time that the teacher asked them to copy the English sentences in this fashion, because the students asked him frequently for clarification.

Chikara:	<i>Chotto setsumeidekiru chotto aketene ja ueno A no san B no san utsudhitekudasai.</i> (Leave some space for writing down the explanation later and copy three sentences from sections A and B)
S:	<i>e? utsusun desuka?</i> (Eh? Copy them?)
Chikara:	<i>hai.</i> (yes)
S:	<i>mittsu? A, muttsu?</i> (three? ah six?)
Chikara:	((Nodding))
Ss:	((Copying the 6 sentences from page 41 of the textbook))
S:	<i>sensei, douyatte utsusun desuka? Kore mittsu.</i> (Sir, how do I copy these? These three)
Chikara:	<i>hai, shitano mittsu.</i> (Yes, the three underneath)
S:	<i>e? kore mitt zenbu utsusundesuka?</i> (Eh? We copy all three of these?)
Chikara:	<i>hai.</i> (yes)
S:	<i>kokkara kokomade?</i> (from here to here?)
S1:	<i>sensei, aida ichigyou akemasuka?</i> (Sir, do we leave a line between each sentence?)
Chikara:	<i>akette kudasai. Chotto ano imi kaitari chotto setsumeidekiruyouni shiteoite kudasai.</i> (Yes. Please make some space for the translations and explanations)
Ss:	((Making a noise))
Chikara:	((Teacher is walking around and explaining how to copy the sentences))

(Transcript: Observation 1C(4): 30 June 2008)

When this section began, the students became livelier and began talking to each other.

Until now, in all the first grade observations, Chikara has focused on the reading passages. The students have behaved well, but they have stayed very passive. Their energy levels have been very low and they have appeared to have exerted the minimum effort required to keep the teacher happy. Now there is a sudden change in atmosphere. They are asking the teacher questions and answering him clearly. On the other hand, they are also talking to each other much more, so they appear more relaxed. (Diary entry: Observation 1C(4): 30 June 2008, 11:58).

Moreover, the quality of the students' responses changed, because all three students, whom Chikara asked to provide Japanese translations, gave full-sentence responses promptly, instead of barely audible single-word utterances.

Secondly, Chikara changed his order of explanation. When he approached the sentences in the reading passage, he usually began by translating the meaning before he covered the linguistic items (for an exception to this sequence, see Figure 7.9, p. 302). For the *Study Points*, after the students finished copying the sentences, he explained the

grammatical terminology and usage before he asked them to translate. Therefore, he had adapted his approach in line with the underlying aims of this different section.

Chikara described the grammar in a simple and direct manner. The dialogue below illustrates his approach to the first example in Section A:

Chikara:	<i>hai, e~tto ichiban A no houwane genzai kanryou kaitearune.</i> (Number 1 in column A says the present perfect form) Has have <i>kakobunshi ne</i> (So you need “has” or “have” and a past participle). <i>ichiban</i> I’m not hungry. I have just had lunch. <i>Kanryou ttekaitearu. Douiu imi desuka? Kore.</i> I’m not hungry <i>wa?</i> (Number 1 says “I’m not hungry I’ve just had lunch”. It’s in the present perfect form. What does “I’m not hungry mean”?)
S:	<i>hai. Onakaga suiteinai.</i> (Yes. I’m not hungry)
(Transcript: Observation 1C(4): 30 June 2008)	

Chikara gave a brief explanation of the grammar’s terminology and usage followed by a request for the students to translate the sentence. When he began Section B, he included a diagram to explain the different points in time for the present perfect and past perfect (Figure 7.13).



**Figure 7.13 Present perfect vs past perfect diagram**

Chikara’s blackboard writing remained concise. Apart from the diagram in Figure 7.13, he wrote only the Japanese characters for “*jizen* (charity)”, after a student requested it. He preferred instead to explain both the grammar and the meanings orally.

In summary, Chikara taught at the sentence level in all his classes, but his order of approach differed slightly depending on the type of text. For the reading passages, Chikara focused on the meaning before the grammar. He wrote key words on the blackboard and asked students to translate them. He then provided full oral translations before explaining some linguistic areas. Alternatively, for *Study Points*, Chikara explained the grammar before he asked them for translations. Probably, the change in Chikara’s approach reflected how he adjusted his priorities for the different parts of the



textbook. When he taught the passages, he told the students that they did not need to remember grammatical terminology to help them understand long texts. However, he did not neglect the grammar from the passages and taught according to the aims of the chapter, such as the usage of the infinitive. In the case of *Study Points*, he adapted to the grammatical focus of that section and taught it directly from the beginning.

The students' behaviour differed between the two types of sections. During the explanation of the passages, Chikara seemed concerned about their participation levels, because he woke up some individuals frequently, asked respondents to speak more clearly and generalised about the silent attitude of baseball club students. The students tended to give inaudible or single-word Japanese responses, but they seemed to listen carefully to and copy his dictated full-sentence translations. In contrast, during *Study Points*, the students asked many on-topic questions about how to copy the English phrases and translated clearly in full Japanese sentences when asked by the teacher.

For both sections, Chikara used the blackboard sparingly. He wrote only a few words, sentences and grammatical explanations. His minimal writing style helped to keep his students focused on key areas, which Chikara could then review through his final text-oriented strategy: Choral repetition, which is the focus of the next section.

#### **7.4.3. Student choral repetition**

The third and final approach that Chikara focused on for using the language with his students was choral repetition. Like the sentence-level analysis, he used this approach in all of his first grade classes, but he applied it less extensively. The choral repetition acted as a marker to signal the end of the sentence-level analysis or the class.

Except for 1C(4), where the students repeated the sentence structures chorally from *Study Points*, Chikara asked the students to repeat the words chorally that he had written on the blackboard. During all the observations, Chikara wrote economically without erasing anything (Figure 7.14); therefore, the repetition phase reviewed all the language that he had highlighted during the class.



**Figure 7.14 Economical blackboard usage**

During the choral repetition phases, most of the students repeated after the teacher.

Unlike Akira's choral repetition, where most of the students stayed silent and Akira sometimes needed to repeat a second time to try to make the students talk, Chikara's 1C students have mostly participated in their own way. 1C students aren't enthusiastic and they slur their words quietly, but at least there is some sound coming from all parts of the room. (Diary entry: Observation 1C(3): 30 June 2008, 10:33).

#### **7.4.4. Anecdotes**

As mentioned in Sections 7.4.1-7.4.3, Chikara used a standard pattern in his classes: He began by helping the students to understand the whole text, followed by analysing the grammar and vocabulary in the sentences and he finished with choral repetition of the language that he had highlighted. Chikara's usage of anecdotes was less predictable, but still integral to his classes, because, during the observation period, he used this approach in all of his classes. This study defines anecdotes as stories and comments from the teacher's experience. Table 7.3 lists the eight anecdotal themes and indicates the section of the textbook that triggered the monologue. Table 7.3 also indicates the strength of the link between the textbook and each anecdote. The anecdote that had a strong link helped the students to contextualise the historical content through a recent example. The anecdotes that had weak links shared common themes with the passage, but did not help the students to understand or contextualise the content.

**Table 7.3 Chikara's 1C anecdotes**

Anecdotal themes (observation)	Vivid connection	Strength of link
1. (a) Aeroplanes are scary; (b) used to be dangerous: 1C(1)	"his plane, with lots of relief goods, crashed" (p. 36)	Weak
2. Matsui was recently in the news for donating a lot of money: 1C(1)	"Matsui has given to charities" (p. 38)	Strong
3. Foster system in other countries for children who live away from parents: 1C(2)	"He also became a 'foster parent' for ten children in Vietnam" (p. 38)	None
4. It is easier to make friends at school than when you are older: 1C(2)	"Every time he hit a home run," (p. 38)	None
5. Construction of houses in different countries and Meiji Japan: 1C(2)	"there was a big earthquake off Sumatra" (p. 38)	None
6. (a) Japanese and American baseball team uniforms; (b) Chikara's favourite team: 1C(3)	Picture of American children holding Matsui figures (p. 39)	Weak
7. The changing ownership of Japanese baseball clubs: 1C(4)	"Matsui Hideki gives people courage and hope" (p. 39)	None
8. Past baseball games between Japan and USA: 1C(4)	"Have you seen Matsui's powerful batting?" (p. 41)	Weak

As shown in Table 7.3, except for example 2, the anecdotes contained no relation, or just a tenuous link, to the text. They related instead to Chikara's experience and sometimes contained advice. However, half of the anecdotes related to Chikara's passion for baseball, which dovetailed with the principal theme of the chapter: the Japanese batsman Hideki Matsui.

As explained above, the second anecdote contained a strong connection to the theme of the text. When Chikara began page 38 of the textbook, which explained Matsui's charity work (see Figure 7.3, p. 303), he read the English text aloud and subsequently talked about the baseball-player appearing in the news.

<p>Chikara: <i>Sugoi gakudesune, kore. ... e~tto, saikinwa ano~ nyu-su saikin kekkou saikin yato omoimasu. Kore chottone ano~ e~tto dokoni tteiunowa wasuremashitakedone, yahari sono Matsui senshuwane ano kifu o nanikakotokini kore kekkou saikindesuyo. Kono suukagetsuinei kurai desuyo. Sarete mashitane. Ano soremade nyu-suni narimashitayo.</i> (Well this is a high amount of money. I think it is quite recent news. I've forgotten where it was, but Matsui donated some money. It was quite recent, it happened in the last few months. It became news)</p> <p>(Transcript: Observation 1C(1): 17 June 2008)</p>
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This explanation could help the students to make the connection between Matsui's past (in the textbook) and present philanthropy. Unfortunately, Chikara could not remember exactly where Matsui donated the money to and he missed the opportunity to ask the students (many of whom played baseball) if they knew the location.

Examples 1, 6 and 8 contained weak links to the text. Chikara used the first anecdote after he translated a sentence from page 36 of the textbook (see Figure 7.7, p. 309). The text described how a baseball player called Roberto Clemente died when his aeroplane crashed carrying relief goods to Nicaragua. Chikara exaggerated the risk of the effects of crashing.

Chikara:	<i>hikokiwa kowaiyone, ochitara kouiukotoni narukarane</i> (aeroplanes are scary, if they crash they end up like this)" (Transcript: Observation 1C(1): 17 June 2008)
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He then explained how this kind of accident often happened in the past.

The sixth and eighth anecdotes had weak links to the text through baseball. For the sixth anecdote, Chikara noted how the young people held Matsui dolls in the picture on page 39 of the textbook (see Figure 7.1, p. 302). He then explained how previous Japanese baseball uniforms had similar designs to teams from America.

The *Study Points* phrase, "Have you ever seen Matsui's powerful batting?" inspired Chikara's eighth anecdote. He told the students about some international games he had seen between Japan and America, when Matsui had played against Barry Bonds and Randy Johnson.

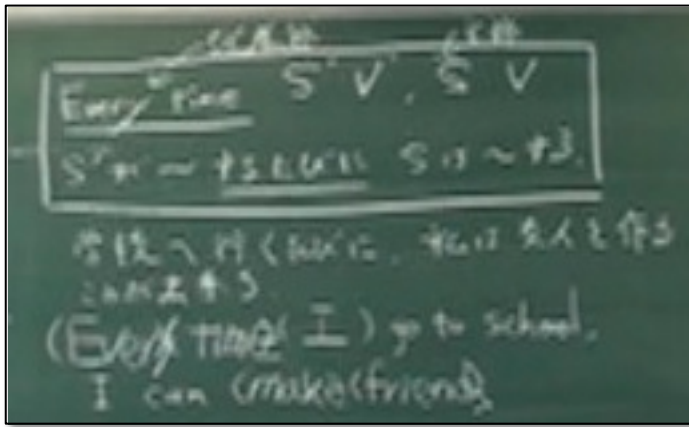
For Chikara's third and seventh anecdotes, he passed on knowledge that probably the students did not know. His third anecdote related to the sentence in the textbook "He also became a 'foster parent' for ten children in Vietnam" (see Figure 7.3, p. 303). In Japan, organisations exist which enable individuals to send money every month to a child who represents a village in a less wealthy country. However, adoption and foster programmes, where children stay like sons or daughters in a person's house, are rare in Japan. Instead, Japanese tend to adopt only blood relatives (Jordan, 1999). Chikara explained that he had heard from a colleague about how children stay with foster parents in other countries. He described the circumstances that caused the movement of children into foster care, how the system worked and the Japanese translations for foster parents and the children in that scheme. It is possible, however, that his students became confused, because the type of foster care described by Chikara,

differed from the system that Matsui paid into. Chikara admitted to this at the end of his explanation.

Chikara: *E~ ma youfuni natta towa kaite arimasuga jissaini ano~ e~ matsuisenshuga sono e~ jyunin no betonamuno kodomo tachio ano jibun no ieni de mendoumitatoka souiukotoya nai to omoun desuyone. Ano sorya ichido yondatoka souiukotowa arukamo shirenmasen kedone. Ano~ sonokorano tameni ano~ ga kichitto ano ikiteiku ni hitsuyouna onkaneo ano~ dashiteagetato souiu kotoyato omoundesuyone.* (It says he became a foster parent for ten Vietnamese children, but it doesn't mean he looks after them in his house. He might have invited them in the past. I think he has given money to those children to be able to live)  
(Transcript: Observation 1C(2): 24 June 2008)

Chikara's seventh anecdote began through word association and then diverged into the history of baseball ownership and the state of the Japanese economy. The text on page 39 of the textbook referred to the "courage" that Matsui gives to people. Chikara explained that "brave" has a similar meaning and subsequently told the students that the "Orix" Japanese baseball team had changed its name from the "Hankyu Braves". Hankyu is a private Japanese railway operator; therefore, Chikara explained how many private rail companies used to own baseball clubs, but then needed to sell them due to the recession. This anecdote contained no relevance to the text apart from the initial use of the synonym.

Chikara's fourth and fifth anecdotes also contained no relation to the text, but they gave the teacher the chance to share his past experiences and the knowledge he had gained. Page 38 of the textbook contained the phrase: "Every time he hit a home run, he and his team gave some money to charities" (see Figure 7.3, p. 303). Chikara then guided a student to complete a new sentence with the same clause structure: "Every time I go to school, I make friends" (Figure 7.15).



**Figure 7.15 Every time Subject Verb, Subject Verb sentence structure**

He then told the students that he found it easy to make friends in school, but it became difficult when he became older and went to university. He also advised them to talk to their peers who sat at the adjacent tables to form bonds. However, I noted in my diary that, due to the teacher-led nature of his classes, probably he did not want the students to follow his advice literally at that moment.

Chikara told the students that they should talk to the individuals who sat at the adjacent desks to make friends. Luckily, they haven't taken this advice literally, because they remain quiet whilst he talks. (Diary entry: Observation 1C(2): 24 June 2008, 13:20)

Chikara began the fifth anecdote after translating the word “earthquake” and asking me if they occur in England.

Chikara:	In Japan we have many big earthquakes recently. How about England? Do you have ever had earthquake in your country?
Observer:	One small one.
(Transcript: Observation 1C(2): 24 June 2008)	

Chikara then explained that, unlike Japan, the British make their houses from bricks due to the lack of an earthquake risk; therefore, he already knew the answer to his question probably before he asked me. He then described the wooden structures that he had seen when he visited Canada and explained that some Meiji-period Japanese builders used bricks. He noted that probably Canadians build wooden houses due to their traditions and the ample supply from the extensive forests rather than earthquake risks, but

Chikara did not discuss why they use these techniques. Instead, he had used the opportunity to pass on cultural observations from his past travels.

Chikara appeared to enjoy this part of his teaching, because he smiled regularly and made expansive gestures (Figure 7.16).



**Figure 7.16 Chikara enjoyed telling the anecdotes**

However, it was harder to gauge the students' attitudes, because Chikara did not require responses and they stayed quiet.

I have seen many anecdotes during Chikara's classes. He is clearly relaxed and enjoys telling them, but the students always stay quiet. They do not raise their hands to ask any questions or make any comments. I looked around the room and some of them appeared to be listening, because they sat straight, looking at the teacher. However, the majority looked down at their desks, which is a common strategy when they are trying to hide their closed eyes. (Diary entry: Observation 2C(4): 30 June 2008, 12:08)

In summary, the anecdotes provided Chikara with an opportunity to share his experience. He enjoyed this element of teaching and used it extensively in all the first grade observations. However, apart from the second example, the anecdotes had little relevance to the text and it was unclear whether the students shared his enthusiasm.

#### **7.4.5. Summary of Chikara's first grade teaching processes**

Chikara used four main approaches during his first grade classes. Firstly, influenced by his belief in top-down processing (see Chapter 5, Subsection 5.5.1.3), he guided the

students to consider the overall meaning and structure of the text. Following this holistic approach, he focused on the sentence-level meanings and structures. Thirdly, he reviewed the language written on the blackboard through students' choral repetition of the salient words and phrases. The fourth approach was the extensive use of anecdotes; however, only one anecdote bore a strong connection to the textbook.

The next section (7.5) describes Chikara's second grade processes.

### 7.5. Chikara's second grade teaching processes

The previous section (7.4) described Chikara's teaching processes using the first grade *Vivid* textbook. This section reports the findings from his second grade classes where he taught from the new *On the Go (OTG)* textbook. All the observations of Chikara's second grade took place while he taught from Unit 3 of *OTG*, which focused on homestays.

Chikara taught the second grade using five main approaches. The first two strategies reflected his adaptation to the learner-centred nature of *OTG*: Students' (1) individual and (2) pair-work exercises. Unlike his teaching of *Vivid*, Chikara did not separate his approach to the reading passages between the text- and sentence-level for *OTG*. However, for (3) his lexicogrammatical explanation, he translated salient words and phrases and included grammatical terminology and usage where possible. The final two approaches: (4) choral recitation and (5) anecdotes, generally mirrored Chikara's first grade teaching style. Chikara's teaching processes and data examples are listed in Table 7.4.

**Table 7.4 Chikara's second grade teaching process categories**

Teaching processes	Data examples
1. Students' individual exercises:	
Warm Up	Matching letters to illustrations
Listening	Sorting illustrations into correct order
2. Students' pair work exercise: Practice	Structured student dialogue
3. Lexicogrammatical explanation:	
Activity lexical focus	Translation of the unit goals
Listening transcript analysis	Usage of prepositions and articles
4. Student choral recitation	Synchronised reading with CD
5. Anecdotes	Carpet cleaning in Canada



Appendix Q summarises Chikara’s teaching processes and the students’ roles during the four observations. The subsections below (7.5.1-7.5.5) describe each of the five processes in detail.

### 7.5.1. Students’ individual exercises

During class-time in the first grade observations, Chikara opted not to use the exercise-intensive *Vivid Workbook* and he skipped the activities and comprehension questions from the main *Vivid* textbook. He had focused instead on the meaning and grammar from the reading passages and *Study Points* sentences. Chikara employed a different strategy for *OTG*. He used the activities from *Warm Up* and *Listening*.

#### 7.5.1.1. Warm Up

*Warm Up* comprises two sections A and B (Figure 7.17). Section A contains illustrations representing six activities, labelled a-f, and six matching phrases. Section B asks two open questions: (1) which of the six activities are not allowed and (2) what other house rules exist in the textbook user’s home.

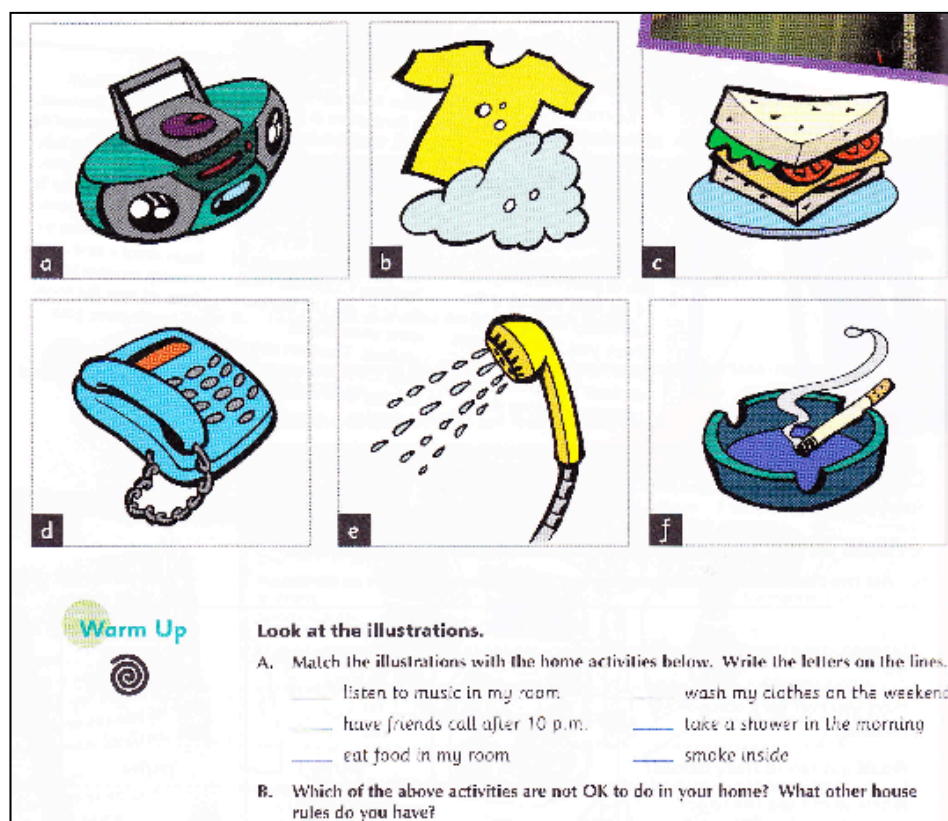


Figure 7.17 *Warm Up* from *OTG* Unit 3, page 16

Chikara introduced Section A directly without writing any information on the blackboard. He read the English instructions aloud twice and translated their meanings into Japanese. During his explanation, he ensured that the students did not confuse the homonyms of letter.

Chikara: "A, match the illustrations with the home activities below. Write the letters on the lines." *Ne. e~tto, irasuto to shitani kaitearu, kateino katsudou o musubi tsukenasai. Macchi sasenasai.* ((translates)) *Ne, e~ sen no ueni "letter" korewa mojidesuyone. Ano~ a kara f no mojio sen no ueni kaitekudasai toiukotode hai sen no ueni a kara f o kaitekudasai.* (On the lines "letter" here means alphabetical letter not postal letter. So please write from a to f on the lines)  
(Transcript: Observation 1C(2): 24 June 2008)

He then gave the class three minutes to match the pictures to the home activities. While the students completed the exercises, the teacher socialised with them.

Whilst the students work on the individual warm-up activity, Chikara is circulating the room. The students seem to be working quite well on task, they are chatting quietly and they don't have any task-related questions. The teacher is therefore conversing with individuals about their extracurricular lives. (Diary entry: Observation 2C(1): 19 June 2008, 11:49)

As noted in the diary entry, the students completed the *Warm Up* Section A easily. Moreover, when Chikara nominated students, most of them responded quickly with the correct letters. The teacher then supplied the Japanese translation and sometimes a supporting anecdote (see 7.5.5). There were two exceptions: (1) Chikara asked a student to supply the English word that matched the letter and (2) one individual struggled to find the correct option.

Although the textbook supplies simple illustrations to represent activities, it does not provide the names of the objects. On one occasion, Chikara asked a student to name the item.

Chikara: "Eat food in my room" *e~tto* (erm), This is very easy *ano~ e~ S9 kun* (erm ... student S9).  
 S9: *hai hai*. (Yes yes)  
 Chikara: "Eat food in my room"  
 S9: "c"  
 Chikara: "c". This is the, this is the ... What is this?"  
 S9: "sandwich"  
 Chikara: "sandwich" *ne*. This is the sandwich.  
 (Transcript: Observation 2C(1): 19 June 2008)

Although "sandwich" is widely understood by the Japanese, who often eat this food and label it with the loan word *sandoichi*, this question had the potential to surprise the student, because it was the first time that Chikara did not supply a Japanese translation. However, the learner selected the letter quickly and answered the English question without any problem.

The students generally found this exercise very easy, because they only needed to match pictures to short phrases and say a letter. Chikara could have increased the English output of his students slightly if he had done this the opposite way around: "What phrase matches picture A?" However, he probably wanted to reduce the risk of students staying silent.

(Memo based on video file: Observation 2C(1): 19 June 2008)

Despite the apparent ease to answer displayed by the first three nominated students, the fourth student struggled to supply the correct letter.

Chikara: And "wash my clothes on the weekend" *ne, e~tto* (erm), *S10 kun. S10 kun. S10 kun. E~* "wash my clothes on the weekend" ... *hai, "a b c d e f" doredesuka? ... Dore?*  
 S10: ... e  
 Chikara: b *ne*. b *ne*. b *no*, "This is the T-shirt" *ne*. "This is the T-shirt" *ne*.  
 (Transcript: Observation 2C(1): 19 June 2008)

In a similar fashion to Chikara's interaction with his first grade students (see 7.4.1 and 7.4.2), the teacher accepted the student's incorrect answer ("e"), but recast it differently to the class ("b"). S10 had paused for a long time before he gave his answer, which contrasted with the attitude of some of the earlier students who answered.

S10 is probably one of the less attentive students seated at the back of the classroom. When he was asked the question, there was a very long silence. During this time, some of the enthusiastic students sat at the front stopped talking and turned their heads to look at him. You can sense the divide between these two groups of students.

(Memo based on video file: Observation 2C(1): 19 June 2008)

*Warm Up* Section B contains two extension questions, which ask the textbook user to share personal information about house rules in his or her home. The first question asks “which of the above activities are not OK in your home?” Chikara read this question and translated it into Japanese without writing any instructions on the blackboard. Initially, he asked the students to raise their hands and volunteer (Figure 7.18), but none of them responded.



**Figure 7.18 Chikara asked for volunteers**

Eventually, Chikara nominated three of the enthusiastic students to answer this question.

Chikara: *S3 kun. "Which is not allowed in your house?"*  
 S3: "e" and "f"  
 Chikara: "e and f" e~ having friends call after, having friends call after 10 pm and smoking inside are not allowed in your house *hokanohito doudesuka?* (how about other people) How about Fs4 san. Your opinion  
 Fs4: *e?* (what?)  
 Chikara: Which is not allowed in your house? Which is not OK at your home? *dorega OK ja naino? Kimitokodewa.* (Which is not OK? At your place.)  
 Fs4: *U~nn kon naka?* (erm from here?)  
 Chikara: *un.* (yes)  
 Fs4: "f"  
 Chikara: "f". Smoking is not allowed in your house. How about other students? Fs5 san. Which of these activities are not allowed in your house? Which?  
 Fs5: "f"  
 Chikara: "f". Smoking. Smoking is not allowed in your house  
 (Transcript: Observation 2C(1): 19 June 2008)

All three students replied using the same pattern as Section A by just giving the letters that corresponded to the activities. Chikara then uttered the English from the textbook and told them anecdotes about smoking in the past (see 7.5.5, p. 358).

The second question in Section B requires the users to employ alternative language: "What other house rules do you have?" Chikara asked this question in English and Japanese. Like the earlier sections of *Warm Up*, he did not write any instructions on the blackboard, but he gave the learners time to discuss their answers. During the reflection and discussion time, the class was quiet except for four of the enthusiastic students sat at the front of the room. Chikara selected a member of this group to answer the question.

Chikara: *Kimirano iede kore senaaka yatoka koreo shitewa ikenai tokaiuno ittekudasai. Aruiwa, koreo shinakereba naranai. E~ tto, kimi ittekudasai* (Please tell us about your house rules. You, please tell us) ((Pointing at a student)) "Your opinion" *na.*  
 S2: *kusamushiri xx* (cut grass xx)  
 Chikara: *aa~* "You, you must pick up..."  
 S3: grass  
 Chikara: grass, grasses *aa~* grasses *aa~* in the garden. It's your duty *ne.* "Every month?"  
 S2: ((Nodding his head))  
 (Transcript: Observation 2C(1): 19 June 2008)

The nominated student (S2) answered in Japanese that he needed to cut the grass. Then while Chikara translated his response into an English sentence, one of the boy's peers

(S3) said “grass”. Chikara then nominated a student from the same group to talk about his duties in his family’s shop.

Chikara:	<i>aa</i> . you said S1 kun, his house runs a shop, store and you said ((Pointing at S1)) Please tell me in English
S1:	<i>e~~</i>
Chikara:	People who are not eating lunch, people who are not eating lunch must? people who are not eating lunch must?
S1:	must <i>iwaretemo nanikotaetara eeka wakaran</i> . (you say “must” but I don't know what to say)
Chikara:	must take care of the store
S1:	<i>aa, souiukotoka</i> . (Ah that’s what you mean)
Chikara:	In your store what are they selling? What are they selling?
S1:	Selling?
Chikara:	What are they selling? Soft cream bread or xx what are they selling?
S1:	Peach xxx
Chikara:	aa, fruits. For example, peach or watermelon?

(Transcript: Observation 2C(1): 19 June 2008)

The student could not understand how to answer the question about duties in his family’s shop. Chikara already knew the answer to his own question; therefore, he provided the response and changed to a different topic: He asked what products the student’s family shop sold. Like S9 who could respond to the “sandwich” question in Section A, S1 said “peach”, which has a corresponding loan word in Japanese (*pi-chi*).

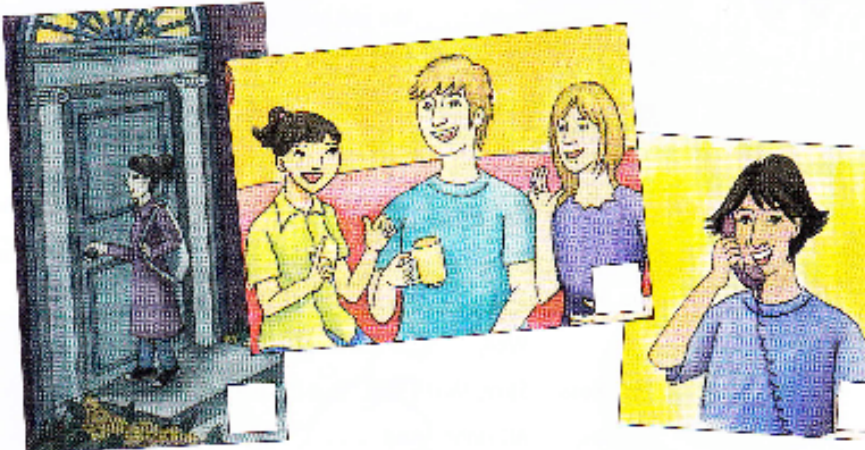
Therefore, although Chikara had attempted to use English with his students during the *Warm Up* activities, he had relied on a selection of enthusiastic students who limited their responses to letters, Japanese and single English words that also existed in Japanese.

#### **7.5.1.2. Listening**

Although all four teachers translated the *Listening* transcript from the back of the textbook, only Chikara employed the CD-based exercises. During the final twelve minutes of 2C(3) and the initial twelve minutes of 2C(4), he employed the exercises from *Listening* (Figure 7.19).

**Listening** Mari's host parents are telling her about some other house rules.

Track 11 A. Listen and number the pictures (1-3) in the order Mari asks about them.



Track 11 B. Listen again and complete each house rule.

Invite friends over only \_\_\_\_\_

Please make sure you come home before \_\_\_\_\_

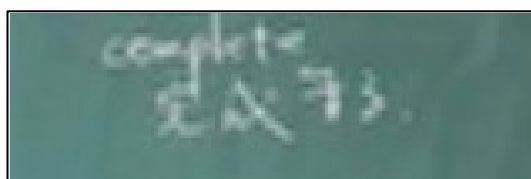
Please tell friends not to call after \_\_\_\_\_

Track 11 C. Who is Carlos? \_\_\_\_\_

**Figure 7.19 Unit 3 Listening (OTG, p. 18)**

The *Listening* activity continues Unit 3's homestay theme: A young Japanese woman called Mari has just arrived in the UK and she is discussing the house rules with her host family. This section contains three exercises based on one dialogue: Firstly, Exercise A contains three pictures, which the textbook user needs to sort into the order that Mari asks about them; secondly, Exercise B contains three phrases with time-related information gaps; and Exercise C contains an open-response comprehension question.

Chikara introduced Exercises A and B in 2C(3), but asked the students to complete A in 2C(3) and B in 2C(4). He omitted the comprehension question in Exercise C. In both classes, Chikara read the English instructions aloud and translated them into Japanese. He asked a student to translate "complete" from the instructions in Exercise B. The student translated without difficulty and Chikara wrote it on the blackboard.



**Figure 7.20 "Complete" + Japanese translation**

Apart from this word, Chikara gave all the information orally without writing on the blackboard.

During each class, Chikara played the CD twice and helped his students to answer correctly. In between recordings in 2C(3), he clarified one potentially confusing area.

Chikara:	<i>koresa bangou utsunowa tatoeba saigo denwa kakattekurukedo dakara san ano san saigono sanban nan noka tteiuto chotto sonotokowa chekku shitekudasai. Toiunowasa mariga ieno ru-ruo kikujunban yazo. Mari ga sono ienohito ni kore shitemo iika to.</i> (In this, you hear the telephone ringing at the end, but it doesn't mean that this is the third picture. Put the pictures in the order as Mari asks about the house rules). (Transcript: Observation 2C(3): 26 June 2008)
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This explanation was important because, in the CD, Mari asks at the beginning if she can give the telephone number to friends; therefore, the picture of a boy holding the telephone should be selected first. However, the exercise could confuse the listener, because one of Mari's friends calls at the end of the dialogue. Chikara also aided his students when they listened to the CD in 2C(4), because he paused it after each answer.

During 2C(3), Chikara asked the students to supply the first two answers voluntarily.

Chikara:	<i>Dorega ichiban desuka? Wakaruhito teo agete kudasai.</i> (Which is the first one. Please raise your hand if you know)
Ss:	<i>denwa</i> (telephone)
Chikara:	<i>sou. Denwa desune denwawa ichiban dane. Denwa no koto kiiteruyo. Mariwane. Hai. Ano niban meni kiiteru nowa ano~ man nakadesuka? Soretomo hidari desuka?</i> (Yes. The telephone is the first one. Asking about the telephone. How about the second one? Is it the middle picture or the left one)
S:	<i>man naka.</i> (middle one)
Chikara:	<i>man naka yana. Tomodachiyondemo iikadoukano koto kiiterune. Dakara man nakaga niban. To iukotowa ano~ ichiban e~ hidari chotto kurai kore yoru no kanjide chotto kurai. Nanka ayashii youna funikidesukedo korega sanban narune</i> (Yes. She's asking if she can invite her friends so the middle one is number 2. The left one looks dark, so it looks like a bit of an odd situation. It is the third) (Transcript: Observation 2C(3): 26 June 2008)

A few students from the front group gave the answer simultaneously for the first picture "denwa (telephone)" and one of them answered quickly "man naka (middle one)" for the second picture. Chikara then supplied the remaining answer without writing any of the



responses on the blackboard. These students had answered in a similar fashion in other lessons. Members from the usual group at the front of the class supplied short Japanese responses; however, I noted the speed at which everybody finished this exercise in my diary.

Chikara asked them the questions whilst he tidied up the CD-player and closed his textbook. The students caught the mood and quickly answered him whilst they also began packing their bags. The class finished five minutes early – in time for lunch. (Diary entry: Observation 2C(3): 26 June 2008, 12:10)

In 2C(4), Chikara asked volunteers to complete the phrases from Exercise B.

Chikara:	"Invite friends over only" <i>kore kotae wakattahito teo agete kudasai. Nandesuka? Nante ittemasuka?</i> (put your hand up if you know the answer)
S:	xxx
Chikara:	Only? Only weekends. ((Writing on the board)) <i>nanka ittetchauka? Aidani. Haija chotto imakarane chekku shimashou. Shumatsuni dake ano~ tomodachio shoukai shitemo iite kotoni narimasune. Shumatsudakene. Hai.</i> (It said something between the words. We'll check it soon. ((translates phrase 1)) "Please make sure you come home before" <i>korewa nandesuka?</i> (what is this?))
S:	xx
Chikara:	<i>Un.</i> Eleven o'clock <i>ittemasune.</i> ((Writing on the board)) eleven o'clock. <i>Hai sanban ikimasu. Atto korewa dakara e~ juichichi madeniwa kitaku ano kanarazu kitaku shitekudasai tteikotodesune.</i> (OK, we'll do number 3) ((translates number 2)) Please make sure you come home before eleven o'clock. <i>Hai, sanban wa? Nandesuka?</i> (OK what is number 3?)
S:	xx
Chikara:	Ten o'clock? ((Writing on the board)) <i>hai sonoato nante ittemashitaka? Tsugino tokoro.</i> (What does it say after that?)
Ss:	xx night, night
Chikara:	<i>un.</i> Night <i>kokoni mouhitotsu nanka ireteta omoimasuyo. Hai ja chotto ano kakunin shitemimashou ka. Koremo ano yoruno jyujimadeni a, jyuji ikouwa denwao shinaiyouni tomodachini ittekudasai.</i> (yes "night", but there is another word with night. Let's check it) ((translates number 3))

(Transcript: Observation 2C(4): 27 June 2008)

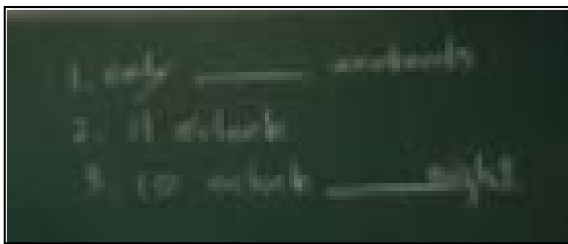
They followed a consistent pattern. Chikara looked at the students at the front of the classroom for the answers (Figure 7.21) and these individuals answered quietly.



**Figure 7.21 Interaction with front row students**

In all of the classes, the students at the front have been integral participants, but today, it feels like Chikara is only teaching to them, because I cannot hear any of their responses and he is only looking at them or his textbook. (Diary entry: Observation 2C(3): 27 June 2008, 12:10)

After Chikara received their answers, he wrote them on the blackboard and translated them orally (Figure 7.22).



**Figure 7.22 Chikara left gaps to be filled later**

The students who responded must have missed the prepositions “on” and “at” from their answers. Chikara underlined the gaps on the blackboard (Figure 7.22), but he did not immediately give them the answers.

1. only \_\_\_\_ weekends
2. 11 o'clock
3. 10 o'clock \_\_\_\_ night

He wanted to highlight the roles of prepositions, because he filled the gaps later in the class during his lexicogrammatical explanation of the listening transcript (see 7.5.3) and he had focused on the phrase “on weekends” during his preparation for *Practice* in the previous class (see 7.5.2).

In summary, Chikara used a similar approach for the individual exercises in both *Warm Up* and *Listening*. Each time, he read the English instructions from *OTG* and then supported this information with an oral Japanese explanation. He seemed concerned to ensure that his students could complete the exercises correctly, because, for *Warm Up*, he explained the homonyms of “letter” from the instructions and circulated the classroom during their preparation. Moreover, during *Listening*, he paused the CD after salient information and supplied additional advice to help them to avoid the wrong procedure for selecting the correct picture sequence. He provided similar supplementary procedural advice to the students before they began the *Practice* pair work exercise (see 7.5.2).


Chikara used the blackboard sparingly during the individual exercises. He wrote no page numbers, titles or instructions. Instead, he translated one word (“complete”) and highlighted the missing prepositions from the students’ answers to *Listening* Section B.

At first glance, the students appeared to behave positively, because they tended to answer correctly and quickly. However, a pattern emerged, where four or five students from the front of the room tended to dominate the participation, because only they volunteered to answer. Moreover, Chikara tended to nominate them and only appeared to discuss *Listening* Section B with those favourites. Chikara nominated a student from outside this group on only one occasion.

The students’ language usage was limited mainly to giving letters or single word responses. When Chikara tried to encourage them to give longer answers in *Warm Up* Section B, the students tended to stay silent. Probably, this passivity encouraged the teacher to omit the open question: “who is Carlos?” from *Listening* Section C.

### **7.5.2. Students’ pair-work exercise: *Practice***

Chapter 6 described that, although Akira was the only teacher who attempted *Role Play*, he turned it into a teacher-led exercise (see Chapter 6, Subsection 6.5.4.2). Alternatively, Chikara was the only teacher who gave his students pair-work, but he avoided the loosely structured conversations in *Role Play* and *Find Out*. Instead, he used *Practice* during 2C(3). *Practice* builds upon the *Conversation* dialogue, which takes place between Mari and her host parents (Figure 7.23). It precedes the *Listening* dialogue explained in 7.5.1.2.



**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 ...    You can call me by my ...    Is it OK to ...  
do you mind if ...    please make sure ...    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)?

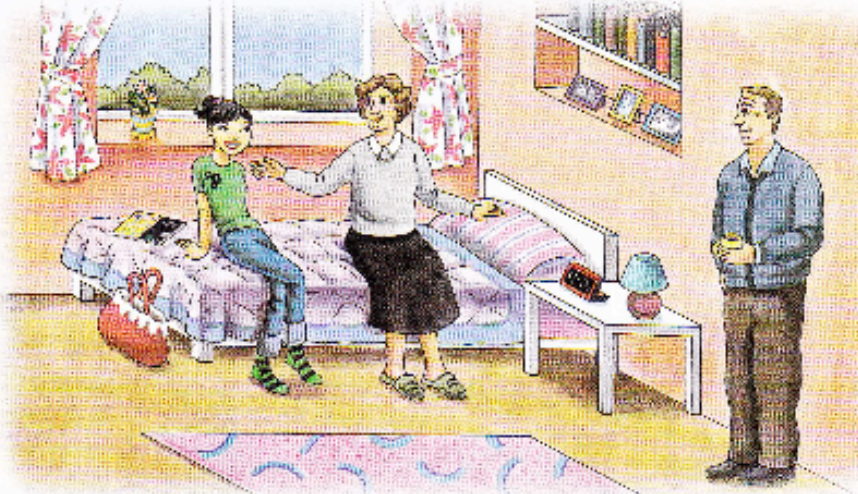
Mrs. Ross: Sure, that's fine. But it's best to do it *before 10 o'clock* (5).

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.**



**Practice**

**Use the cues below and practice the conversation.**

1 <i>nickname, Bev</i>	1 <i>given name, Beverly</i>
2 <i>Bev</i>	2 <i>Beverly</i>
3 <i>take a shower</i>	3 <i>wash my clothes</i>
4 <i>in the morning</i>	4 <i>on weekends</i>
5 <i>before 8 o'clock</i>	5 <i>before dinner</i>
6 <i>play the guitar at home</i>	6 <i>surf the Internet</i>
7 <i>not too late at night</i>	7 <i>not for too long</i>

**Figure 7.23 Practice (& Conversation) from OTG, Unit 3, page 17**

*Practice* contained two columns of cues that the textbook users could use to make new dialogues by replacing the corresponding blue text from the *Conversation* section above it. This activity is therefore more structured and less flexible than *Role Play* (see Chapter 4, Subsection 4.3.1.2, Figure 4.1.8; see also Chapter 6, Subsection 6.5.4.2).

In the previous class, the students had completed the blanks from *Conversation* and listened to the attached CD. Before the students began the *Practice* activity, Chikara translated the key words and phrases. He highlighted each section of blue text in turn and then translated the corresponding cues that would replace them. He used a relaxed style, because he stood amongst the students holding the textbook in one hand with his other hand in his pocket (Figure 7.24).



**Figure 7.24 Chikara's relaxed translation style**

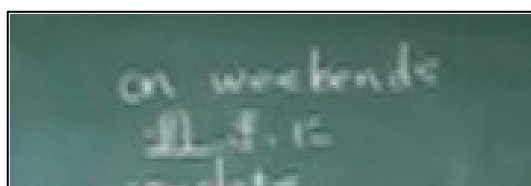
He translated almost everything orally without writing any instructions. Two exceptions to his translation style were “on weekends” and “surf the internet”, which he asked students to translate.

Chikara:	<i>Soshitara rokuban</i> (next is number 6) “play the guitar at home” <i>e~ iede gita-o hitemo iidesuka?</i> <i>Sorekara</i> (play the guitar at home, OK? Next is) “surf the Internet”. “Surf the Internet” <i>tte nanya?</i> (What does this mean?) What does it mean by surf the Internet? <i>Nandesuka? Nanyana?</i> (What is it? x2)
S:	Net surfin
Chikara:	Net surfin <i>ne. ano- Internet o pa-tto miteiku chuunone.</i> (It means look through the internet at random)
(Transcript: Observation 2C(3): 26 June 2008)	

For the example of “surf the internet”, a student probably intended his answer “net surfin” as a slang English joke. However, Chikara accepted his answer without comment, provided the Japanese translation and then moved on to the next phrase. Probably, the teacher wanted to focus more attention on “on weekends”.

Chikara:	<i>De yonban wa “in the evening” no kwarini “in the morning” asa ne. e, sorekara “on weekends” tte. “On weekends” wa nandesuka? Korewa. Imiwa? “On weekends” tte nandeshita? (Number 4, “in the evening” changes to “in the morning” ((translates)) then what is “on weekends”? What does it mean? What does “on weekends” mean?)</i>
S:	<i>shumatsu. (weekend)</i>
Chikara:	<i>shumatsu desune. Konone~ ano~ zenchishiwa nakanaka itsumo yakkai desune. (That’s right. Prepositions are always confusing). ((Writes on blackboard))</i>
(Transcript: Observation 2C(3): 26 June 2008)	

After receiving the answer from the student, Chikara wrote the phrase and translation on the blackboard (Figure 7.25). He told the students that prepositions are always difficult and he seemed to want them to remember this, because it was the only information that he wrote in relation to *Practice*. Moreover, he highlighted this preposition in 2C(4) when he received students’ *Listening* responses (see 7.5.1.2) and he translated the transcript (see 7.5.3.2).



**Figure 7.25 *Practice* instructions translation: only “on weekends”**

Chikara also explained the procedure clearly to the students to try to help them to avoid mixing the cues from the separate columns.

Chikara:	<i>korene ano~ hidarino retsu to migino retsu arimasu ga hidarino retsu o stukaun yattara futaride ano hidarino retsu bakkashi yattekudasaiyo. Ne sorekara migino retsu tsukaun yattara futaride migino tango bakka tsukatte kudasaiyo. Ne. migi to hidarito irekaete yacchaikan. Ne. iikana. Migika hidarika erande yattekudasai. Ne. (There are two sections on the left and right. When you work with a pair, use only one of these two sections. Don’t mix them up. OK. Please choose right or left.)</i>
(Transcript: Observation 2C(3): 26 June 2008)	

After Chikara translated the phrases and instructed the students how to do the exercise, he gave them four minutes to practice in pairs. The majority of the class seemed to stay on task.

During the pair-work, most of the students are talking and it looks as though they are on task. However, some of them stay silent and none of the talking pairs have moved their desks together – they still sit in rows that face the blackboard. One student is talking in a high joke voice, but the teacher ignores him. Instead, Chikara is practising with an individual who has no partner. (Diary entry: Observation 2C(3): 27 June 2008, 11:44)

It appeared therefore that, although no other teachers attempted this type of pair-work, many students did not take the activity seriously and the distance between the desks hindered effective communication.

After finishing the whole class pair work, Chikara nominated the most positive student (S1) and his partner to stand up and speak in front of the video camera.

Chikara:	<i>hai, soshitara chotto ooki koede ittekurena. Hai, soshitara ano~ e~ chotto tatte yatte moraouka. Ima suwatte yatte moratterukedona, S1kune, sorekara S2kun. Stand up. Hai, Stand up. Hai, chotto kyouwane, ano shita no tango mite ittemoraouka. Soremite ano~ hai, saimon no houmite ittekudasai. (OK, practice loudly. OK, I will make you stand up for this practice. S1 and S2. Please do it while looking at Simon.)</i>
Observer:	((To the students)) I'm sorry.
Chikara:	<i>hai, ooki koede hajime. (OK, use a loud voice, start)</i>

(Transcript: Observation 2C(3): 26 June 2008)

Probably, Chikara wanted the students to talk to the camera to help me to catch the audio effectively, because he also instructed them twice to use “*ooki koede* (a loud voice)”. However, S1 covered his face when Chikara announced his name and then grimaced when he realised that he needed to face the video camera. This event distorted the natural flow of the lesson and placed me in an ethically difficult position.

It was a shock when Chikara asked the students to face the video camera. I had received permission from the teacher to video him, but not the students. So, I felt very uncomfortable ethically. Moreover, the teacher seemed to have different motives to me: although, I wanted to video naturally occurring data, Chikara seemed to want to present a model class. (Diary entry: Observation 2C(3): 26 June 2008, 11:44)

In addition to the ethical problem of forcing the students to do something in front of the camera, I felt concerned that the teacher could have changed from his normal style to present a desired image, which could potentially distort the validity of this study. Chikara explained in the follow-up interview that it was a minor change.

Chikara:	I asked some pairs to speak aloud instead of their classmates.
Interviewer:	Ah yeah, was that the first time to do that?
Chikara:	To look at you is for the first time ((laughing)) I usually ask two pairs or three pairs to make the conversation.
Interviewer:	So they stand up?
Chikara:	Usually they sit down, it's OK
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)

Chikara made two changes: (1) he asked the most enthusiastic students and (2) usually, he allows them to stay seated. However, it appears these alterations were only cosmetic, because he explained that he usually asked two or three pairs to read aloud.

In total, Chikara asked two pairs of students to read the dialogue. For both pairs of students, he focused on them moving through the text correctly rather than correcting their pronunciation. Although it was difficult to understand the interlocutors, on each occasion, the teacher only corrected the pronunciation of one word “comfortable” from the first sentence. Moreover, he praised the intonation of the first group.

Chikara:	<i>hai, anone, futarinode yokattanone kouiuono xx areyakedo, into-ne-shon o kiotsukeyou to shite ano~ yattemashitane. Hai, kekkoudesu.</i> (OK, they both tried to be careful of their intonation. It was OK.) Thank you.
	(Transcript: Observation 2C(3): 26 June 2008)

Chikara may have used this strategy to avoid upsetting his students' confidence, but he missed a chance to advise them on their English accuracy and fluency. Instead, he focused on their ability to complete the task correctly. As shown in this section below, he stopped and corrected the students when they made three types of non-linguistic errors, which could break the accurate flow of the text. Firstly, one of them skipped a section of text: S1 omitted “OK Bev”. Secondly, when S4 became inaudible or gave extended pauses, Chikara uttered the words and phrases for him to repeat. Thirdly, the second pair sometimes read the main text instead of replacing it with the cues.



S3:	((reading from textbook)) You can call me by my first name Beverly
S4:	((reading from textbook)) OK Beverly
Chikara:	<i>E~ chotto matte e~ koko wa tatoeba migi gawa</i> “given name” <i>erande kudasai</i> (eh, just a moment, here for example you should use the right column “given name”)
S3	You can call me by my given name Beverly
(Transcript: Observation 2C(3): 26 June 2008)	

Chikara stopped them and suggested using the cues from the right column (the first pair had employed the cues from the left side). S3 then followed his instruction, but Chikara needed to correct S3’s partner later in the dialogue.

S4:	Is it OK to take a bath
Chikara:	To wash my clothes <i>migi gawa desu ne</i> (the right column isn’t it) to wash my clothes
S4:	To wash my clothes in the [ev
Chikara:	[on weekends
(Transcript: Observation 2C(3): 26 June 2008)	

S4 needed to replace two adjacent phrases from the *Conversation* dialogue “take a bath” and “in the evening”, with the cues “wash my clothes” and “on weekends”. Chikara corrected S4 when he read from the main text and interrupted him before he could complete the second phrase incorrectly.

<p>Apart from correcting the pronunciation of “comfortable” for both pairs, Chikara didn’t try to correct their spoken English. Instead, it seemed like an algebraic exercise in a maths class: Students were corrected on their ability to put the right words in the right places. (Diary entry: Observation 2C(3): 26 June 2008, 11:49)</p>
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In summary, although Chikara was the only teacher who attempted to allow his students to speak in pairs, he avoided the open conversations from *Role Play* and *Find Out* and chose instead to follow the highly structured *Practice*.

Chikara did not examine the language in detail, because he only wrote one preposition on the blackboard: “on weekends”. He also avoided helping the students to speak more naturally, because his pre-task instructions contained no pronunciation advice and he did not advise them to move their tables together. Moreover, he only corrected the pronunciation of one word: “comfortable” from each group that spoke.

Instead, it appeared that he wanted the activity to run smoothly in front of the video camera. His instructions focused on advising the correct procedure and he often stopped the students when they used the wrong cues. He also made two groups stand and face the video camera and instructed them to speak “*ooki koede* (in a loud voice)”. He praised the students’ attempts at intonation, but many of their words were unrecognisable.

Although Chikara did not provide much advice on how to speak English, in all of the observations, he devoted time to help his students to understand the language, as discussed in the next section (7.5.3).

### **7.5.3. Lexicogrammatical explanation**

Unlike Chikara’s grammatical instruction of *Vivid*, which sometimes contained descriptions of the sentence and text structures, he focused on the explanation of individual words for *OTG*. The teacher used two main approaches. Firstly, when Chikara translated the textbook’s contents, before or during activities, he selected some words for further explanation (Section 7.5.3.1). Secondly, after the students finished *Listening* (see Figure 7.19, p. 332), he translated the transcript emphasising the grammatical importance of certain words (Section 7.5.3.2).

#### **7.5.3.1. Activity lexical focus**

During the observations, the students participated in three activities from *OTG: Warm Up* (see Figure 7.17, p. 326), *Practice* (see Figure 7.23, p. 337) and *Listening* (see Figure 7.19, p. 332). Before or during each of these activities and when Chikara covered the *Unit Goals* at the beginning of Unit 3 (see Figure 7.27, p. 354), he translated the instructions orally and drew attention to some words, which he sometimes wrote on the blackboard. On each occasion, Chikara translated succinctly.

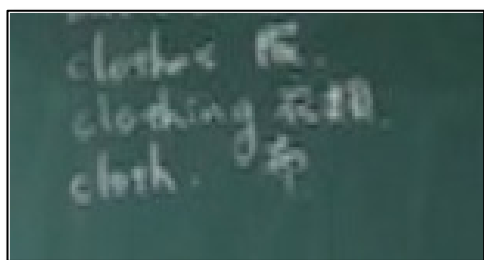
As mentioned in 7.5.2, for *Practice*, Chikara asked a student to translate “on weekends” and he empathised about the difficulty of prepositions (see page 338). For *Listening*, Section 7.5.1.2 explained that Chikara translated all instructions orally except for “complete”, which he wrote on the blackboard after asking a student for the definition (see Figure 7.20, p. 332).

As described in 7.5.1.1, during *Warm Up*, the students matched illustrations to household rules. Whilst Chikara collected their answers, he highlighted two lexical areas briefly: (1) variations of the noun “clothes” and (2) usage of the verb “have” for commands. After a student matched a T-shirt illustration to the home activity “wash my

clothes at the weekend”, the teacher translated the phrase orally and then wrote “clothes” with the Japanese meaning on the blackboard. He then wrote “clothing” and “cloth” and asked the students in English for the difference.

Chikara: B ne. B ne. B no, “This is the T-shirt” ne. “This is the T-shirt” ne. so, e~tto, shumatsuni fuku o arau ne. shuumatsuni fuku o araune. E~ korewa “clothes” wa fuku desuyo. (cleaning clothes at the weekend x2. Erm “clothes” are “fuku”) ((Writing)) ne. hai (OK), What’s the difference between clothes and clothing and cloth hai (OK), What’s the difference. Please tell me the meaning of these words. What’s the meaning of clothes?” kocchiga nuno (this is cloth) cloth clothing ((writing))  
(Transcript: Observation 2C(1): 19 June 2008)

Chikara wrote the translations on the blackboard (Figure 7.26) without receiving an audible answer from the students.



**Figure 7.26 Clothes, clothing and cloth + Japanese translations**

Unlike other topics that he translated, the teacher did not explain the difference between clothes and clothing orally or in detail. He only wrote *fuku* (for clothes) and *irui* (for clothing) before moving on to the next question.

After a student matched the telephone illustration correctly to the phrase “have friends call after 10 p.m.”, Chikara translated it and focused on the usage of the verb “have” for commands.

Chikara: “D” desu ne (Yes, it’s “D”). “Have friends call after 10 pm” ne. e~ tomodachini juji ikouni denwa o saseru iukotodesune. (Have friends call after 10 p. m.) Ano~ “have” naninani saseru to iuimide tsukawarete imasune. Tomodachini ju-ji ikouni denwa o saseru (Erm “have” is used here to command something. It is used to make her friends call before 10 p.m.)  
(Transcript: Observation 2C(1): 19 June 2008)

Before beginning a unit, Chikara was the only teacher who introduced its title and goals (Figure 7.27).



**Figure 7.27 Unit 3: Title and goals (OTG p. 16)**

Initially, Chikara wrote the unit title on the blackboard and then asked the students to translate.

Chikara:	"Make yourself at home" <i>dareka wakaruhito imasuka? Kore "make" wa tsukurunante yaku shitara okashiidesuyone.</i> (Does anyone know the meaning? "Make" here is not for creating something). "Make yourself at home" <i>dareka wakaruhito. Dareka wakaruhito.</i> (Does anyone know it (x2)?)
S:	<i>wakaranyaro korewa.</i> (We can never know)
Chikara:	<i>shirabetehoshiina~. Nante kaitearu?</i> (Please look it up. What does it say?)
Fs:	<i>kutsurogu!</i> (relax!)
Chikara:	<i>kutsurogu.</i> ((praises the student)) ((Writes the translation)) <i>iikana~. Kutsuroidekudasai dayo.</i> (OK, it means please relax) "make" <i>tsukurunante yakushitara okashiidesu.</i> (Don't translate it into making something). "Make" <i>tokidokine tsukuruigaidemone, ano~ imi aru arimasukara.</i> ("Make" sometimes has a different meaning) Xx "Make yourself at home" <i>kutsuroide kudasai</i> (please relax)
(Transcript: Observation 2C(1): 19 June 2008)	

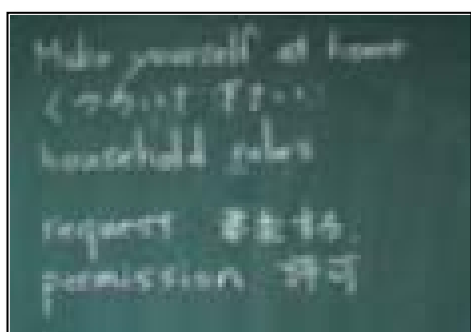
Both before and after Chikara received the translation of the title "make yourself at home", he stressed the different usage of the verb. He explained to them that the verb "make" did not refer to "create" in this situation. A female student shouted a single-word answer "*kutsurogu!* (relax!)". Chikara praised her and then recast the answer as a full sentence.

From the unit goals, Chikara wrote key words on the blackboard and used a multitasking strategy for asking and receiving the answers from the students.

Chikara:	<i>S5kun</i> “Household rules” <i>tte nandesuka?</i> (what is it?) ((Pause)) <i>sorekara</i> (then) “request permission to do something” “request” <i>nihongode nihongonisuruto</i> , <i>S6 kun</i> . “request” <i>wa nandesuka?</i> <i>Nihongoni shitara</i> . (S6, how do we say “request” in Japanese x2)
<i>S6kun:</i>	<i>youkyuu</i> . (demand)
Chikara:	<i>un, youkyu suru</i> . ((Writing)) <i>youkyusuru</i> . <i>Youkyusuru</i> . <i>Sorekara, hai, ano, ateteruhito wakattara ittekudasaiyo</i> . <i>E~ sorekara</i> , (demand ... demand. OK, if you know the answers, play say them. Erm next) “permission” <i>S7 kun</i> .
<i>S7:</i>	<i>hai</i> . (yes)
Chikara:	“permission” <i>tte nandesuka?</i> (what is it?) <i>Xx</i> “permission” <i>sorekara saigowa</i> (then last of all) “Learn how to get the most out of a homestay” ...
<i>S7:</i>	<i>kyoka</i> . (permission)
Chikara:	<i>un</i> , “permission” <i>kyokadane</i> . ((Writing)) <i>kyoka</i> . <i>Kyokano koto</i> . (it’s about permission) “permission”. “Household rules” <i>nandesuka?</i> <i>S5 kun</i> . (What is it S5?)
<i>S5:</i>	<i>kateino kisoku</i> . (Rules for the home)
Chikara:	<i>un, kateino kisokune</i> . <i>Hai</i> . <i>Kateino kisokune</i> . ((Writing)) <i>kateino kisoku, kimirano kotodesuyo</i> . <i>lidesuka?</i> <i>hai shoshitara souitta mono o ano~ korekara manabundesune</i> . <i>Kichitto yakushiteikimasuyo</i> . (rules for the home x3. It is about you. OK? We’re going to learn these kinds of words here. We’re going to translate exactly)

(Transcript: Observation 2C(1): 19 June 2008)

Whilst the first learner (S5) searched in his dictionary for “household rules”, Chikara collected and wrote the definitions for “request” and “permission” (Figure 7.28) from S6 and S7. This approach enabled him to keep the class moving forward without long pauses. He did not ask them to translate any words from the third goal “learn how to get the most out of a homestay”.



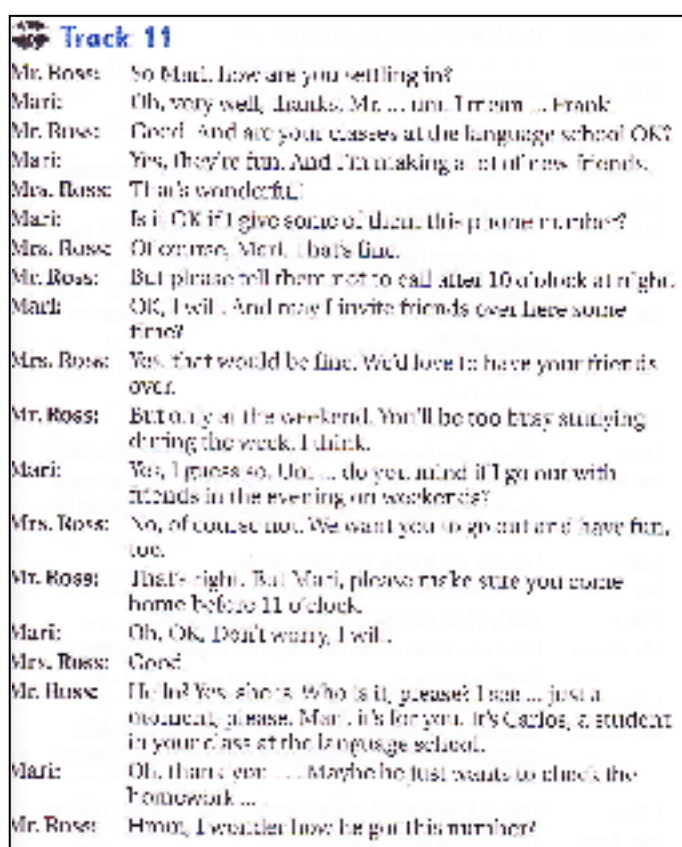
**Figure 7.28 Chikara multitasked the students' answers**

After he received the definitions, Chikara announced that he would give them the exact translations. He orally translated each goal slowly and repeatedly for the students to copy into their notebooks.

In summary, although Chikara asked the students to translate some individual words, he did not spend much time in this area and preferred to supplement the short definitions with full-sentence oral translations. However, he analysed the *Listening* transcript in greater depth, discussed in the next section (7.5.3.2).

### 7.5.3.2. *Listening transcript analysis*

During 2C(4), after the students completed *Listening*, Chikara asked them to turn to the transcript at the end of the textbook (Figure 7.29).



**Figure 7.29** *Listening transcript (OTG, p. 89)*

Although Chikara asked one question to a student and two questions to me, he tended to explain the language without any interaction. In a similar way to his explanations before and during activities, Chikara focused on translating the content orally, but he also highlighted the following four grammatical areas:

- Prepositions and the determiner
- Imperatives
- Ellipsis
- Synonyms, antonyms and homonyms

As explained in 7.5.1.2, when Chikara collected the *Listening* answers to Section B, he left blanks on the blackboard where the students had missed the prepositions from two examples: “at night” and “at the weekend/on weekends” (see Figure 7.22, p. 335). He filled these gaps when he reached their corresponding sections in the transcript. The first preposition “at night” was straightforward. Chikara translated the full sentence and explained how the students needed to be careful when listening for prepositions, which speakers tend to utter more quietly.

Chikara: “But please tell them not to call after 10 o’clock at night”. *Ne, e~ demo yoruno juji ikou ni denwa o shinaiyouni ano itte choudai* ((translation)). *Ne. to iukotode e~* (the answer is) “at night” *desu*. “At night. At night.” *Iidesuka?* (OK?) “At night.” *Ano~* “at” *tteiunowa kimira shitteruyounine ano zenchishi desukara zenchishiwa hijyouni yowaku yomarerun desuyo*. *Ne. dakara ano~ kikitori nikuidesuyone. Yowaku yomarerukarane*. (As you know, “at” is a preposition, so it’s sounded quietly. So it’s difficult to catch the word. It’s sounded quietly) *E~* “at night”.

(Transcript: Observation 2C(4): 27 June 2008)

The second example was less clear-cut due to the usage in the transcript of two different types of prepositions and a switch between singular and plural. The first appearance in the transcript: “but only at the weekend”, corresponded directly with Section B’s statement: “Invite friends over only \_\_\_\_\_”. When Chikara had collected the student’s answer after the *Listening* exercise, he had written the plural “\_\_\_\_\_ weekends” (see Figure 7.22, p. 335). However, when the teacher reached this section of the transcript, he filled the gap, changed it to the singular (Figure 7.30) and explained the variation.



**Figure 7.30 Chikara filled the gap and changed it to the singular**

Chikara: But only at the weekend. *Ne. e~ . kokono tokorowa* “weekend”, *tansudekaite* “at the” *desuyone*. (Here you use “weekend” in the singular after “at the”) “At the weekend” *ne. koremo shumatsuni cchuunowane* (this also means during weekends) “at the weekend” *ne. e~* “at the weekend”. *Ano~ zenchishino* “at” *kanshino* “the” *de sorekara kokowa tansuu atsukai ni nattemasune* (use the preposition “at” then the article “the” then the singular of weekend). At the weekend. *Ne xx. Shuumatsu shuumatsu dakedesuyo* (only at the weekend).  
(Transcript: Observation 2C(4): 27 June 2008)

Chikara explained to the students that weekends needed to change to the singular due to the usage of the determiner “the”. He may not have noticed the plural usage, with a different preposition, “on weekends” lower down in the transcript, because he did not compare them.

When Chikara reached the plural version: “do you mind if I go out with friends in the evening on weekends?” he explained that the preposition “on” could not go with the article “the” and empathised with the difficulty that they faced.

Chikara: “In the in the evening on weekends” *korewa* “on” *ga tsukatte arimasune. E~* “the” *ga nashide* “on” *ne. sakki wa* “at the weekend” *yatta desuyone. Dakara souiutokorowa chotto eigono muzukashii tokorodesuyone. Sakkiwa* “at the weekend” “s” *nashide* “at” *sorekara* “the” *ga tsuiteiru. Korewa* “on weekends” *de* “on” *de e~ fukusuukeideuyone. Koretoka eigo muzukashiidesuyone.* (There is “on”. You don’t use “the” with “on”, not like “at the weekend”. This kind of difference is difficult in learning English. You don’t need the “s” when you put “the” after “at”. This is “on weekends”. With “on” it becomes plural. This is difficult too).  
(Transcript: Observation 2C(4): 27 June 2008)

Chikara seemed to focus too much on the difficulty of these minor changes, whereas the textbook often shows the flexibility and diversity of English. Therefore, although, Chikara tried following and explaining the language in the transcript, he differed from one of the textbook’s aims. Moreover, he appeared uncharacteristically uncertain at this point and opted not to write his explanation on the blackboard.



Chikara seemed to hesitate when he reached “on weekends”. He seemed to look confused and initially appeared to try to avoid the discrepancy with what he had written earlier on the blackboard, because he jumped forward to the subsequent sentence. However, he then moved back to describe some earlier linguistic areas, which suggested he needed some time to reflect before he explained the difference between the examples. He didn’t seem confident in his description and he didn’t write the differences on the blackboard.

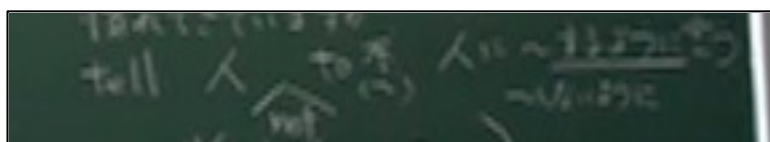
(Memo based on video file: Observation 2C(4): 27 June 2008)

The second grammatical area that Chikara highlighted was the structure of the negative imperative from the sentence: “Tell them not to call after 10 o’clock at night”. After he translated the content and explained the usage of the preposition “at night” (see this section, above), he described the placement of “not”.

Chikara: *Ano~ ((Writing on the board)) hitoni naninani suruyouni iu tte iutara ne “tell” hito “to” futeishina. Ne hitoni naninani suruyouni iu. Ne. de not o ireru baaiwa kokodesuyo. Futeishino maedesu. Not. E~ not iretara (When you tell somebody to do something, you use “tell” and “person” then the “to” infinitive. Tell somebody to do something. When you add “not”, you put it before the infinitive.) ((Writing on the board)) e~ naninani shinaiyouni iufuuni narimasu. “To” futeishino maeni “not” o irete kudasai. Iremashitaka? (When you do this, it will tell somebody not to do something. Please put “not” before the “to” infinitive. OK?)*

(Transcript: Observation 2C(4): 27 June 2008)

Chikara explained this structure carefully and he wrote a Japanese explanation on the blackboard (Figure 7.31).



**Figure 7.31 Chikara explained the structure of the negative imperative**

In order to emphasise the placement of the negative marker, the teacher added “not” after writing the non-negative sentence structure. This example was the only occasion during his tuition of OTG where Chikara focused on the structure of a clause. Elsewhere, he concentrated on the word-level.

The third grammatical area that Chikara described was a piece of ellipsis. In the transcript, Mari says: “OK, I will”. The teacher explained that the textbook-character would tell her friends not to call after 10 p.m.

Chikara: “Ok I will” *tteiunowa* (means) I will tell them *no koto desuyone*. *E~* not to call after 10 o’clock at night. *Desu. lidesune*. ((Writing on the board)) *ano~ mijikaku* “I will” *tte ittemasukedone* (she says the short version “I will”). *Korewa sugu atoni ne e~* (but there are more words after this.) (It’s) I will tell them *ne. ano~ yoruno ju-ji ikouni denwao shinaiyouni iimasuyo~ tte iune* (She meant to say: I will tell them not to call after 10 p.m.). I will xx. *Yosroshiidesuka?* (OK?)

(Transcript: Observation 2C(4): 27 June 2008)

Chikara chose not to explain any terminology related to ellipsis; instead, he just told them the missing information in English and Japanese. The same type of ellipsis occurs later in the text, when Mr. Ross (the host father) instructs Mari to come home before 11 o’clock. Mari then replies “Oh. OK. Don’t worry, I will”. On this second occasion, Chikara opted not to explain the ellipsis. Therefore, if he had not skipped it accidentally, he might have considered that this linguistic area was not essential.

Chikara’s fourth linguistic area related directly to lexis. He taught the students synonyms and antonyms, and warned them about homonyms. When he translated the sentence “you’ll be too busy studying during the week”, he taught the synonym “weekday” and explained that it is the antonym of weekend both orally and on the blackboard (Figure 7.32).

Chikara: “You’ll be too busy studying during the week”. *E~ shuuno aidawa ne e~ dakara koreto nanka gyaku no hyougenga* “during the week” *wa gyakuno hyougen de tsukawarete imasune*. (“During the week is used as the opposite of at the weekend”) ((Writing)) *e~ dakara ano heijitsu no koto o ne futsu weekday toka iutarishimasuto heijitsu weekday iundesuyone*. (Usually people say “weekday” instead of “during the week”)

(Transcript: Observation 2C(4): 27 June 2008)

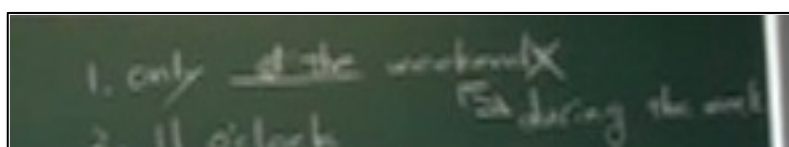


Figure 7.32 "During the week" antonym for "at the weekend"

By using this approach, Chikara could draw the students' attention to language that he had already taught and advise them about wider usage.

During 2C(1), Chikara warned the students about the alternative meanings of "letter" (see 7.5.1.1) and "make" (see 7.5.3.1). He had a similar approach with the transcript. After he translated "do you mind if I go out with friends", he warned the students not to confuse "mind" with the homonym that refers to the mental process.

Chikara:	"do you mind if I go out with friends in the evening on on weekends?" <i>Ne.shuumatsuni shuumatsuno yuugatani tomodachi to gaishutsushitara anatawa kini shimasuka?</i> (do you mind if I go out with friends in the evening on on weekends?) "Mind" <i>wa kinisuru yattane. Kokoroto iu imimo arimasu.</i> ("Mind" means dislike. It also means (the mental) mind) (Transcript: Observation 2C(4): 27 June 2008)
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This approach could help to avoid confusion for the students, who might have learnt the mental version of mind.

As mentioned at the beginning of this section, Chikara interacted only once with the students during his coverage of the transcript. During this interaction, he asked a comprehension-related rather than grammatical question.

Chikara:	"Oh, very well, thanks, Mr. ... um, I mean... Frank." <i>Ne. ano~ e~</i> "I mean" <i>chuuno watashiga iitainowa tte iukotodesuyune. Imishiteirunowa watashiga iitainowa</i> ((translates)) <i>xx ano~</i> Frank <i>wa sousuruto ano~ myoujidesuka? Namaedesuka? Docchidesuka?</i> (Is "Frank" his family name or given name? Which?)
S:	<i>e?</i>
Chikara:	<i>Docchiyana?</i> (which?) Frank <i>wa. Myoujika? Namaeka? Docchidesuka? Namae deshoun. Korena. Ano~ e~</i> Ross <i>san no namae ni naruto iimasu ne. Frank no ne, hai. Frank desu. E~ namaeno houwane, myoujide ioutoshitakara namaeni kaeta xxmasune.</i> (Is Frank the family name or the given name? Which? It must be his given name. Mr. Ross is now called by his given name. Frank. Mari was about to call him by his family name and then she changed to his given name.) (Transcript: Observation 2C(4): 27 June 2008)

Chikara interacted here in a similar way to other occasions when he received no clear response. He supplied the answer swiftly without waiting or asking one of the boy's peers. Subsequently, Chikara explained that the Japanese character, Mari, nearly used Frank's family name instead of his first name. Chikara might have discussed name usage in an earlier unobserved class, because Mrs. Ross says in the previous *Conversation* text: "You can call me by my first name, Beverly" (see Figure 7.23, p. 337). However, on this

occasion, he did not discuss the cultural differences that might exist between the UK and Japan regarding the usage of family or given names.

Chikara also asked me some cultural language questions.

1. If it is rude to ask, “who is it?” directly to somebody that we cannot see and if I could give a politer alternative.
2. If it is common to say, “hold on” as an alternative to the phrase in the textbook “just a moment please”.

After each question, Chikara translated my responses to the students.

During the explanation of the transcript, the students sat quietly, but their concentration levels were lower than during other 2C observations. Chikara had to tell individuals to raise their heads frequently. Moreover, uniquely during this explanation, he needed to remind some students on two separate occasions to turn to the correct page.

Chikara has woken up a sleeping student and told him to turn to the correct page. The sleeping student is on the window side of the room. I am sat near the students on the opposite side (by the corridor) and I can see that the entire row have their books opened on the wrong page. (Diary entry: Observation 2C(4): 27 June 2008, 09:17)

It is unclear why so many students had their books open on the wrong page. They might have been confused, because Chikara had not written the page number on the blackboard and they needed to jump from the middle to the end of the textbook. Whatever the cause, many students were off-task during the description of the transcript.

In summary, although Chikara asked me some cultural questions, he explained the text without any response from the students. Mainly, he translated the content, but sometimes he explained some linguistic areas in more detail. He tended to focus on the word-level such as prepositions, articles, synonyms, antonyms and homonyms, but he also explained some ellipsis and described the negative imperative sentence structure. Such grammatical tuition is not essential to the textbook and Chikara did not cover the material in a structured fashion. For example, he did not gather all the instances of prepositions for comparison; instead, he just explained them when he reached them in

the text. Moreover, he seemed to teach ellipsis to help the students comprehend the passage, because he did not explain the terminology and skipped one of the two examples. The students remained quiet during the observations, but many of them did not seem to try to learn, because they fell asleep or did not try to open their textbooks to the correct page.

#### 7.5.4. Choral recitation

During his 1C classes, Chikara used choral repetition to signal the end of a section of text (see 7.4.4). During the 2C observations, he used the same strategy to signal the end of an activity. For both grades, the teacher tended to limit the repetition to the words and phrases that he had written on the blackboard, rather than the whole text. However, in 2C(4), after he translated the transcript, he used a new approach. He preceded the choral repetition of the blackboard's words and phrases with choral recitation of the whole text in time with the CD. As he set up the listening equipment, Chikara warned the students that they would need to speak loudly and quickly.

Chikara:	<i>hai soshiotara mouichido kakemasukara kono CD to doujini ookii koede yonde kureyo. Eeka? Hayaina. Iidesuka?</i> (OK, I'm going to play the CD again, so read the conversation loudly with the CD. OK? It's fast. OK?) ((Plays the CD introduction)) <i>hayaku yonde kudasai.</i> (Read it quickly) (Transcript: Observation 2C(4): 27 June 2008)
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Whilst Chikara played the dialogue and spoke himself, the students stayed silent.

Whilst the CD played, I could only hear Chikara reading along with it. This task appears too difficult for the students, because they need to read, listen and speak quickly in time with the CD. Therefore, they mostly lowered their heads and seemed to stay silent. (Diary entry: Observation 2C(4): 27 June 2008, 09:39)
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When Chikara led the students to repeat the words and phrases chorally from the blackboard, he uttered each segment of text twice and some of the students tried to copy him. However, participation was concentrated around fewer individuals than during the same activity with 1C.

During the choral repetition, only the usual three-four students from the front of the classroom are speaking, but they are trying hard. Each time Chikara repeats the words and phrases twice before advancing to the next example. Sometimes, they struggle to repeat correctly on the first attempt, but they still try and they usually repeat OK on the second attempt. (Diary entry: Observation 2C(4): 27 June 2008, 09:42)

### 7.5.5. Anecdotes

As mentioned in 7.4.4, Chikara used anecdotes in all of his first grade classes, which were stories or comments that related to his personal experience. In the second grade, although he used them only during 2C(1) and 2C(3), he employed a serial anecdote approach, where he told several stories in succession. In both grades, Chikara told the anecdotes in Japanese. Table 7.5 uses the same format as Table 7.3 from 7.4.4, which lists each anecdotal theme and its corresponding source from the textbook. Both Tables also indicate the strength of the link between the textbook and each anecdote. The two anecdotes that had strong links provided real-life information to contextualise the textbook. The anecdotes that had weak links shared common themes with the passage, but did not help the students to understand or contextualise the content.

**Table 7.5 Chikara's 2C anecdotes**

Anecdotal themes (observations)	OTG connection	Strength of link
1. (a) Bath is a Roman city; (b) houses made of bricks: 2C(1)	Picture of a Roman bath in city of Bath (UK)	Strong
2. Radio-cassette players: 2C(1)	Picture of a CD-player	Weak
3. Rotary-dial telephones: 2C(1)	Picture of telephone	Weak
4. Smoking in the past in Japan: 2C(1)	"Which of the above activities are not OK in your home?"	Strong
5. Local childhood fruit shop: 2C(1)	"What other house rules do you have?"	None
6. (a) wearing shoes inside in UK & Canada; (b) Canadian shoe boxes; (c) Canadian kitchen waste disposal; (d) wearing slippers in Canada; (e) Australian tiles & Canadian carpets; (f) carpet cleaning: 2C(3)	Picture of a character wearing shoes in his British house.	Weak or none

As shown in Table 7.5, most of the anecdotes related to pictures rather than text and they can be grouped into four sources. The first anecdote connected directly to the photo of Bath at the beginning of Unit 3 (see Figure 7.27, p. 345). Secondly, the second and third anecdotes related to the pictures from the *Warm Up* activity (see Figure 7.17, p. 326). Thirdly, the *Conversation* illustration (see Figure 7.23, p. 337) inspired the serial anecdotes 6(a-f). Fourthly, the origin of the fourth and fifth anecdotes differed from the previous three groups, because student responses to the extended questions from *Warm Up* Section B triggered monologues rather than illustrations. These four anecdote groups are described below.

Firstly, during 2C(1), after Chikara discussed the title and unit goals, he asked if they could guess the name of the city that appeared in the adjoining photograph (Figure 7.33).



**Figure 7.33 Chikara showed the photograph of Bath**

Chikara:	Now, please look at this picture. Do you know this place? Please look at this picture. This picture. Where is this place? In what country? Is there such a place? You know. I said this is an old city old city old town. Where is this city? I will, please guess that. “guess” <i>tteiunowa suisokusurune</i> (please guess the name). “Please guess that.” <i>Suisokushitekudasai</i> (please guess). “Where is this city? I have never been to this place but probably my, I have an idea and this movie xx, probably this city is in your country. (Pointing at Simon) ” <i>e~tto, kono shashin ni utsutteru machiwa, saimon senseino kunini arimasu. Wakarimasukane? Nihonjin wa futsuwa, ikuhitowa kiitakotowa arimasukedone. Ryokouni ikuhitowane. Ano~ igirisuni moshi kanshinganai toka ryokoujitai, itta kotoga naihitowa, shiranaihitonohouga ooidesuwa. Dokoka, waku? Nandesuka? Dareka wakaruhito iru?</i> (The city in the picture is in Simon’s country. Japanese people who often travel must have heard the name. If you are not interested in England or you never travel, most of you won’t know it. Do you know it? Does anyone know it?)
S:	<i>igirisuno?</i> (from England?) London?
Chikara:	<i>iyaiya chau chau, London wa tabun ryokousenhitodemo min na shitteruyaro?</i> ((Chikara Laughs)) <i>kanshin nonaihitodemo min na shitteruyan. Saimon sensei,</i> (No, not London. You know London even if you don’t travel or you are not interested. Simon) “This city is called Bath?”
Observer:	Yes.

(Transcript: Observation 2C(1): 19 June 2008)

Although Chikara asked the students to guess the name of the city, it was unlikely that they could answer because, as he mentioned, Japanese who do not travel or who do not have an interest in England would not know the location. Chikara’s question therefore positioned him as more knowledgeable than the students before he began his anecdotes about Bath. He explained that the Romans invaded England and built the public bath in the picture. He asked me if it was a hot spring bath and then explained the construction of the buildings. He told the students that, unlike Japan, England has many old buildings made from bricks, because of the lack of an earthquake risk. These anecdotes had a strong connection to the photograph, because the teacher described the city’s history and architecture. His approach also supported the textbook’s goals, which encourage the users to travel and learn about foreign countries (see Chapter 4).

Secondly, in contrast, Chikara’s second and third anecdotes, based on the *Warm Up* illustrations had only weak links to the textbook. Rather than adding to the students’ knowledge about the cultures of foreign countries, these anecdotes only related to Chikara’s experience. When the teacher collected the students’ answers, he explained about past models of telephones and music players. He asked if they had any of the old *kurodenwa* (rotary-dial telephones) in their houses and if they knew the advantages of those past devices. The students remained silent on both occasions; therefore, Chikara



explained the rental system from the national provider and the benefit that those telephones could still work during a power failure. When Chikara collected the answer in relation to the CD-player, he explained that they used to be called *rajicasse* (radio-cassette players) and he mused that MD-players never became standard music players.

Thirdly, student answers to the *Warm Up* extension questions in part B triggered Chikara's fourth and fifth anecdotes. After two students responded that their parents forbade smoking at home, Chikara explained that Japanese could smoke anywhere in the past and the national railway company had ashtrays everywhere. However, he positioned himself as younger than the smoking generation, when a student asked him if he smoked.

S:	xx
Chikara:	<i>suwanai desune. Dakara kyouin mo mukashiwa suuhitoga ookattanya na. ano~ bokura ijyouno toshiittoruhitowane. Seyakedomo suuhitonohouga sukunaidesune.</i> (I don't smoke, but many teachers smoked in the past. They are older than me. But fewer people smoke now. (Transcript: Observation 2C(1): 19 June 2008)

This fourth anecdote had a strong connection to the learners' answers and the textbook activity, because it enabled students to compare how customs have changed over time. However, the fifth anecdote had no connection to the textbook and only a weak connection to the student's answer. After Chikara selected a student whose parents owned a grocery shop to answer the question "what other house rules do you have?" the teacher recalled that he received free fruit from a friend's shop during his childhood.

Finally, during 2C(3), after the students finished *Practice*, Chikara indicated that one character wore shoes in the bedroom in the picture. This detail triggered a series of six interrelated anecdotes, which lasted for eight minutes in total. Some of the anecdotes bore a weak connection to the chapter's theme, because the teacher described his homestay experiences in England, Canada and Australia. The stories could have inspired the students to experience an overseas homestay and the cultural details could have helped them to avoid faux pas. However, some of the latter anecdotes diverged into areas such as carpet cleaning, which bore no connection to the illustration or the goals of the chapter.

In a similar fashion to his first grade classes (see 7.4.4, p. 324), Chikara told his anecdotes comfortably and the students sat quietly. The exception was during his

description of the differences between the old and new telephones. The students at the front of the room became excited and began to ask questions.

Chikara:	<i>imano denwaki iutara konsento sasanto tsukahen noto chauno? Futsuu? Soudeshou? Kurodenwawa konsento irahen.</i> (Nowadays telephones need to be plugged in to the electricity supply. It's normal isn't it? Right? The rotary-dial telephones didn't have electricity plugs).
S1:	<i>sounanya.</i> (really)
Chikara:	<i>un. Denwasendakede ii.</i> (yes only the telephone cable)
S1:	<i>suge-.</i> (wonderful)
Chikara:	<i>dakara yousuruni itai kotowa teidenni naruyan? Teiden nattara douyana futuu no denwa tsukaerunkana are? Dounandesuka?</i> (When the electricity is cut off, can you still use the telephone? How is it?
S2:	<i>ichiou, kokiwa tsukaeru.</i> (we can only use handy phones)
Chikara:	<i>a~ kokiwa ju-den shitearukara tsukaeru.</i> (ah, handy phones are rechargeable)
S1:	<i>oyakiga...</i> (main telephones ...)
Chikara:	<i>oyakiga dame ni narimasuka?</i> (do the main telephones become useless?)
S1:	<i>xx</i>
Chikara:	<i>a, oyakiga tomattara kokimo tsukaenaku narundesuka? Hon nara damedesune. E~tto, kurodenwawa dakara ne ano~ denwa no sen dakedakarane. Teiden nattakate, tsukaeruyouni narimasune. Sokowa dakara sugokune</i> (when the main telephone stops working can't you use the handy telephones either? The rotary-dial telephones only had the telephone cables. They are OK to use when the electric lines are cut off)
(Transcript: Observation 2C(1): 19 June 2008)	

Chikara's students were engineering students; therefore, they may have found it interesting that telephones could work without electricity. The students discussed handy phones, but realised that these devices lose their connection when the main telephone loses power. Nobody discussed mobile phones, even though most Japanese high school students use them.

In summary, Chikara's anecdotes based on his travels sometimes contained relevance to the textbook, because they could inspire the students to go overseas and provide supplemental cultural knowledge. His stories based on the past in Japan were not usually relevant to the textbook; however, in the case of his description of the old telephones, he found a topic that appeared to motivate the engineering students.

#### 7.5.6. Summary of Chikara's second grade teaching processes

In the second grade classes, Chikara's students engaged in individual exercises from *Warm Up* and *Listening*, and pair-work from *Practice*. However, they did not create any full sentences in English. Chikara provided two types of lexicogrammatical explanations.

Firstly, before students attempted the exercises, he translated salient words and phrases. Secondly, following the *Listening* exercises, he translated the transcript and explained some linguistic features. Following the exercises and Chikara's sentence-level explanations, the students were required to recite chorally in time with the CD and after the teacher. In addition to these textbook-related processes, Chikara recounted many anecdotes; however, with the exception of two examples, most of his stories bore weak or no connections to the textbook.

### **7.6. Comparative summary of Chikara's first and second grade classes**

Chikara used some similar teaching processes for both textbooks: (1) anecdotes, (2) choral repetition and (3) linguistic analysis. However, in order to prepare students before they began new sections, he used different approaches to help them to understand: (4) *Vivid's* reading passages and (5) *OTG's* activities.

Although Chikara used anecdotes extensively during the observations, they were the least systematic and held the least relevance to the textbooks. Only one anecdote in the first grade and two in the second grade contained strong connections to the textbook content. Chikara looked relaxed and seemed to enjoy passing on his experience, but the students tended to sit quietly without asking questions or making any comments.

Chikara asked the students in both grades to repeat key phrases chorally from the blackboard at the end of a section or the end of a class. The teacher wrote salient words and phrases concisely during the lesson; therefore, this routine helped to review the areas that he found important from the textbook. For *OTG*, he supplemented this technique by asking the students to recite chorally from a transcript in time with its CD. The second grade students seemed to find the transcript recitation too difficult, because they stayed silent, but a few of them attempted the choral repetition from the blackboard. A larger spread of students joined the choral repetition in the first grade.

Chikara employed linguistic analysis in two areas of each textbook. For *Vivid*, (1) he analysed the reading passages' words and sentences in all the observations and (2) he explained *Study Point's* grammatical examples in 1C(4). For *OTG*, (1) he focused mainly on translating key words for the students' activities, but (2) he provided a deeper explanation of the language from the *Listening* transcript. Although, for each of these sections, Chikara was inclined to highlight key words and phrases on the blackboard, he altered his focus subtly depending on his goals. *Vivid's Study Points* contains manufactured sentences to drill grammar points; therefore, Chikara focused on explaining these structures before he asked students to translate the meanings. *Vivid's*

reading passages and *OTG*'s listening transcripts both contained extended text, which Chikara divided into words and sentences for translation. He then sometimes supplemented the translations with linguistic knowledge. In the case of *OTG*'s activities, he focused on translating the content and the instructions to help the students to undertake them correctly; therefore, he did not analyse the sentence-level grammar, but sometimes gave extended explanations for selected vocabulary.

Apart from one occasion when Chikara asked a student to find a clause boundary in a *Vivid* passage, he did not ask any grammatical questions. Instead, he asked students to translate full sentences from *Study Points* and individual words or phrases from *Vivid*'s reading passages and *OTG*'s activities. Alternatively, he did not require any interaction from the students during his explanation of the *Listening* transcript. Students from both grades appeared quiet and sleepy during these explanations, but a wider range of first grade than second grade students tended to answer his questions. When Chikara seemed to find students' responses to be inaudible or incorrect, he recast them without explaining the mistakes or asking their peers. He seemed to use this teacher-led recasting approach to avoid embarrassing his students and keep the class moving forward, but it contrasted with the learner-centred spirit of *OTG* and the linguistic explanation style of *Vivid*.

The main difference between Chikara's coverage of *OTG* and *Vivid* was his usage of reading passages or activities. For *OTG*, the activities are central and Chikara used them frequently for that textbook. However, *Vivid*'s activities and workbook exercises are peripheral to the passages and often poorly conceived (see Chapter 4), which could have influenced Chikara to omit them. Therefore, the two following groups of teaching processes relate to how he prepared the students to understand the *Vivid* passages or the *OTG* activities.

Chikara used two text-level strategies to prepare students for the reading passages: he helped them to understand (1) the gist and (2) the structure of the paragraphs. The teacher and students interacted in Japanese, but he tended to recast their answers with his own descriptions.

Students in Chikara's class completed individual activities from *Warm Up* and *Listening* and they recited the pair-work dialogue from *Practice*. The teacher used two approaches to prepare these activities: (1) he provided basic oral translations and sometimes asked them to translate a few key words, and (2) he explained the correct procedure carefully. Students did not need to produce any original English. Apart from

the choral repetition, individuals read extended English aloud only during *Practice*. On other occasions, their responses were limited to letters and short Japanese utterances. Students struggled to speak in English during *Practice*, but Chikara helped them to pronounce only one word. Rather than helping students to speak English, the teacher preferred guiding them through the textbook's instructions. He therefore used the structured activities, which are easier to control. He omitted open-response English questions, conducted them in Japanese and, on one occasion, he already knew the nominated student's background and told him the answer.

The majority of his students were quiet and unresponsive, which made it difficult for him to ask them many questions and keep to his primary target of moving forward smoothly. Therefore, although Chikara adapted to the content of both the textbooks, he controlled the interaction, which was mostly in Japanese and targeted at his favourite students. This approach enabled the classes to move smoothly without long silent pauses and it suited the transmission-style bias of *Vivid*, but it diverged from the student-centred English usage aims of *OTG*.

This chapter described the findings from the observations of Chikara's classes. The next chapter (Chapter 8) contains five central aims. Firstly, it responds to the research questions by drawing together the data from the literature (Chapter 2), textbooks (Chapter 4), interviews (Chapter 5) and observations (Chapters 6 and 7). Secondly, the chapter proposes two theoretical models that aim to compare and explain the constraints to CLT implementation in regular Japanese high schools and the *Kosen*. Thirdly, the discussion moves to the implications of the study and suggests action to develop the capacity for change at governmental, school and teacher levels. Fourthly, the chapter describes the study's limitations and suggests further avenues of inquiry. Finally, the conclusion summarises the thesis, and its contribution to the field of applied linguistics.