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慶應義塾大学外国語教育研究センター

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Using the Music of English Creatively in the ESL Classroom

Jerome Young¹⁾

Abstract

In this paper it is argued that the inherent musical nature of the English language lends itself to intriguing classroom activities which, when implemented, can help English as a Second Language learners acquire a sense of the natural intonation and rhythm of English. The underlying logic of a person's first language can have a profound effect on how that person speaks English as a second language, especially when the two languages have dramatically different rhythmical logics, as Japanese and English do. English language education in Japan tends to emphasize grammar and translation, with the intention of helping students pass standardized written exams, and does little to help students learn to speak in English. This situation can be ameliorated, it is argued, by getting students actively and creatively involved in the music of English. During the autumn term of 2008, we conducted an experimental class at Keio University with the goal of getting students engaged in creative activities, some physical (singing), some cerebral (poetry writing), some a little of both (song writing), in order to strengthen their communicative sense of the natural rhythm of spoken English.

Introduction

Using music and song to teach language is something every parent has used to teach their children their first language. For this reason, it is only natural that teachers of English have been experimenting with ways to incorporate music and song into the English language classroom. Carolyn Graham's work with Jazz Chants²⁾ paved the way for the singing of songs as an aid to learning the natural rhythm and intonation of spoken English. Her work has been groundbreaking in the sense that she used songs/chants in a methodical way to reinforce specific linguistic lessons, whether it is giving students practice with grammatical patterns, vocabulary, or idioms. The reason her work has been as successful as it has been

is because of the simple fact that English is a very rhythmical language and lends itself to song. Moreover, as music resonates with people, in a general psychological way, students studying English as a second language tend to find working with songs an enjoyable way to learn to speak English naturally. More and more English educators recognize this and have been developing ways in which to use song in the English language classroom, from student textbooks³⁾ to resource books for teachers⁴⁾ to serious linguistic analysis of the governing dynamics of intonation and rhythm in English.⁵⁾ Overall, this trend is a good one, especially in the case of English education in Japan. Japanese students of English receive an extensive English language education but it is one that needs to make more of an effort at enabling students to spend time *actively* developing their sense of the natural intonation and rhythm of English. Incorporating music into English language education is the obvious way to achieve a more balanced pedagogy. The end result of using song in the English language classroom would be giving students a greater sense of achievement and confidence in their ability to *speak* English.

One of the great advantages of learning English intonation and pronunciation patterns through song is the simple fact that music itself, on a psychological level, is enjoyable. In fact, in the student surveys, the overwhelming majority of students affirmed that music was important in their lives, confirming Nietzsche's pronouncement that "without music life would be a mistake."⁶⁾ Students may be bashful about their voices, about singing in front of others, but song is an easy way to reinforce important linguistic lessons in English, as Graham's Jazz chants so ably demonstrate. One need not work with Jazz Chants only, however. Because of its rhythmical nature, virtually any English text would work (though, for aesthetic reasons, popular songs or poetry would, of course, be better choices). As the ancient Greek philosopher Aristotle once said, "to learn gives the liveliest pleasure, not only to philosophers, but to all in general,"⁷⁾ so combining learning English with music has distinct advantages in making the language learning experience more memorable, and the language lessons learned more phonetically and rhythmically accurate to the native ear.

Without doubt, English language education for non-native speakers presents many challenges to educators. In the Japanese educational system, students typically receive eight years of English education. Most students have had at least six years of English education starting from junior-high (not more than 1,000 hours at the outside) plus two years more if they go to college. Despite the number of years devoted to foreign language study, students are often uncomfortable, or even unable, to speak in English, with confidence or

otherwise. The main reason for this, it seems, is that classroom activities revolve around rote memorization of vocabulary and grammar, and translation from English into Japanese, and vice versa. The rationale for this pedagogical approach is simply to prepare students to take standardized English tests and get good test scores. Therefore, they study for college admission tests, which are designed to test whether the test-taker knows a lot about English and can translate it, with the tragicomic result that they “know about” English but don’t have a good command of spoken English.

In the Japanese context, students receive very little opportunity to speak the language, and lack confidence in social situations in which English is spoken. The result of all these years of English education is, therefore, stilted spoken English. This is not the fault of the Japanese students of English because they are merely following what Steven Pinker described as their language “instinct.” As he stated:

Language is a complex, specialized skill, which develops in the child *spontaneously*, without conscious effort or formal instruction, is deployed without awareness of its underlying logic, is qualitatively the same in every individual, and is distinct from more general abilities to process information or behave intelligently.⁸⁾

Besides the obvious differences between English and Japanese (e.g. Kanji vs. an alphabet), there is an underlying logic that differentiates how each language is spoken. While Japanese is a syllable-timed language, English is a stressed-timed language. The consequences of this difference are enormous, and understanding the difference helps to understand why, after so many years of formal training (a training largely lacking opportunities to speak English), Japanese students tend to speak English in an unnatural way: they are merely speaking English in a way that is *instinctive* to them, using syllables rather than stress to time their speech. Once students begin to understand this fundamental rhythmical difference, and study accordingly, they are well on their way to becoming fluent speakers of English.

Despite an extensive English language education, by the time Japanese students enter university, many have low self-esteem in terms of speaking English. There are, admittedly, many ways in which to instill a sense of confidence in students. One way is getting them to use their knowledge of English *in an active, i.e. creative, way*. Why is creativity important? Creativity gives students more freedom to express themselves and their self-worth, and this, ultimately, makes the learning of English a memorable experience. Because songs, poems,

and melodies are naturally memorable—they get “stuck in our heads”—active practice, working on the intonation, rhythm and phonetics of a text leads to a natural fluency in language use. As Rousseau cautioned, “extreme attention” can have a very detrimental effect on students’ ability to learn so that “they will scarcely open their mouths.”⁹⁾ When students enjoy the learning experience, on the other hand, and are not put under too much pressure to “open their mouths”, the lessons learned have more resilience over time. As one student wrote in a survey, “studying the music of English is not stressful for me.” In the Japanese English language context this is important because students experience a lot of pressure to do well on standardized tests. By using the music of English in the classroom, students become more playful and relaxed, and, though not quantifiable, acquire a deeper sense of confidence in their language ability, in their creativity, and in their own sense of self-worth—all worthy pedagogical goals befitting a university education.

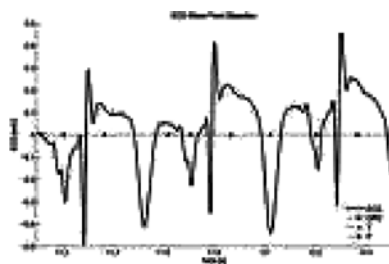
During the fall semester of 2008, we convened an experimental four-week course, part of the Action-Oriented-Pluri-lingualism program at Keio University, aimed at tapping into both students’ knowledge of English and their own inherent creativity. Even though each lesson challenged students to be creative with English, the atmosphere of the classroom was relaxed. Borrowing an insight from Carolyn Graham, we used music as a way to show the students the natural rhythm of spoken English. This was also the spark to get the students thinking creatively in English, through the writing of lyrics and poetry. The course was physically intense because students were obliged to use their hands and feet through many of the lessons. The course was also challenging intellectually because they were assigned difficult writing tasks. A course questionnaire, however, showed that the students found the lessons rewarding, and that, from the viewpoint of language learning, they felt the lessons improved their sense of the natural rhythm, pronunciation, and intonation of spoken English.

Finding the Beat

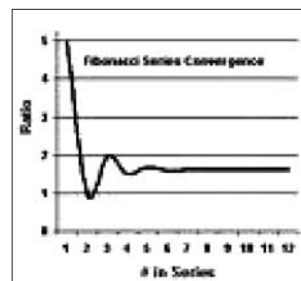
A recent scientific study argued that “beat induction” (i.e. the ability to follow a beat) is “active at birth, not learned.”¹⁰⁾ As beat induction is an instinctual ability, showing students that spoken English has its own natural rhythm, one different from spoken Japanese, is easy to demonstrate. Students can hear the difference readily. However, getting them to acquire the “natural rhythm” of English can be hindered by the “natural rhythm” of the students’ first language. For this reason, extensive practice is necessary: using music is an effective way to do this. This lesson was based on an insight by Carolyn Graham who pioneered the use of

Jazz Chants at the American Language Institute at New York University. She recognized the connection between Jazz music and spoken English, and developed a unique and innovative approach to help language learners develop natural sounding English. What she realized is that a Jazz song has a rhythm and tempo that conveys emotions; likewise, English has its own rhythm and tempo, its own “beat”, that conveys emotions and intent. The beauty of her approach is the recognition that music enables students to tap into the natural rhythm of English. Through Jazz Chants, Graham developed a pedagogically useful method for getting students speaking natural sounding English in the classroom environment. The practicing of songs is an intense physical activity involving the vocalization of words, phrases, and melodies, and the stomping or clapping out of the beat. After an intense session, it was not uncommon for a student to approach me, with a smile, and say “I’m tired!”

A useful way to begin getting Japanese students vocalizing English is to explain fundamental linguistic difference between Japanese and English. We began by explaining the underlying logical differences between spoken English and Japanese, that is, that English is a stress-timed language, while Japanese is a syllable-timed language, and explained the consequences of confusing these two underlying linguistic logics. Although linguists are very much aware of this distinction, Japanese students of English are, surprisingly, usually unaware of it. Becoming aware that there is a fundamental difference between how these two languages are spoken is immensely valuable in getting the students to speak a natural English. While spoken English intonation follows an “up and down” pattern, with recurring stresses, or “beats”, spoken Japanese intonation, on the other hand, tends to be flat, with an emphasis on syllable alignment. Therefore, for Japanese speakers of English as a second language, being aware of this difference makes all the difference in the world between speaking a natural or unnatural sounding English. We used a graph of an EKG (electrocardiogram) machine to demonstrate the difference between what we called “Living English” as opposed to “Dead English”.



Living English



Dead English

The point of this graph was to show students, in a visually interesting way, how using the underlying logic of spoken English produces one pattern, while using the underlying logic of spoken Japanese to speak English produces another pattern. Native English speakers expect, albeit unconsciously, a “living” English intonation and rhythm pattern when speaking with others in English.¹¹⁾ When Japanese English speakers use the underlying logic of spoken Japanese in their English conversations, it produces an intonation and rhythm pattern that strikes the native English speaker as strange.

The next step in this process was to help students be able to “find the beat” in an English text. We began with the assumption that every English text has a natural rhythm to it. Therefore, being able to find the beat is necessary to learn to be able to speak English naturally. The natural rhythm of English is such that each important word or syllable in an English sentence bangs out a beat of its own, much as Graham argued with *Jazz Chants*. What the students needed to do was identify the words/syllables on which the beat falls. Although this may sound difficult, it is made easier by the fact that the length of intervals between beats is always the same. What complicates this is simply that the less important words (no matter how many there are) have to be squeezed into the gap by speaking faster. Moreover, in some cases, a word has to be stretched in order to produce the proper emotional effect, one that captures the speaker’s intent. An integral ingredient of this process involved students either clapping their hands or stomping their feet. Working as a group, we would all “keep the beat” as each student, in turn, would deliver a line or verse from a song or poem. At first, students were a bit skeptical about the process but as soon as they began to practice a text they realized that “finding the beat” is a useful way to learn the natural rhythm and intonation of English.

For practice, we gave the students a poem by Christina Rossetti. Admittedly, Graham’s method focused on situational English, targeted at getting students to master the proper intonation patterns of “everyday” English. In contrast to this objective, we chose a more abstract academic subject, i.e. poetry, in order to give the students a deeper appreciation of the fact that *all* English obeys the same rhythmical logic. An easier approach would be selecting a well-known popular song and have the student work on it.¹²⁾

When I am dead, my dearest,
Sing no sad songs for me;
Plant thou no roses at my head,
Nor shady cypress tree:
Be the green grass above me
With showers and dewdrops wet;
And if thou wilt, remember,
And if thou wilt, forget.

I shall not see the shadows,
I shall not feel the rain;
I shall not hear the nightingale
Sing on, as if in pain:
And dreaming through the twilight
That doth not rise nor set,
Haply I may remember,
And haply may forget.¹³⁾

Though Rossetti's English is somewhat archaic, students were able to get a feel for the natural rhythm of her English, i.e. of the underlying linguistic logic of her poem. The archaic English (e.g. "thou" and "doth"), in fact, was pedagogically useful as a way to help the students work on producing the correct pronunciation of "th". Phonetically speaking, the sound "th" does not exist in Japanese. For this reason, it poses certain problems for Japanese speaking in English.¹⁴⁾ Students usually labor, at first, to get the sound right—they are simply not used to sticking out their tongue to produce sounds. Some students are able to get the hang of it fairly quickly, but others really struggle to produce the sound and to do so consistently. We encouraged the students by telling them that, with a concentrated effort, they could easily master this sound. As student surveys indicated, they found these lessons in pronunciation to be useful. One student said, "Studying pronunciation helped me!" and another said, "my pronunciation has improved." This exercise was successful both in terms of the students finding the "beat" and in terms of finding the natural intonation of Rossetti's English. Students were able to recite the poem, and even sing it, in a natural way.

This lesson aimed to get students to recognize how spoken English and spoken Japanese are

fundamentally different, that each works according to a different underlying linguistic logic. We showed them that tapping out a beat can help them to locate the natural rhythm of an English text. We suggested using one of their favorite English songs as a way to further their studies. Though we cautioned that a song with a “tighter” rhythm would be easier to master than one with a “flowing” melody, we encouraged them to tackle any song in which they had an interest. In this lesson we gave them a difficult English text, a poem, but they were able to put the English into a natural rhythm, they were able to find the beat. There were variations in how students expressed the poem, but each had its own merits—students learned that language is not a static enterprise, but very much a spontaneous, improvised, creative activity.

Finding your Poetic Voice

Most people feel they cannot write poetry. Perhaps they feel intimidated by poetry because it seems to require an advanced level understanding of language, or worse, a “special talent”. This is a concern for native speakers of a language, and is an even more pronounced concern for students studying a foreign language.¹⁵⁾ In Japan, students who study English frequently lament about their “poor” language ability, so asking them to write poems in English is a distinct challenge. Their knee-jerk reaction is to say, “I cannot write a poem!” Some might even argue that poetry is irrelevant. However, as Maley and Moulding so eloquently put it, “we ignore the poetic function of language at our own peril. It is the cutting edge of linguistic creativity and innovation, and the key to a feel for the soul of a language.”¹⁶⁾ To overcome any resistance, is simple enough: all that is necessary is to provide the students with a clear method. By keeping things uncomplicated, the students are able to rise to the challenge and create a poem. This may not seem significant, but by writing *one* poem they gain confidence, not only in their ability to write poetry (which is a great accomplishment in itself), but in their ability to use English. Admittedly, this is an entirely creative use of English but, for this reason, it taps into a deeper human need—to express oneself, or, in the psychologist Maslow’s expression, to actualize the self.¹⁷⁾

The question as an educator is “How do I get students to write a poem?” Most people would say, “Poetry relies on intuition, and a deep understanding of language, so students will not be able to do it.” However, if the teacher takes a relaxed approach to the task, giving positive feedback every step of the way, then the students will have a positive learning experience, one which could have a profound lasting impact on their lives. Writing one poem will lead, in theory, to more. The method we used to get students headed down the “expressive”

path is very simple. We began with a classroom activity, a “game” so to speak. We ask the students, “Can someone give us an English word? Any word.” A student replies, and then the word is written on the blackboard. Next we ask, “Can someone else give me a word that rhymes with this word?”¹⁸⁾ Normally, after they think about it for a moment, someone eventually produces a rhyming word. This process is then repeated—two rhyming words. After that we ask for one more word, one that is non-rhyming. For pedagogical reasons, this process should be repeated twice. What we end up with is a sequence of three sets of words. For example:

- a) Friday, okay, sock, clock, spoil
- b) apple, jackal, brake, fake, pencil
- c) Concentrate, translate, television, division, blue-jay

This exercise is a fun one, usually involving lots of laughter. Once this task is finished, we then move on to writing a poem.

For the poetry-writing phase of the process, we instruct students to take one of the three sets of words and write a poem using these words as *the final word* of a sentence. At the same time, we encourage the more adept and adventurous to write a poem for any and all they like. Before they begin writing, it is important to tell students that they should not worry about grammar or semantics. To help students relax and feel comfortable with this challenge, it is useful to explain what “poetic license” means, that is, “the right of a poet to deviate from the conventional rules of syntax, grammar, etc.”¹⁹⁾ This is a particularly important lesson for Japanese students because they have been taught to pay “excessive attention”, to use Rousseau’s expression, when it comes to English: telling them not to worry about grammar or semantics can be a liberating way to experience English (for some, at least).

Here are a few results:²⁰⁾

Going another way on that Friday
At that time, I was absolutely okay
But now, I see the washing of socks
In the lonely room, listening to the sound of clocks
For that memory with you, I’m to spoil. (Shogo T.)

Let's party! It's Friday!
Staying out late is okay
Unlike Christmas, when we hung the socks
Looking at clocks
Going to bed early so the magic won't spoil (Yuki M.)

Thank God it's Friday
The weather is okay
What I hear in the room are the busy clocks
So, I decided to put on my cute little socks
And play with my cat, nothing but a spoil (Yuh M.)

Cute red apple
Dripped in the Snapple
With the sudden car brake
The cup broke because it was fake
So I had to eat it with a pencil (Yuh M.)

Tomorrow is Friday
That is okay
We don't have to put on socks
We don't have to watch clocks
We can spoil (Yusuke Y.)

After everyone had had ample time to write, we then opened the floor, and asked the students to share their creative work. As we can see from this sample of student work, they seized the chance to create, and generated some interesting stanzas.²¹⁾ Grammar didn't matter, semantics were in flux, and pragmatics was thrown "out the window". It was a creative, expressive moment for each and every one. Yet, meaning remained, understanding remained, psychology remained. On top of it all, students were laughing. Each enjoyed hearing the other's poems, and lively discussions about the meaning, rhythm, and logic followed. Positive feedback is crucial during the discussions afterwards. By giving lots of positive comments about students' creative efforts we, as educators, are boosting their self-

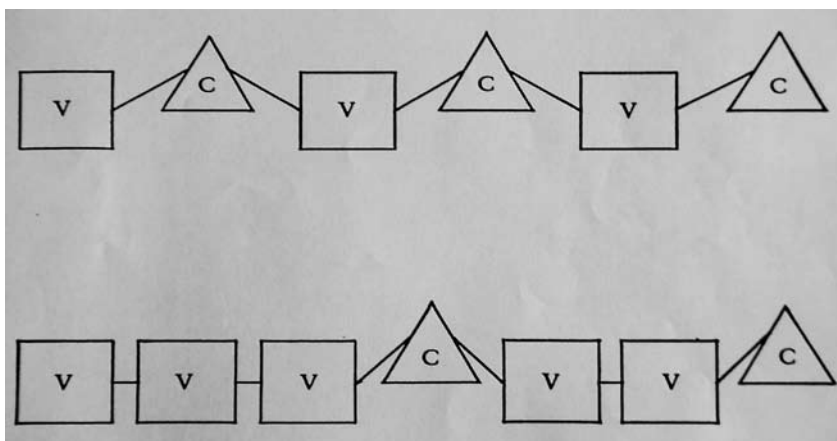
esteem and, thus, helping them on their life journey. We can never underestimate how important this is because by feeling good about their creative work the students also feel good about their language ability and, therefore, have a greater overall sense of self-confidence.

The results of this exercise are highly qualitative. The end result is that everyone was expressive and creative, and very individualistic. Even though all the students began with the same sets of words, their own distinctive voices came through in their poetry. Students marveled at each other's creative use of English, and were entertained by each other's poetic insight. Although they may have been afraid to write a poem to begin with, they enjoyed playing with the English language and, with their classmates' discussion and support, had a very positive learning experience. Feelings about inadequacy, in terms of linguistic fluency and accuracy, were replaced by a personal investment and an enhanced "feel" for the English language.

Writing a Song

Listening to music is something most, if not all, people enjoy and many, though not all, people enjoy playing musical instruments. Music is a language unto itself and, therefore, appeals to people on many different levels. This lesson drew on this key point and aimed to get students expressing themselves, actively and creatively, through the writing of songs.²²⁾ Songs and poems are similar to each other: Each creative writing form has an inherent rhythm and intonation. The fundamental difference is that a lyric is meant to be sung or set to music. Writing songs is challenging for students and teachers alike for this very reason: one must think of melody, song structure, and accompaniment. Singing in front of others is a demand in-and-of-itself,²³⁾ but writing a song and a melody requires a more sophisticated, though not extremely complex,²⁴⁾ understanding of music. With this in mind, we began with a little basic theory about song structure, and then proceeded to improvise lyrics and a song.

The lesson began with a brief explanation of the basic difference between a song (lyric) and a poem, i.e. that a lyric requires a melody (singing) while a poem requires an intonation (a vocalization). The intention of the lyricist is to create a sequence of words to be sung. Songs themselves have various standardized structural forms (i.e. Blues, AAA, AABA,²⁵⁾ and verse-chorus)²⁶⁾ to which lyricists adapt their words. To keep the discussion simple, we focused on a form commonly used in popular music: the verse-chorus form. Through the use of a basic chart (below), we showed two typical patterns characterizing the verse-chorus form.



After students were familiarized with how the verse-chorus form is structured, we then set about the writing of a song. As songwriters write typically about their experiences, we began with the question: what is an important part of a student's life? The answer, not surprisingly, was test taking. Using this as our theme, we began, as a group, to improvise lyrics, beginning with the verses, of which we wrote two together. Every verse, we explained, is musically the same (identical, or nearly so) but lyrically each is different (though in popular songs verses may on occasion be repeated). It was a fun exercise, and these are the verses we came up with:

No way! Not again! We didn't know!
He did this before! Yes, he did this before!
I hadn't heard about it—I hadn't!
Let's do it next week—it's not fair!
You should have warned us

I can't understand any of the questions
Oh, what can I do to save my grade?
I'm never going to take this class again
I should have stayed at home in bed!
I should have stayed home in bed!

Next, we considered the chorus. As we explained, nearly every popular song has a chorus. The chorus is distinct from the verses musically; however, lyrically it is a sequence of words that are repeated, many times throughout a song, for effect. In addition, we noted that a truly effective chorus has a “hook” in it; that is, a “catchy” phrase that is easy for people to remember. We discussed what it feels like to take a test, and agreed students typically experience feelings of anxiety during a test. The central question became: How do students express that anxiety? We discussed many ways the anxiety manifests itself, but felt that one interesting behavior during a test is that we look frequently at our watch or the clock. From this vantage point, we decided upon the following as the chorus for the song:

The clock keeps on ticking, tick-tock, tick-tock,
And the clock keeps on ticking, tickity-tock, tickity-tock.

After acquiring these pieces of the puzzle, the next step was to put the lyric to music, i.e. to give it a melody and an accompaniment. Using a very basic rock guitar progression (with three chords), we then experimented with the melody, with the rhythm and intonation, of the words. Eventually, we came up with something that seemed to work *well enough*. Given the emotionally charged nature of a “pop quiz” and the anxiety it can cause, the melody itself was very forceful, very emphatic, while the chorus, on the other hand, was more relaxed and steady.

Although this lesson was very challenging for everyone involved, it was successful. From a pedagogical viewpoint, this is not a lesson every teacher would feel comfortable trying. Nevertheless, like the lessons before, it engaged students on a creative level, and inspired them to come up with some novel and even provocative insights about human nature, and the human condition, all while working on developing a sense of the natural rhythm and intonation of English. Although students may be shy about singing, helping them get comfortable “finding the beat” in English texts gave them confidence when it came time for them to sing one of their own creations. To be sure, writing and singing a melody requires students to tap into their creative sense. Moreover, it requires practice. For those students willing to put in the effort, the practice certainly pays off.

Recording Session

Digital technology revolutionized how people record, store, and edit artistic material. It has,

in fact, revolutionized how we experience the world. This revolution began with the personal computer in the 1980s, but witnessed tremendous development and innovation in the 1990s with the introduction of both powerful computer software and easy-to-use, compact, and inexpensive, gadgets for making digital recordings, whether with lenses or microphones. The goal of the final lesson of this experimental class was to use these innovations to create a digital record of students' creative work. The "grand" purpose in mind for doing this was to share students' works with others, either through a university-based class homepage, or through one of the many social-networking-servers available on the Internet (e.g. MySpace or YouTube, both of which are capable of streaming audio and video feeds). Even though using this technology requires a certain amount of preparation (and a little foresight, to anticipate potential "technical" troubles), it is easy to use. For this reason, we believe it should become an integral part of university education in the not-too-distant future.

The final lesson of this course was a recording session. The aim was to make digital recordings (both audio and video) of a song or poem chosen by students. We had one week of recess, in order to allow students to practice melodies, and then met to record. As it happened, we had only one student who was ready for the final session. The good news is that he really "rose to the challenge" and made a considerable effort to write a song. We began by warming up with two traditional folk songs, one in English ("Solomon Gundy"), and the other in German ("Die Gedanken sind Frei"). The purpose of this exercise was to get our voices stretched for the recording session and to help everyone feel relaxed and comfortable, before the lens and the microphone. We then practiced the poem "Eldorado" by Edgar Allan Poe²⁷⁾ many times. At first, not surprisingly, our student was reluctant to make the recordings—he had never done anything like this before, and was uncertain about whether or not he would feel comfortable doing audio and video recordings. However, after he warmed up his voice, and we laughed a lot, he relaxed. The practice session is important because students may not feel confident about their voices, or the melody they have created. However, practicing the song together several times produced confidence in the melody. It was at this point that we placed our digital recorders before us and pressed "record".

The class project produced three audio recordings, and two "takes" on video of our student's melodic interpretation of Poe's classic poem. Writing poetry and song is never easy to do. Our goal during this session was to take this process to the next level by producing a digital recording of students' creative efforts. Though only one student participated in this part of the experimental class, it was not for sentimental reasons we made the recordings.²⁸⁾ The

student had prepared for the session, as had we. In terms of production, the audio and video recordings were made with hand-held processors, and were easy to use. As we had a limited amount of class time, we were not able to explore fully either the sound checks or the video conceptualizations needed, but we were able to capture the student's idea. Ultimately, it was an effective session. As the student expressed later, "I improved my sense of the natural rhythm and intonation of English through the practice of singing. At first, I could only say the words but, after practice, I was able to sing."

One may wonder how students benefit, from the viewpoint of language learning, from the recording session. One immediate benefit for students is hearing their "English voice". Based on our class questionnaire, we discovered that nearly half the students surveyed had recorded and heard their voices before, largely thanks to cell phones. The advantage to recording students speaking, chanting, or singing in English is that it is then possible to sit with students and analyze their voices. Whether it is discussing the melody, the intonation, or the pronunciation of words, having the recording makes it possible to examine a student's expressions objectively. By listening to the recordings *with* the students we are then able to offer suggestions on how to improve their sense of the natural rhythm, pronunciation, and intonation of English. Although some people do not like the sound of their recorded voice, by explaining to students that listening to their own voice, recorded in English, is a useful way to spot problems and, thus, to work on improving their spoken English, they readily assent to the exercise.

Another way the recordings would be beneficial is by making them available to the student body as a whole. If students could access language lessons or students' creative works on-line, we believe they would do so. By seeing other students engaged in creative work in a second language it could inspire others to do the same thing. Moreover, it would be quite possible to design targeted audio-visual educational material, to be made available on-line, to help students to master the natural rhythm and intonation of spoken English. A tasteful use of "before and after" recordings, for example, would help show prospective English students that great progress can be made in becoming a fluent speaker of English.

The future of language education lies in using digital technology to help students master the art of *speaking* languages. Technology can in no way replace one-on-one interactions with native speakers, but the power of technology certainly can be used to help students acquire a sense of the target language they aim to learn. At present, it is possible to go on-line and get instructions on almost any subject (one only has to check You Tube to see the truth of this

statement). It makes sense, therefore, that a similar effort with language education, targeted for specific audiences (e.g. Japanese students of English), is a worthy pursuit. Moreover, with a web-based site it is possible to create a virtual library of students' creative efforts. Students could use this library either for language study, or to inspire them to come up with something equally creative. As students these days are tech savvy, they are always looking for new ways to use digital technology. Without doubt, in terms of language education, further innovation is on the horizon.

Conclusion

These lessons, though experimental, showed that it is possible to get students to engage in using English as a second language in a creative and active way. Moreover, the students learned that singing in English is a very effective way to improve their sense of the natural rhythm, pronunciation, and intonation of spoken English. From our class questionnaire we received several promising remarks: "The experience improved my English skill", "In this class, I met 'living' English", "Now I enjoy singing!" and "I think I can see a new world by this class." The only negative remark was that a number of students said they would have liked "more time" to practice singing in English. This latter remark is encouraging because the students recognized that the lessons were valuable in helping them to acquire the natural rhythm and intonation of English.

Each of these lessons had its own distinct challenges, for both students and teacher, but none of which could not be overcome. We conclude that the use of music in the language classroom helps to motivate students to acquire a natural sense of the rhythm and intonation of English. Through actively practicing English texts, accompanying them with a steady beat, students improved the way they spoke in English. Moreover, we concluded that the beauty of using music in the classroom is that it works not only for English, but for other languages too. As Rousseau said, "All our languages are the result of art,"²⁹⁾ and music is a universal language from which all language learners and users benefit. We made the lessons challenging, and along the way, taught students important ways to improve their understanding of English intonation and phonetics, and showed them that they have the innate capacity to be creative with language, even a second language.

Notes

- 1) Jerome Young is a foreign lecturer at Keio University. He wishes to express kind thanks to Professor Kiyoto Hinata of Keio University for helpful comments and suggestions on earlier drafts of this essay.
- 2) Cf. Carolyn Graham. 1978. *Jazz Chants: Rhythms of American English for Students of English as a Second Language*. Oxford. Oxford University Press.
- 3) Cf. Herman Bartelen, *The Story of Popular Music*. Tokyo: Macmillan Languagehouse, Ltd., 2007.
- 4) Cf. Tim Murphey. 2002. *Music and Song*. Oxford. Oxford University Press.
- 5) Charles Lowe “The ‘Music of English’ – A New Model of Communicative Intonation and Rhythm” 2003.
- 6) Friedrich Nietzsche. 2003. *Beyond Good and Evil*. New York: Penguin books.
- 7) Aristotle. 1997. *Poetics*. Tr. S.H. Butcher. New York. Dover Publications, Inc.: 6.
- 8) Steven Pinker. 1994. *The Language Instinct: How the Mind Creates Language*. New York. HarperCollins Publishers, Inc.: 4-5.
- 9) Jean Jacques Rousseau. 1911. *Emile*. Barbara Foxley, trs. New York. Everyman’s Library: 37. Rousseau’s comment rings very true for Japanese students studying English in Japan: many are so terrified about “making a mistake” that they cannot utter a sentence. They are so focused on speaking English correctly that they become linguistically paralyzed because of their “extreme attention” to detail.
- 10) I. Winkler, G.P.Haden, O. Ladinig, I. Sziller, and H. Honing. 2009. “Newborn infants detect the beat in music.” *Proceedings of the National Academy of Sciences*, vol. 106, No. 4, Jan. 26.
- 11) The same can be said for speaking “living” Japanese. Native Japanese speakers expect a syllable-timed intonation and rhythm when speaking with others in Japanese. Native English speakers in Japan frequently do to the Japanese language what Japanese do to the English language, i.e. apply their own underlying linguistic logic to the targeted foreign language, with comic results.
- 12) Of course, one issue in this regard is selecting a song that would resonate well with the students. If a teacher is not certain which song to select, then the best method for selecting a song is based on whether it has a “tight” rhythm or a “flowing” melody. The former works well in any situation, while the latter could prove difficult if students are not ready for it. For this reason, it is best to save songs with difficult melodies for a time *after* students have gotten a firm grasp on how to find the beat.
- 13) *The Norton Anthology of Poetry*, 3rd edition. 1983. New York. W.W. Norton and Company: 817.
- 14) This situation is made worse by the use of English words in Katakana. Students readily recognize a word as being “English” but what they don’t often realize that the pronunciation they are using is Japanese. Words like “thanks” and “mouth” are thereby rendered “sanksu” and “mouse”, the latter of which I point out has an entirely different meaning in English.
- 15) In our course questionnaire, we asked two basic questions about poetry: Do you like poetry? Do you write poetry? Not surprisingly, less than 30% of those surveyed said they “liked” poetry, and only about 20% said they had ever tried to write a poem.

- 16) Alan Maley and Sandra Moulding. 1985. *Poem into Poem: Reading and writing poems with students of English*. Cambridge. Cambridge University Press: 134.
- 17) Abraham H. Maslow. 1968. *Toward a Psychology of Being*. New York. Van Nostrand Reinhold Company.
- 18) NB. For some classes, it may be necessary to explain what “rhyme” means.
- 19) *The New Webster’s Dictionary of the English Language*. 1991. New York. Lexicon Publications.
- 20) NB. The texts are presented as they were written, improvised, in class.
- 21) For pedagogical reasons, it is useful for the teacher to also write poems for the three sets of words. Students are frequently shy about sharing their very personal work, so if the teacher has something to share, it can get the conversations started.
- 22) Cf. Pat Pattison. 1995. *Writing Better Lyrics*. Cincinnati, OH. Writer’s Digest Books.
- 23) At her Teacher Training workshop at Keio (11/07), Carolyn Graham cautioned that telling people to sing, even teachers, was asking a lot. As she said, some people feel self-conscious about their voices and will be reluctant to sing in front of others. As in all things pedagogic, encouragement seems paramount to getting participation (as is a willingness on the teacher’s part not to be afraid to look silly).
- 24) To demonstrate this, I showed students how the Rossetti poem (mentioned above) could be rendered into a song by playing only one chord on the guitar.
- 25) AAA is a musical structure that relies on a repetition of 8 bars of music repeated, theoretically, indefinitely. AABA is different in that it adds a “bridge”, a musical and conceptual “release” from the repetition of the AAA pattern.
- 26) Cf. Sheila Davis. 1985. *The Craft of Lyric Writing*. Cincinnati, OH. Writer’s Digest Books.
- 27) Edgar Allan Poe. 1991. *The Raven and Other Favorite Poems*. New York. Dover Publications, Inc.: 36.
- 28) In 1999-2000 I conducted a similar course at Keio University’s Shonan-Fujisawa campus. In that instance, because we had more advanced facilities, we made recordings for about 25 songs students had written. This involved a whole range of activities in addition to those discussed in this paper. As the SFC campus has an audio studio, complete with computer and state of the art audio engineering software, the students worked in the studio to make their multi-track audio recordings. It was a very demanding class, for both students and teacher alike, but the results were quite impressive.
- 29) Rousseau, *ibid.*, pg. 32.

SFCにおけるPublic Speaking教育： 教授法と学生の授業評価

成毛信男

Abstract

This article reports a case of a successful public speaking course over a period of four months. The course was comprised of university and graduate students at SFC, many of whom were returnees. The average TOEFL score was 577; the top score was 663. This context allowed me to help students develop both their intellectual and communicative skills as well as to teach English itself.

First, the classroom procedures are described: 1) Quiz, 2) Mini-lecture on communication, 3) Model speeches, 4) Students' presentations, 5) Joke of the day. Next, my teaching techniques, which are designed to facilitate enjoyable and meaningful classes, are explained. In addition, the students' evaluations of the course are presented. The results of these evaluations suggest that students view these teaching procedures as effective in improving their communicative skills. I hope this article will help other English instructors improve their teaching methodologies.

キーワード：Public Speaking、教授法、授業評価、コミュニケーション教育、人間教育

1. はじめに

慶應義塾大学湘南藤沢キャンパス（以下SFCとする）では、英語教育の目的に English for Critical and Creative Thinking を標榜している。筆者は、その目的達成の手段として Public Speaking の授業を位置付けている。慶應義塾大学では、創立者の福沢諭吉先生ご自身がスピーチ教育の重要性を早くから説かれ、三田キャンパスに演説館を有している。従って、慶應義塾大学は、我が国でスピーチ教育に関して最も伝統のある大学と言える。そうした中で関連講座を担当できることを光栄に感じている。筆者は、過去15年にわたりこの講座を担当している。本実践報告では、SFC における高度な英語力を持つ学生の指導における試みと工夫を提

示し、加えて受講生による授業評価を報告する。教育において、その教育効果を検証するのに実証主義的視点も大事だが、学生のうちにどのような内省が生まれ、どのような意識の変化が生まれたのかを見ることも忘れてはならない。つまり、実証主義（Positivism）だけではなく、ポスト実証主義（Post-positivism）の視点も重要なのである。この意味で本実践報告では、学生自身の意見に耳を傾けることに重点を置くことにする。

2. シラバス

Course Description

This class is designed to familiarize students with speech making. This is an intellectual skills course involving reasoning, critical thinking and listening, and articulation of thoughts, ideas and arguments. Students will learn how to be effective listeners. Also, they will learn how to evaluate speeches by actually evaluating their classmates' presentations as well as other speeches presented by video. This will be an experiential, participatory learning class, because I firmly believe we learn best by doing. No method of skill development can match the power of actually experiencing what we are learning. This class encourages students to speak from the heart, to get in touch with their feelings and share them with the class during their speeches. Also they will receive honest feedback and helpful criticism on their speeches. Those of you who want to improve your presentation skills, come and join us. I expect a good deal of active and thoughtful participation on your part.

Some of the things you will experience in this class:

- (1) Quiz (Every week)
- (2) Mini-lectures on communication.
- (3) Pair work and group work.
- (4) Speaking in public.
- (5) Joke of the Day.
- (6) Model speeches by students and professional speakers. (You will be able to watch some speeches by World Champions of Public Speaking, too)
- (7) Etc. Etc.

Learning Outcomes

The primary goals of this class are to help students to:

- (1) develop confidence in public speaking,

- (2) reason logically,
- (3) orally present their ideas and opinions in a coherent, organized fashion,
- (4) learn the basics of informative, entertaining and persuasive speaking,
- (5) learn the basics of outlining and organizing a speech,
- (6) listen critically and objectively,
- (7) appreciate a sense of humor,
- (8) learn how to evaluate a speech,
- (9) learn how to be better communicators, etc.

Grading

Attendance: 20%

Quiz: 15%

Class Participation: 10%

Reading Assignment: 15%

Speeches: 40%

Teacher's Comments

I believe that the contents of our daily communication can be the contents of our life. Good communicators can enjoy life fully. Therefore, we need to become such good communicators. Through this class let us learn from each other and let us try to be better communicators.

3. 報告対象の授業

- 1) 授業時間と回数：90分。セメスター制度をとっているため、平均13回。
- 2) 使用言語：英語
- 3) 受講生：学部1年生から4年生、時に博士課程まで含む大学院生が履修。平均19名の受講生。
- 4) 対象年度：2006年秋学期から2009年春学期の3年間。
- 5) クラスのレベル：レベルC

筆者は、レベルBも担当しているが、本報告書では、レベルCのクラスについてのみ扱うことにする。何故なら、レベルCのクラスは、帰国生が多く、いわゆる Advanced Class と考えられ、英語力が高度に進んだ学生を教える方法論とその評価の報告書は数少ないと思うからである。レベル分けは TOEFL によって行われている。レベルCは、525点以上の学生が履修

できるクラスである。過去3年の筆者が担当したクラスの成績の内訳は以下の通りである。

	平均点	最高点
2006年秋学期	555点	593点
2007年春学期	572点	657点
2007年秋学期	580点	650点
2008年春学期	593点	633点
2008年秋学期	601点	663点
2009年春学期	565点	613点

以上の6学期の平均点は、577点である。2008年秋学期の平均点が601点になっているが、このクラスの18名の受講者中600点以上の学生が9名もいたことからこの様な高得点になっている。最高点が663点であるがこれも驚異的なものである。以上のようにレベルCのクラスは英語力が非常に優れた学生が履修するクラスである。英語そのものを教える必要のないクラスとも言える。学生の多くが帰国生であったり、中には一見して日本人ではないと確認できる学生もいることなどがこの非常に高レベルのクラスを作り上げている原因と考えられる。

2009年春学期のレベルCクラスの学生の成績は、530点から613点で、その平均点は565点であった。18名の学生中600点を超えるものが2名、英検の1級合格者は4名であった。日本国内で英語教育を受けた学生は3名で、他は留学経験があったり、外国の生活が長い学生たちであった。受講生がこのように高い英語力を持った、いわば「特殊」な学生であるので、ここに授業の工夫が求められるのである。以下は、筆者なりの授業の工夫と学生による授業評価の報告である。授業評価は、学期の最終授業で10分ほどを使い意見を書いてもらった。記述は、日本語と英語で行われた。

4. 授業の内容と構成

- 1) テキストを指定し、Public Speaking に関する Reading Assignment を課す。英語でのレポートを書き、第11週目に提出してもらう。
- 2) 学期中のスピーチの発表回数は、3回である。3回とも5分位を目途としている。最初のスピーチは、自己紹介。2番目は、Informative Speech で、情報提供のスピーチをする。内容は、自分が熟知している事柄を選び、5分位のスピーチに仕上げ、クラスで発表をする。最後のスピーチは、Entertaining Speech か Persuasive Speech のどちらかとなっている。この理由は過去のクラスで Persuasive Speech だけでの試みをしたが、そうすると3回目のスピーチが十分にできない学生が出てしまった。そこで Entertaining Speech を

加えた。しかし、両者が明確に区別できないような場合も多々あるのが実状である。発表する場合、すべてを暗記する必要はなく、メモを見ながら行ってもよい。Informative, Entertaining, Persuasive スピーチそれぞれのモデル・スピーチをビデオで見せ、参考にさせる。

3) 毎回の授業の構造は以下のようなものである

- (1) クイズ
- (2) コミュニケーションに関するミニ講義
- (3) ビデオでのモデル・スピーチの提示
- (4) 学生によるスピーチの発表
- (5) Joke of the Day

(1) クイズは、授業のはじめに、出席カードを配布し、名前等の記入後、裏面を使い解答を書いてもらう。このクイズは、毎週採点をして成績評価に反映させる。授業開始時にする理由は、遅刻者を少しでも少なくしたいと考えるからである。種類は多様で、ある文章を筆者が5、6回言って、それを書き取ってもらう場合や、プリントを配布しそのメッセージを書いてもらう、さらにビデオを見て内容を要約してもらう問題などである。ここで使用する文章は、深い意味を持ったものを使用している。

例：Abraham Maslow の言葉の紹介。If the only tool you have is a hammer, you tend to treat everything as if it were a nail. 筆者がこの文章を口頭で何度か繰り返し、学生が書き取り、日本語訳も書いてもらう。すると、最後の単語 nail を「爪」と訳す学生もいる。もちろん「釘」が正しい。さらにこの文章の意味を皆で考える。「一つの手段しかない場合、その手段に即した行動しかない」ことになる。従って、諸々の手段を持つことが豊かな人生を導くことにもなる。SFC でのコンピュータや語学の学習もそうした手段になりうるから学習しているのではないか、などと話している。さらに Maslow の「欲求の5段階説」、彼が Humanistic Psychologist であったことなどを解説する。心理学の分野の発達段階に触れる。Behaviorism, Psychoanalysis, Humanistic Psychology, そして現在は Transpersonal Psychology などの分野があることを説明する。そして、Maslow は、第3の心理学 Humanistic Psychology の設立に貢献し、第4の心理学 Transpersonal Psychology の設立にも影響を及ぼしたことなどを話す。

(2) コミュニケーションに関するミニ講義は、コミュニケーション全般に関する認識を深めるような講義で、15分から20分位の時間をかけている。How to talk with a stranger, Speech Organization, Speech Delivery, Speech Evaluation, The Johari Window, Intrapersonal

Communication, Interpersonal Communication, Intercultural Communication, Nonverbal Communication, Abstraction Process, Good Communicator の特徴、コミュニケーションの関連図書の紹介、などがその内容である。この講義中もできるだけ学生に質問をし、双方向のコミュニケーションを多く持つようにしている。

(3) ビデオや DVD を使いモデル・スピーチを見る。このスピーチの種類は多様である。高校生チャンピオン、日本語スピーチのチャンピオン、大学生、筆者、全日本チャンピオン、世界チャンピオン、クリントン前大統領、オバマ大統領、Bill Gates, Steve Jobs, McCain's Concession Speech, Severn Suzuki, Leo Buscaglia, Martin Luther King, Jr. 等のスピーチである。大学生のスピーチは、筆者がビデオ撮影したものだが、二人のスピーチを提示し、スピーチの評価に使用している。受講学生に評価をしてもらい、全員が一方のスピーチを高く評価していることなどの確認を行っている。その後、どうしてそのような評価をするかの意見交換をしている。

筆者のスピーチも 5、6 種類のをビデオで提示している。筆者は、教師は自らを語らずして、真の教育はあり得ない、と考える。それゆえ学期の 1 回目の授業では、自己紹介を 1 時間位かけて行ってもいる。これは、Informative speech の例の意味も持っており、そのデモンストレーションとなっている。筆者のスピーチのビデオを提示することで、筆者もスピーチと格闘しており、学徒の一人として学び続けている姿勢を伝えている。スピーチを見てももらった後に、コメントをしてもらおう。これは、履修者すべてに聞くようにしている。内容はもちろん話の仕方、その他なんでも感じたことを皆で論じている。良い点、改善点などを話し合うことで多くを学べるものである。全日本チャンピオン、世界チャンピオンの英語スピーチは、コンテストのスピーチである。International Toastmasters Club と呼ばれる組織があり、毎年スピーチ・コンテストを開催している。日本でも全日本チャンピオンを決定し、世界チャンピオンも毎年選ばれている。世界チャンピオンの DVD は毎年販売されており、それを筆者は使っている。¹⁾ 筆者は、過去 15 年ほど Toastmasters Club のメンバーである。筆者自身もコンテストに参加しているので、そのスピーチのビデオを教材として使用している。世界チャンピオンによるスピーチ等は、3、4 種類を提示しているが、言うまでもなく優れたもので、中にはあまりにも感動して涙を流す学生が数名いたほどであった。7 分ほどのスピーチで聴衆を 17 回も笑わせ、それでいてほろっとさせてしまう場面を作ってしまう名スピーカーたちがいるのだ。アメリカの大統領選挙があった年などには、オバマ大統領のスピーチや対立候補だった McCain のスピーチ等も鑑賞している。

(4) 学生のスピーチの発表は、学期間 3 回行う。発表日は、あらかじめ決定しておく。2 回目からのスピーチについては、発表者以外で聞いている学生は、そのスピーチの評価を行う。従って、学生は聞いているときも、集中して聞き、メモを取らなければならない。はじめに、

世界的に使用されているスピーチの評価基準の資料を配布し、その説明を行っている。この評価基準は、詳細なもので、3項目に下位項目がついている。そしてその下位項目が点数化されているものである。授業では、その評価基準の3項目を取り入れ、次のよう簡単なものになっている。何故ならば、あまり詳細にわたる評価をするとスピーチの内容を十分に聞けなくなってしまうという問題が生じるからである。

Contents (内容) + English (英語) + Delivery (話し方) = Total (合計点)

各項目ごとに5点満点で採点してもらい、最高点は15点である。加えて、発表者の良い点と改善点を一つずつ指摘するように指導している。受講者が20人いる場合発表者以外の19人から意見を聞けるシステムとなっている。このシステムは好評で、発表者はこのPeer Evaluationから自分の気付かない点を多く学んでいる。これに加えて、評価する学生には、発表者のスコアだけを書き筆者に提出をしてもらう。これによりクラス全体が発表者のスピーチをどの様に評価しているかを見て、成績評価の参考になっている。この評価方法における言語面の評価は、English (英語) があり、配点は3分の1となっている。しかしながら、前述のシラバスのGradingの4項目：Quiz, Class Participation, Reading Assignment, Speechesでも言語面の評価は行われている。さらに3回目の最終スピーチはビデオに撮り自宅で見て成績評価の参考になっている。このビデオを教室で見る時間があればいいのだが、その余裕はない。

紙を使った評価に加え、スピーチ終了後必ず口頭でのインタラクションを行う。聞いている学生に、できるだけ自主的に質問やコメントをさせるのである。これはスピーチの発表を一方的なものではなく、双方向のコミュニケーションにするためである。聞き手の学生からコメントが出にくい場合は、指名して2、3名の意見を聞く。さらに、筆者のコメントは必ず行っている。その際にはできるだけ、良い点を指摘するようにしている。

(5) Joke of the Dayは、授業の最後に筆者がジョークの紹介をしている。この内容は、筆者のオリジナルなものも含めて行う。Sense of Humorは英語的発想の根幹の一つで、物事を多角的に見ようとする柔軟な視点・姿勢を意味する。これは、われわれ日本人の最も弱い点ではなかろうか。The closest distance between two people is a good laugh.などの言葉を紹介し、笑については、修学以前の子供たちは、一日300回以上笑う。われわれ成人は一日何回笑っているだろうか。何か大切なものを失ってはいまいか、などと話している。このコーナーを設けることでSense of Humorの必要性や大切さを伝えている。

例：Oscar Wilde said, "The proper basis for marriage is a mutual misunderstanding."

I quite agree to this idea. We misunderstand each other and get married. After marriage, we understand each other and divorce each other. So keep your eyes wide

open before marriage, and half-shut afterwards. In my case, I sometimes have to close both of my eyes.

Before marriage, a woman expects a man. After marriage, she suspects him. After he dies, she respects him. In my case, before marriage, my wife already suspected me. After marriage she kept suspecting me. And after I die, I am sure she will respect me.

In marriage life, there are three kinds of rings. Do you know what they are? The first, an engagement ring. The second, a wedding ring. And the third, sufferRing! That's the reason why we say, the word marriage is not a word, but a sentence.

5. 学生による授業評価

さて、以上のような内容の授業を学生はどのように評価しているかを見てみよう。紙幅の都合上、提示できた学生の意見は約45%で、意見は6項目に分けた。筆者のコメントは最小限にとどめ、学生自身の意見に事実を語ってもらう。学生の意見の後に付いている（'09春）等の記号は、2009年春学期の学生を意味する。筆者のコメントは、括弧を付けて学生の意見の後に付けることにする。

1) 【自信の獲得】

- 1 First of all, I want to thank our teacher and the participants of this class. I think that it was a very good choice to take this class. I really learned a lot in the class and I really loved the proverbs and maxims you have told us. Now I'm confident in my speech and I'm sure that I won't have problems in public speaking any more in the future. ('09春)
(「自信が付いた」と書いているが、この学生は高校時代から英語のスピーチ・コンテストに出ていた学生で、聞く人を引き付ける実力があった。)
- 2 In this class, I think I learned a lot from our teacher. Before this semester, my speech, my sentences had no pattern and color. My sentences improved a lot in this semester. ('08春)
- 3 When this class was started, I didn't really like making a speech in front of people, and also wasn't good at it. But after experiencing speaking in public 3 times this semester, my feeling for speech has changed. I still don't think I'm good, but I got used to it. And the big nervous feelings became lightened and I am so glad. ('08秋)
- 4 Through this class, I realized that joy and the hardship of making a public speech. Compared to what I was before taking this class, I am convinced that I have become more confident and better at making presentations in front of many people. The three

speeches I've done in this class surely helped me a lot in constructing self esteem and optimism. ('07秋)

(このクラスの目的の一つは、スピーチの難しさと楽しさを実際に体験することである。Self-esteem まで高められたのは素晴らしい。)

5 これから改善していくべき点は、情熱をもってスピーチをすることです。私は、1回目と2回目のスピーチで人前にたつと、顔が赤くなって声がふるえました。しかし、3回目のスピーチでは、1、2回目より伝えたい想いが強く、あまり赤くならず話すことができました。たくさんのことを教えて下さって、ありがとうございました。('06春)

6 I think I became a better person, hopefully. I think I listen to people more and I react to them better. I was really glad I took this class. My favorite part of this class was the "Joke of the Day." Thank you very much. I loved listening to jokes. ('06春)

(「人の話を聴く姿勢を持つことで、よりよい人間に成長すること」は、この授業の目的の一つでもある。このような学生を育てることは Liberal Arts Education の目的でもある。)

2) 【評価方法】

1 Through evaluating and being evaluated I think I learned more than reading a book. ('09春)

(前述のように評価は、Peer evaluation を行っている。つまり、クラスメイトのスピーチをクラスメイトが評価するのである。これは、かなり好評で「自分が見えない点の指摘などが、役に立つ」という学生が多い。この学生は本を読むよりこの評価活動を通じて多くを学んだと述べている。)

2 I enjoyed your class! I'm not good at public speaking. And I had no confidence at first. Therefore, it was difficult for me to give a speech in front of people, but I wanted to improve my public speaking skills. After the first speech I realized that I have to prepare more and I did. However, I couldn't do what I practiced in the second speech, either. The comments from you and classmates helped me to notice what I should improve. ('08春)

3 I really enjoyed this class. I learned a lot from everyone's speech. I also learned what I could improve from the feedback on my speech. Throughout this whole term, I was able to learn about public speaking and there were actually times when I used the things I learned here outside of class. Thank you for a great class! ('07秋)

4 When I made a speech, my classmates laughed and gave me a lot of encouraging words. I was so happy. ('07秋)

5 人前でプレゼンをする。そして、Feedback をもらおうという経験はなかなかないので、貴重な体験でした。発表だけでなく、準備する段階でも試行錯誤が続いたので、色々なことを考えさせてもらいました。(‘06春)

6 Feedback from other students was very helpful and I could learn a lot. (‘06春)

(クラスメイトからのフィードバックは、かなり役だっていると言える。)

3) 【新たな視点や認識の獲得】

1 I would probably have never got to know these great speeches if I didn't take this class, so I'm very glad I took the class and was able to know them. All of the speeches gave me some kind of new idea, and I was enlightened by each of them. I was especially moved by the little girl's speech.²⁾ I was very impressed by how she delivered her honest words so strongly and beautifully. (‘08秋)

2 By making three speeches in front of class, I tried to make most of the chance by sharing my personal insights or experiences with other classmates. And what I found out was that in the end, I was actually given much more from classmates and you than I could provide.

Finally, the best part of the class was that we could share so much through making speeches. Thank you very much for giving us a chance. I learned the power of everybody's insight. (‘08春)

(Giving is receiving であることへの気づきは優れたものだ。事実、与えることで得られることが多い。このように真理は、逆説的であることも授業で指摘している。)

3 From comedic speeches (by world champions) to governmental speeches (by McCain & Clinton) there were many ways to use words (and phrases and actions and expressions, etc.) that I was never aware of. (‘08秋)

(このようにスピーチ内で使われている英語表現の確認もしている。)

4 I know one lady in this class, whose English is not perfect, but her presentation was so impressive and convincing. On the other hand, I know one guy who speaks really fluent English but his speech had not power. I wondered "What is the difference?" Finally, I came up with this conclusion that the lady was totally confident about what she spoke. Therefore, in speech making, confidence is something we need. This is what I learned in this class. (‘07秋)

(事実、筆者が最も感動を覚え、涙したスピーチは、帰国生によるものではなく、日本の高校を卒業した学生によるものだった。もちろん英語は完全なものではなかったが、その内容が並

はずれて優れたもので、その普遍的メッセージは、世界チャンピオンと同レベルに達していた。そうした内容を聞き手に十分伝える能力も持ち合わせている優秀な学生だった。この4番の学生が書いているように、帰国生の中には、もちろん英語はネイティブ並みではあるが、内容がなくスピーチとしては、十分ではない場合も少なからずある。つまり、英語力が即コミュニケーション能力ではないと言える。特に、Public Speakingに必要なのは、思考力と感受性である。普段から問題意識を持ち、自分の思考力を鍛えていないと、英語力がいかに優れていても十分なスピーチにはならない。)

- 5 I also learned the importance of listening. When I stood in front of class, I sometimes noticed some people were very absorbed in writing. It made me anxious. Since then, I have been trying to listen to other people carefully. By doing so, I myself could get a lot of new ideas. ('07秋)

(評価を書いたりするので発表者を見ないという問題が生じている。評価もしてもらいたいが、発表はしっかりと聴いてもらいたい。この問題を解決するには、スピーチの発表後にコメントを書く時間を設けることだと思う。しかしその余裕がないのが現状である。授業では、良いコミュニケーターは良い聞き手でもあるので、リスニングの重要性を強調し、Active Listeningができるように指導している。)

- 6 この授業ではほぼ毎週先生がいろいろな人のQuote等を紹介してくださった。私にとってそれらはすごく新鮮な考えや当たり前だったことを気付かせたものとなった。Quoteのおかげでいろいろなものを見る目が変わった。

Public Speakingをただお互いに、聞き合っただけで評価するのではなく、世界チャンピオンや先生自身のスピーチを見る機会があって良かった。内容だけでなく、話し方や雰囲気づくりまで学ぶことができた。この授業はスピーチの仕方以外にも、いろいろな知識が得られる。ニュースや、人の考えはもちろん、自分でもそれらについて考えさせられるようなものばかりで、とても興味深いものとなっていた。('07秋)

- 7 I learned many significant aspects of speech writing and presentation in this class. For example, how to grab the audience with humor and enthusiasm, or how to create impact in our speeches by citing quotes and personal experiences. But there was something more important that I learned in this class; the speech value is determined not by the construction of the speech, but the character of the speaker. ('07秋)

(最終的に大切なのは、話し手の人格であることは、ギリシャ時代から言われていたことである。この点に気づいたことは優れた視点だと言える。)

- 8 First, to be honest, this class is the best English class in SFC so far for me. This class was a special opportunity for me to rethink what I have done, experienced in my life. I

also learned that people have different points of view. ('07春)

- 9 To say the truth, I first applied to another English class, and I wasn't interested in public speaking. But as the class went on, I started to enjoy this class, and started to get interested in public speaking. Making speeches, and listening to other students' speeches made me a chance to sit down, and think about myself. Making threes speeches made me work hard, but the work I did was worth it. I am now a big fan of public speaking, and I became interested in public speaking.

By taking this class, I have a new view of life, and learned that there are a lot of things that don't know. ('06春)

(「無知の知」に達したのは立派だと思う。)

- 10 I have learned more about myself through this class. I think that is why I like public speaking; because it gives me the opportunity to really think about "what I think about!!" I enjoyed watching the #1 public speakers. I think those videos inspired me in many ways. ('06春)

(自分の行為や経験を再考し、自分が何を考えているかの確認ができることは、この授業の特徴である。それゆえ上級者向けの授業として成立しうると言える。)

4) 【人生・教訓】

- 1 Sometimes we talked about the meaning of life, the meaning of love and other very profound topics which were very moving. I was glad that I could ponder about these topics. Thank you very much!! ('09春)

(「愛や人生の意味、その他の深淵なトピックについて語った」とある。筆者は、授業を通し「哲学」を語るようにしている。この様に英語力のある学生たちに英語そのものを教えるのはほぼ不可能である。しかし、哲学や人生の問題となれば、語学力がいかに優れていようが、人生のどのような段階にあろうが、これを思考することに無意味であることはない。従って、このような授業を展開することに意義があると考えている。)

- 2 I loved this class very much. I think this is the best class I took this semester. I leaned so much through this class. I thought that the name of this class should be "Living a life." Not only did I learn about English, how to make a speech in front of people, etc., but also the way of living.

Through listening to your speeches and many other speeches, I've learned the important things in life. How to love people, live here and now, thank people, etc. Most of all, I really love the phrase, "Yesterday is history. Tomorrow is a mystery. Today is a

gift. That's why it's called 'present.'" I would like to make this phrase my "教訓" and always put it in my mind. I was really lucky to be in this class with many warm-hearted people. Thank you so much for teaching us how to live and love others!! (09春)

("Yesterday is history. Tomorrow is a mystery. Today is a gift. That's why it's called 'present'." この言葉は、筆者がスピーチで引用したものである。How to love people, live here and now, thank people, etc と書いているが、これらは、筆者のスピーチのメッセージでもあった。)

3 I learned so many things through this class. It was more important for me to know what is important in life than to study how to make a speech. This class was once a week time for me to face my heart. (08秋)

(授業が "face my heart" の機会になっていることを光榮に思う。自分の心に向き合うことは、人生で大切な時間である。このような時間をどれだけ持てるかが人生の中身にもなる。授業では、The contents of our everyday communication can be the contents of our life と述べ、日常のコミュニケーションの質を高める方法論なども一緒に考えている。)

5 The "quotes" from you and other students were great gifts for me. It was nice to know many shining words. Thank you very much for a great class. (08春)

(「輝く言葉」と書いているが、言葉の輝きだけでなく、命や心の輝きを伝えるスピーチを志向している。)

6 この授業で有益だった事は、先生ご自身の経験や紹介して下さるスピーチのビデオを通じて、人生に大切な Quote を沢山くれたことです。中でも、"There is no way to happiness. Happiness is the way" という言葉が大好き。毎回この授業では新たな事に気付かされるので、Thank You Book の "素敵な言葉" という欄に先生がくれる素敵な言葉をメモしていました。毎回この授業ではそれが楽しみなんです。

あと、Speech video の後にもらえるプリントも大切にしています。大切な箇所だけ抜き取った後、良く弟に "これ読んだ方がイイ" と言って渡しています。思春期・受験でイロイロ考えている弟の力になればと思い、多くのステキな sentence の詰まったプリントをプレゼントしているのです。この授業を通して本当に大切なことを学んだと思います。今学期の経験を大切に今後に活かしていきたいと思います。あと先生のジョークが本当に好きでした。(07秋)

("There is no way to happiness. Happiness is the way" は仏陀の言葉のようである。筆者は、Wayne Dyer などの著作でこの言葉に出会っている。³⁾ Mahatma Gandhi の言葉に There is no way to peace. Peace is the way" があるようだが、彼は、Means and end are convertible terms in my philosophy of life. と言っている。⁴⁾ このような考えの上に、非暴力の提唱があったと言える。つまり、平和的な非暴力の手段が、平和という目的をかなえるのだ、と言ってい

るのである。また Be the change you wish to see in the world.⁵⁾ という言葉も残している。世界を変えたければ、まず自分がその変化そのものになりなさい、と言っているのである。

スピーチを視聴した後でプリントを配布し、家で読んでもらう場合もある。そうすることでスピーチのメッセージがより明確に理解されるからである。)

7 In this class, I learned not only the method of becoming a good public speaker, but also other life lessons. Each message our teacher conveyed during this class is very memorable. One of the most memorable messages for me was “If you make 3 people happy today, and each of them makes three other people happy tomorrow, we can make the whole world happy within twenty-one days.” This message actually inspired me. (’07秋)
(「今日、3人を幸せにできれば、」というこのメッセージは、筆者のスピーチのメッセージの一つであった。)

8 I believe I learned many things from this class. I was very satisfied. I was able to improve my speaking skills every week by watching and listening to the lecture. But most of all what I have attained from this class was the morals in life. The importance of having a dream, laughing and being happy were some of the things I have been taught throughout this class. These are some of the things that are easy to forget but the most important values in life. (’07秋)

(筆者のクラスで過去に、夢を持つことの重要性を語ったスピーチがあった。Don't give up on your dreams. Dreams do not go away from you. Only YOU go away from your dreams! と主張した忘れ難いスピーチの一つである。)

9 I enjoyed taking this course. What I learned the most in this class is not about public speaking, but how I look at “Life.” Listening to other people’s speeches and watching your speeches made great changes in how I look at things. I think I became more positive, more kind and more knowledgeable. (’06春)

(以上のように人生について多くを学んだと述べている学生が少なからずいた。英語力が高度に進んだ学生の教育には、この種の工夫が必要だと考える。人生を語ることで満足度が高められると言える。)

5) 【教師の評価】

- 1 他の授業と異なり、先生は、知識を与えるだけでなく、スピーチや先生のお話を通して、様々な“教訓”を私たちに伝えられていて、毎回の授業がとても刺激的でした。また先生の授業をとらせて下さい！ (’09春)
- 2 今期で一番楽しく実りあるクラスとなりました。世界のすばらしいスピーチを見て様々な

idea を得、skill も得ました。本当に良いコースでした。先生、ありがとうございました。来年もとりたいです！（09春）

- 3 Humor の重要性を肌で感じました。先生のお話はいつもユーモアに富んでいて聞いていて楽しいし、聞き入ってしまいました。紹介される動画もユーモア満載で素晴らしいものでした。先生が Japanese English で、十分気持ちと内容を聴く人に届けられる、それでいいんだと言っており、それがよく理解できました。一学期間でしたが、本当にありがとうございました。来年また受講したいです。（08秋）

（以上3名の学生は再度、筆者の授業を履修したいと書いているが、現在まで約10名ほどの学生がリピーターとなっている。）

- 4 I learned how humor is important in a speech from this class and there are many important things in life. You can find happiness in your life any time. I really respect the way you think and I wish I can be like you when I'm in your age.（08秋）

- 5 I learned love from you. Your energy and effort to love students is very special. Thank you for this great class!!（08春）

- 6 単純に、先生は話がおもしろくて、上手で、ネイティブでない人がこれだけ楽しく英語をつかっているのを初めて見たので、毎週ホントに刺激的でした。（07秋）

（筆者にとって英語はあくまで「外国語」であり、限られた語学力で展開する日々の授業は、隔靴搔痒の連続でもある。）

- 7 Your class, from my point of view, was the best I could ever take. Humor, lessons, activities, work, messages, were all well balanced. This is what must be done in university classes. I would like to set my goal today to be “a superior teacher,” like you.

I usually tend not to listen to other's advice much, and just keep on going till I hit a wall. It was you that taught me to have ears, because every talk has lessons. Not only did you “teach”, but you also gave a chance to interact with each other, and gave an opportunity to use the skills we learned. You did not teach me speaking. You taught me “生き様.”（07秋）

（この学生は、将来教員になろうとしていた。私のスピーチの内容に “The mediocre teacher tells, the good teacher explains, the superior teacher demonstrates, and the great teacher inspires” というメッセージがあった。その文脈で、“a superior teacher” という表現を使用している。筆者はまだ Great teacher になっていないが、自分のスピーチをクラスで見ってもらうことで demonstration を行っている。自分を superior teacher に近づけようとしているのである。

- 8 この授業を受講して得られたことは、経験と勇気です。先生が常に生徒の話を引き出そう

と、対話を行なおうとする姿勢は見習うべきと考えます。経験は分かち合うことで自分にも定着し、他者の経験をもっと感じることができるからです。(’07春)

9 This was my favorite class. Our professor was really thoughtful and amazingly good at public speaking. (’07春)

10 半年間、ご指導ありがとうございました。先生の授業に初めて参加した時から、そのとても熱いご指導と生徒である私たちへの愛を感じました。(’06春)

11 良い点は先生が本やコトバを紹介したこと。先生のジョーク。何より、先生がステキでした！(’06春)

12 Our teacher has a lot of sense of humor. I enjoyed it. He is very kind, so I could study in a relaxed manner. Totally, I could enjoy this class so much. He taught me that English was so much fun. (’06春)

(He is very kind と書いてあるが、Kindness についての筆者自身のスピーチを見てもらっている。その中に次のような引用がある。The Dalai Lama of Tibet said, “My religion is kindness. Kindness is my religion.” Also Henry James said, “In human life, three things are important: The first is to be kind. The second is to be kind. And the third is to be kind.” This much we need kindness in this world. スピーチで言葉の遊びをするのではなく、Do what you preach の考え方、自分の主張を実践することの大切さも論じている。この学生が英語の楽しさを知ったことを嬉しく思う。)

13 Our teacher motivated and encouraged us a lot. Every word you said was very positive and I really enjoyed this class. (’06春)

(教育心理学に「ピグマリオン効果」という概念があり、教師の期待の重要性を論じている。教師は生徒に期待をする encourager であるべきだと思う。)

6) 【否定的な意見・提案】

1 While listening to speeches by classmates, I sometimes felt too boring. (’08春)

2 This is a small matter but I thought you pass around attendance cards too early. Sometimes, it was before the starting time. (’07秋)

3 You told us too many jokes. That was a bit tiring. (’07秋)

4 スピーチをする回数を、もう少し多くしてもよいと思います。(’06秋)

5 The textbook was very helpful, so the deadline of our papers should be advanced.

6 This class might have been better if the students---including myself had reacted to the speeches more. (’06秋)

7 人数を減らすこと。I wanted your feedback. 点数はいらないのですが、感想等、先生の

ものが欲しかったです。(’06秋)

(今回調査の対象となった授業は、6学期にわたるものであったが、以上が否定的な意見や提案のすべてとなった。既に改善されているものもあるが、そうでないものはもちろん将来改善せねばならない。)

6. おわりに

本実践報告では、SFCにおける高度な英語力を持つ学生の指導における試みと工夫を提示し、加えて受講生による授業評価を報告した。しかしながら、紙幅の関係上、学生による数多くの評価を掲載できなかった。さらに、筆者自身によるスピーチやモデル・スピーチの内容、その他数多くの資料も伝えることができなかった。当然ながら、筆者の授業も改善を要する部分もある。これらは、別の機会に譲らねばならない。

筆者は、このクラスを Liberal Arts Education の一環として捉えている。学生を解放し、その地平線を広げる手伝いをし、彼らに真の意味で感受性豊かな、思いやりのある世界市民になって欲しいと考えているのである。特にアメリカで教育を受けた帰国生の多いこのレベルCのクラスでは、中には「アメリカが全て」で、他の文化をあまり認めないような傾向をもつ学生もいる。そのような学生に、われわれの見ている「客観世界」は主観の反映でしかなく、偏ったものであり、それがすべてではなく、世界には多様な価値観があること、そして自分の価値観と同時に他者の価値観も尊重できる人間になる必要性などを説いている。そうした努力の結果は、本実践報告にある程度は出ていると考える。レベルCのように語学的に高度に進んだクラスでは、言語自体の教育はほぼ不可能である。それでは、何が求められるのであろうか。意識の改革を含めた深いレベルの学びや洞察を得ることが目的とされねばならない。本実践報告はこうしたレベルの教育的努力の一例である。授業を魅力のあるものにする工夫として以下を指摘しておく。

- 1) 哲学的で意義ある教材を使用し、学生に思考させ、意識の改革、深い気づきへの手助けをする。
- 2) 教師自身のモデル・スピーチを見せるなどして、自らを語る。
- 3) 参加型の授業：授業中に履修者にできるだけ多くの Interaction を持たせる。
- 4) 経験学習の授業：スピーチの発表を通じてその難しさと楽しさを実際に体験してもらう。
- 5) 評価活動を導入することで、積極的に話を聞くことができるように導く。
- 6) 技術的な「話術」としての Public Speaking ではなく、人間が重要となる「話道」としての Public Speaking を位置づける。

- 7) 何よりも、人間教育の視点を忘れず、学生の成長を願い、教師が熱意を持って授業を展開すること。

この授業を通じて学生は、かなり多くを感じ考え学んでいるようで、その授業評価は、概ね好意的なものであることが判明した。本実践報告が今後の Advanced level の英語教育の発展に役立つことを願っている。同時に、国際社会の一員として、自分の考えや意思を明確に伝えるコミュニケーション能力の育成を主眼とする講座として Public Speaking 教育を位置付け、今後もより良い授業の構築をめざし、豊かな人間・地球市民の排出にさらなる努力を重ねていくつもりである。

注

- 1) この DVD は、Bill Stephen Productions, Inc., が販売するもので、Billspro.com から注文が可能である。
- 2) 12歳の少女 Severn Suzuki によるスピーチを意味している。このスピーチはリオデジャネイロの地球サミットで行われたスピーチで「伝説のスピーチ」と呼ばれている。同じ会議に出席していた、ミカエル・ゴルバチョフやアル・ゴアなどがこのスピーチを絶賛した。スピーチは、You Tube なので入手可能である。
- 3) Wayne Dyer, *There's a Spiritual Solution to Every Problem*, HarperCollins Publishers, 2001, p. 107.
- 4) 筆者は、この言葉を米国アトランタ市にある Martin Luther King Jr. の記念館で見つけている。
- 5) 同上。

「複言語のすすめ」

—— 世界の言葉とつき合うための導入教育 実践報告

小林 潔

„Einführung in den Plurilingualismus“ – Praxis und Analyse eines Unterrichtsmaterials

Das „Plurilinguale Kompetenz-Projekt (Plurilingual Competence Project)“ ist ein innerhalb des Rahmenprojekts „Action Oriented Plurilingual Language Learning Project (AOP)“ im Research Center for Foreign Language Education der Universität Keio durchgeführtes Projekt. Bei diesem Projekt handelt es sich um die Herstellung des Lehrmaterials „Fukugengo no Susume (Einführung in den Plurilingualismus)“, das in universitären Fremdsprachenkursen für Anfänger benutzt werden soll, um den Studierenden plurilinguale und plurikulturelle Kompetenz zu vermitteln, sowie um die Effizienz dieses Lehrstoffes einzuschätzen. Die erste Ausgabe dieses Materials wurde im März 2008 veröffentlicht und im Sommersemester 2008 im Fremdsprachenunterricht an der Universität Keio und an der Universität Kanagawa eingesetzt. Die Effizienz dieses Lehrmaterials wurde mit Hilfe einer Umfrage unter den Studierenden untersucht und dementsprechend revidiert erschien im März 2009 die zweite Ausgabe. Aus diesem Projekt ergab sich, dass das Ziel des Materials, die Studierenden mit dem Plurilingualismus und -kulturalismus sowie dem metasprachlichen Bewusstsein vertraut zu machen, effektiv erreicht wurde. Dieses Ergebnis zeigt auch, dass dieser Lehrstoff an anderen japanischen Universitäten und ebenfalls auch an Oberschulen verwendet werden kann, um die Studierenden und Schüler in den Plurilingualismus einzuführen.

1. 報告の対象と目的

文部科学省私立大学学術研究高度化推進事業の助成をうけ慶應義塾大学外国語教育研究センターを学術フロンティア推進拠点とする「行動中心複言語学習プロジェクト (Action Oriented Plurilingual Language Learning Project: AOP)」が進められている (2006年度～2010年度)。その一環である「複言語のすすめ」プロジェクト (研究企画代表: 金田一真澄) は、初修外国

語導入授業時の使用を想定したパンフレット『複言語のすすめ』を作成し、実際の使用に基づいて教材としてのその効果を検証する企画である¹⁾。2008年3月に初版『《複言語のすすめ》+Xで世界をひらく一言葉は異文化への扉―』（慶應義塾外国語教育研究センター、2008年3月）が作成され、2008年度前期（春学期）に慶應義塾大学と神奈川大学において実験授業と効果検証のためのアンケート調査が行われた。翌年には、アンケート結果や内外の意見を取り入れた第2版（改訂版）『伝えたい、ぼくの心をきみの言葉で 複言語のすすめ』（慶應義塾外国語教育研究センター、2009年3月）が刊行された。初版の構想とその実践は森（2008）が報告しており、慶應義塾での授業アンケートの分析と本教材の効果の考察は高山ほか（2009）が行っている。

本稿では、先行する上記の論考を踏まえ、神奈川大学（ロシア語）での実験授業および『複言語のすすめ』の内容を利用した神奈川大学高校生講座（2008年6月）でのアンケート調査結果を報告する。もって、慶應義塾の学生を念頭に作られた本教材が他校でも一定の効果を持ちうることに、本教材が更なる可能性を持ちうることを示す。

2. 「複言語のすすめ」企画の経緯と慶應義塾での調査

「複言語のすすめ」の任務とするところは複言語習得の奨励と推進である。AOPの目的は、日本の言語状況と教育状況の変化を踏まえてCEFR（ヨーロッパ言語共通参照枠）が提唱する複言語・複文化主義の理念を参照しつつ大学での新しい言語教育を提案することだが、その一環として本企画は教材開発を通して、第二外国語学習の意義を自覚しつつ学習に取り組むよう学生に促すのである。その作成する『複言語のすすめ』は初版・第2版ともに、多様な言語文化への気づきの獲得とメタ言語感覚の涵養を主たる狙いとしており、日本の言語教育・学習に適した形になるように「1時間程度の授業で終わられるボリューム」で「様々な教員の使用に堪えるように極力薄いパンフレット形式」（以上、森（2008：51））をとっている。同時に、教材の理念と目的を関連資料とともに詳述した『教師用資料集』（作成者は金田一真澄ほか、慶應義塾外国語教育研究センター、初版2008年3月・第2版2009年3月、ともにA4判26頁）も編纂されている。

実験授業は初修外国語授業の第1回目に行い、学生への効果測定のためのアンケート調査は実験授業直前・直後、学期末の計3回実施した。前2者は同一のアンケートで、第3回目は質問を増やしたものである（いずれも作成者は高山緑）。

高山が作成したアンケートは、実験授業受講生の「態度（思考、意識、感情、行動）の変化」（高山ほか（2009：85））とその持続を調査するもので、4つの観点があり、それぞれに4つの質問で計16問である。各項目は双極の4件法（「とてもそう思う」「まあそう思う」「あまりそうは思わない」「全くそうは思わない」）で回答を求めている。これらの項目は実験授業全体で

共通で表1左列に示した(表内の数値は後述する神奈川大学の結果)。最終回の総合調査では、これらに加えて自由記述を含む16質問が追加されている(質問項目は、大学名が入った文言の他は両校で同一)。これらは以下の10の分析項目にまとめられる(詳細は、高山ほか(2009: 87-88)を参照のこと)。

- ① 第二外国語として履修した言語とその選択理由
- ② これまでの海外経験(海外旅行、短期のホームステイなど)の有無
- ③ 長期の海外での生活体験の有無、生活体験の時期と期間
- ④ 大学入学以前に第二外国語を学んだ経験の有無とその言語の種類、および学んだ時期と期間(年数)
- ⑤ 大学入学後、第二外国語を学んだ印象
- ⑥ 第二外国語を学んだことによる影響(英語に対する見方の変化、日本に対する見方の変化、複眼的思考(メタ言語意識)の獲得、世界を観る眼の変化、第3の外国語の学習動機の喚起)
- ⑦ 必修科目として第二外国語を学ぶ必要性の有無とその理由。必修化する場合の望ましい履修時期
- ⑧ 学生が考える外国語習得の秘訣
- ⑨ 目的を実現するための道具・手段として外国語を学ぶことの利点
- ⑩ 《複言語のすすめ》に関する評価

ただし、これらの項目で示されることは受講生のレディネス(①～④)と半期の外国語教育を経験した時点での「態度」(⑤～⑨)であり、必ずしも『複言語のすすめ』の効果によるとは言えない²⁾。本稿では教材評価(⑩)のみ取り上げる。

慶應義塾での実験授業は、日吉キャンパス各学部の1年生向け第二外国語クラスで実施された。担当教員9名、16クラス(朝鮮語2クラス、中国語3クラス、ドイツ語4クラス、フランス語2クラス、スペイン語2クラス、イタリア語3クラス)、アンケート実施の時期と対象学生数は、実験授業の直前(410名)・直後(378名)、半期講義最終回(384名)であった(授業の詳細は、高山ほか(2009: 83-84)を参照のこと)。

慶應義塾日吉での調査結果をまとめると次のようになる。すなわち、「外国語・外国の文化への興味関心」は「一時的に〔中略〕高まるものの長期には維持されにくい」。だが、「複数の言語を学ぶことの必要性・重要性の認識」は「実験授業後にこの意識が高まることが示された」し、「第二外国語あるいは外国語教育への先入観・構え」でも「実験授業の効果が認められた」。ただし、「外国語の学習は暗記ばかりでつまらない」という意識の改善には効果が認め

られなかったし、「外国語の学習意欲の程度」でも「実験授業の効果は認められなかった」。とはいえ、総じて言えば「『複言語のすすめ』を利用した実験授業によって『外国語・外国の文化への興味関心』や『複数の言語を学ぶことの必要性・重要性の認識』を高めたり、『第二外国語あるいは外国語教育への先入観・構え』を減じたりする効果が確認された」（以上、高山ほか（2009：124-125）による）。

最終調査での『複言語のすすめ』に関する評価（「『複言語のすすめ』を最初に使ったことで、第二外国語を学ぶ際に役立ったことはなんですか？」）では、慶應義塾の学生の回答は、「第二外国語に興味を持って学べた」（22.5%）、「言葉そのものに対する関心が広がった」（19.5%）、「第二外国語が英語と比較しながら学べた」（18.0%）という順で、「特に変わらなかった」とした者は38%であった（以上、高山ほか（2009：110））。

表 1

		神奈川大学ロシア語				神奈川大学高校生講座			
		4	3	2	1	4	3	2	1
1：「外国語・外国の文化への興味関心」									
「外国語を話すことが好きだ」	事前調査	33.3	33.3	33.3	0.0	10.3	53.8	28.2	7.7
	事後調査	38.1	28.6	33.3	0.0	17.9	35.9	43.6	2.6
	総合調査	38.1	66.7	19.0	14.3				
「自分が生まれた国以外の国や地域の文化・歴史に興味がある」	事前調査	57.1	28.6	14.3	0.0	30.8	43.6	20.5	5.1
	事後調査	57.1	42.9	0.0	0.0	38.5	43.6	15.4	2.6
	総合調査	61.9	52.4	23.8	0.0				
「いろんな国や地域に行ってみよう」	事前調査	57.1	42.9	0.0	0.0	64.1	33.3	0.0	2.6
	事後調査	66.7	33.3	0.0	0.0	66.7	28.2	5.1	0.0
	総合調査	76.2	47.6	4.8	9.5				
「外国人と友達になりたい」	事前調査	47.6	47.6	4.8	0.0	46.2	46.2	7.7	0.0
	事後調査	52.4	38.1	9.5	0.0	46.2	35.9	17.9	0.0
	総合調査	42.9	66.7	23.8	4.8				
2：「複数の言語を学ぶことの必要性・重要性の認識」									
「これからの社会では、3つ以上の言語を使えることが求められている」	事前調査	14.3	47.6	38.1	0.0	10.3	38.5	48.7	2.6
	事後調査	23.8	42.9	28.6	4.8	25.6	46.2	23.1	5.1
	総合調査	14.3	42.9	71.4	9.5				
「複数の言語を学ぶことによって、新しい言語を学びやすくなる」	事前調査	19.0	38.1	42.9	0.0	20.5	56.4	23.1	0.0
	事後調査	28.6	47.6	19.0	0.0	33.3	51.3	12.8	2.6
	総合調査	33.3	71.4	28.6	0.0				
「第二外国語を学ぶことで、英語を新しい視点で捉えなおすことができる」	事前調査	28.6	42.9	28.6	0.0	15.4	69.2	12.8	2.6
	事後調査	33.3	61.9	4.8	0.0	25.6	64.1	10.3	0.0
	総合調査	61.9	42.9	28.6	4.8				
「外国語を学ぶことで、自分が生まれた国やそこで話されている言語を新しい視点で捉えなおすことができる」	事前調査	42.9	47.6	9.5	0.0	17.9	64.1	15.4	2.6
	事後調査	33.3	61.9	4.8	0.0	28.2	64.1	7.7	0.0
	総合調査	38.1	81.0	9.5	9.5				

		神奈川大学ロシア語				神奈川大学高校生講座			
		4	3	2	1	4	3	2	1
3：「外国語の学習意欲の程度」									
「新しい言語を覚えることは楽しい」	事前調査	66.7	28.6	4.8	0.0	41.0	43.6	15.4	0.0
	事後調査	57.1	42.9	0.0	0.0	41.0	43.6	15.4	0.0
	総合調査	57.1	61.9	19.0	0.0				
「外国語を流暢に話せるようになりたい」	事前調査	76.2	23.8	0.0	0.0	71.8	25.6	2.6	0.0
	事後調査	57.1	28.6	0.0	0.0	66.7	23.1	10.3	0.0
	総合調査	85.7	42.9	0.0	9.5				
「将来、外国語を使って仕事をしたい」	事前調査	42.9	38.1	19.0	0.0	28.2	25.6	35.9	10.3
	事後調査	42.9	38.1	14.3	0.0	28.2	30.8	33.3	7.7
	総合調査	47.6	38.1	42.9	9.5				
「新しい言語を学ぶことによって、自分の幅や可能性が広がる」	事前調査	52.4	47.6	0.0	0.0	41.0	51.3	7.7	0.0
	事後調査	61.9	38.1	0.0	0.0	59.0	33.3	7.7	0.0
	総合調査	76.2	47.6	9.5	4.8				
4：「第二外国語・外国語教育に対して抱く先入観や構え」									
「外国語の学習は暗記ばかりでつまらない」	事前調査	0.0	38.1	33.3	28.6	7.7	46.2	38.5	7.7
	事後調査	0.0	28.6	52.4	19.0	2.6	38.5	48.7	10.3
	総合調査	0.0	57.1	47.6	33.3				
「外国語を学ぶことは時間がかかって大変だ」	事前調査	28.6	52.4	19.0	0.0	28.2	56.4	10.3	5.1
	事後調査	23.8	57.1	14.3	4.8	12.8	69.2	12.8	5.1
	総合調査	52.4	76.2	4.8	4.8				
「正しい文法を使わないと相手に伝わらない」	事前調査	0.0	47.6	42.9	9.5	12.8	33.3	48.7	5.1
	事後調査	4.8	42.9	38.1	14.3	17.9	35.9	38.5	7.7
	総合調査	9.5	38.1	81.0	9.5				
「授業で学ぶことがコミュニケーション能力と結びつかない」	事前調査	9.5	23.8	52.4	14.3	7.7	38.5	46.2	7.7
	事後調査	4.8	23.8	57.1	14.3	7.7	33.3	51.3	7.7
	総合調査	4.8	33.3	95.2	4.8				

3. 神奈川大学での実験授業とアンケート結果

神奈川大学では1名の教員によりロシア語クラスで実験授業が行われた。受講生は、実験授業直前・直後調査時が21名、最終調査時で29名である。神奈川大学では授業初回ではまだ履修言語が決まっておらず、また受講生の学部・学年・履修体験（第何言語目か）もまちまちで、実験授業を受けた全員が最終調査アンケートに答えたわけでもない。実験授業を受けずに最終調査アンケートに答えただけの学生もいて、それゆえ集計人数に違いが出ている。また、同2008年6月にオープンキャンパスに来校した高校生に上述の教員が『複言語のすすめ』に基づいた90分の授業を行い、同様のアンケート調査を実施した。神奈川大学案内という性格も有する講座なので慶應義塾の出版物である本教材を配布するわけにはいかず、教材の内容をパワー

ポイントのスライドに組み替えて行った（受講生39名。ただしアンケートは授業直前・直後の2回のみ）。

2種の実験授業につき、事前調査、事後調査、総合調査での16項目への回答の推移を表1に示す（4「とてもそう思う」、3「まあそう思う」、2「あまりそうは思わない」、1「全くそうは思わない」、数値は%）。

1：「外国語・外国の文化への興味関心」に関してはそれほどの効果が見られない。

2：「複数の言語を学ぶことの必要性・重要性の認識」では、複数の外国語の学習について効果が見られる。「これからの社会では、3つ以上の言語を使えることが求められている」で「とてもそう思う」が一時的にであれ大学生・高校生とも授業によって増加した（それぞれ14.3%から23.8%そして第3回14.3%；10.3%から25.6%）。ただし、「外国語を学ぶことで、自分が生まれた国やそこで話されている言語を新しい視点で捉えなおすことができる」では大学生・高校生で違いが見られる。高校生では「とてもそう思う」が増加し（17.9%から28.2%）、「あまりそうは思わない」／「全くそうは思わない」が減少しているが（それぞれ15.4%から7.7%；2.6%から0%）、大学生の方では「とてもそう思う」が減少している（42.9%から33.3%、第3回38.1%）。とはいえ「あまりそうは思わない」（9.5%から4.8%しかし第3回9.5%）が「まあそう思う」に変わっている（47.6%から61.9%、第3回81.0%）。したがって授業の意味はあったと言える。

3：「外国語の学習意欲の程度」については、「新しい言語を覚えるのは楽しい」で「とてもそう思う」と回答した者の割合が特に大学生で減少しているが（66.7%から57.1%、第3回57.1%）、一方で「外国語を流暢に話せるようになりたい」で「とてもそう思う」と回答した大学生の割合は一旦減少したものの第3回目最終調査で増加している（76.2%から57.1%しかし第3回85.7%）。「新しい言語を学ぶことによって、自分の幅や可能性が広がる」を「とてもそう思う」とする者は大学生でも高校生でも増えている（それぞれ52.4%から61.9%、第3回76.2%；41.0%から59.0%）。

4：「第二外国語・外国語教育に対して抱く先入観や構え」では「外国語の学習は暗記ばかりでつまらない」「外国語を学ぶことは時間がかかって大変だ」の2項目で「とてもそう思う」／「まあそう思う」から「まあそう思う」／「あまりそうは思わない」に減じた（例えば、後者の「時間がかかって大変だ」について「とてもそう思う」高校生は28.2%から12.8%になっている）。ただし同項目の大学生の調査最終結果は52.4%と多い。「授業で学ぶことがコミュニケーション能力と結びつかない」は「あまりそうは思わない」が大学生・高校生双方で増加している（それぞれ52.4%から57.1%、第3回95.2%；46.2%から51.3%）。教育機関での外国語学習への期待を形成し得たと言える。一方で「正しい文法を使わないと相手に伝わらない」で「とてもそう思う」の割合が大学生・高校生ともに、しかも後になるほど増えている（それぞ

れ0%から4.8%、第3回9.5%；12.8%から17.9%)。これは、学生の先入観の有無というよりも、教材にある言語学的トピックへの反応および実際の授業での体験によると考えられる。

こうして見ると、本教材と実験授業は、神奈川大学ロシア語クラスにおいても高校生講座においても一定の効果をあげていることが分かる。「複数の言語を学ぶことの必要性・重要性の認識」を高めたし、学習意欲に関しても、外国語学習は苦勞が多いが自分の幅や可能性を広げうるのだ、と認識させることができた。また、「第二外国語あるいは外国語教育への先入観・構え」を減じ教育への期待を増加させる効果が確認された。外国語学習は暗記ばかりではないと思わせた効果は慶應義塾では見られなかったが、神奈川大学では見られ、受講生によっては教材がその効果を発揮することが読み取れる。学習意欲の継続や言語学習の文法偏重からの解放については、神奈川大学でも教材の効果がうまく見られないところで、本企画の今後の課題になると思われる。

最終調査での『複言語のすすめ』に関する評価は、神奈川大学では慶應義塾における以上の肯定的評価である。「第二外国語に興味を持って学べた」(10名34.5%)「言葉そのものに対する関心が広がった」(10名34.5%)という回答が同じように高い。「特に何も変わらなかった」(4名13.8%)の数値は慶應義塾38%に比べて低い。第三外国語への喚起「他の外国語も学びたいと思った」は慶應義塾では11%を越す程度(高山ほか(2009:110))なのに対し、神奈川大学では10名34.5%となっている。

4. 『複言語のすすめ』の更なる可能性

慶應義塾で作成された教材『複言語のすすめ』は対象として想定された慶應義塾の学生以外にも有効であった。また、その内容は、印刷されたパンフレットからスライドへと形式を変え対象を大学生から高校生に変えても訴求力があることが分かった。この結果が意味するところは以下の3点である。

- 『複言語のすすめ』は、複数の異なる大学の授業でも効果を上げうる。
- 『複言語のすすめ』は、高校生にたいしても効果がある。
- 『複言語のすすめ』は、パンフレットという印刷された形だけでなく、それに基づいて別形態で作成したものでも効果を上げうる。

すなわち、本教材は普遍的な内容を持つ。これは本企画の対象を大学教育に限定する必要がないことを示唆する。そして、高校までに複言語意識の涵養がある程度できれば、本教材は現在のバージョンでは大学教育で使う必要はなくなる。複言語意識やメタ言語感覚の涵養は生涯にわたって続くものであるから、その時には新たな大学用『複言語のすすめ』が必要

となる。もちろん、大学での複言語教育は具体的な外国語の学習と結びついているところに強みがあり、初修外国語授業とリンクさせてきた本企画のこれまでの営みは活かされることになる。

望むらくは、かかる教材は、初年次用にもまた大学教育の折々でも使用できるような、そして紙媒体・電子媒体等の複数のメディアで提供されるものであって欲しい。これは技術的にも十分実現可能なことで、実際にメディアを変えても効果があることは上に示した通りである。デジタルネイティブと呼ばれ生まれた時から電子技術に親しんできた学生には電子媒体の方がより訴求力を持つ可能性がある。

加えて、教材は、慶應義塾以外の教育機関でも抵抗なく利用できるオープンリソースとしての提供であって欲しい（神奈川大学高校生講座で電子媒体を採用したのは、慶應義塾の名前が入った印刷物は配布できないからでもあった）。オープンリソースとして開発し、実際の授業にあたっては、そのリソースから対象となる受講生と教育現場を勘案してパンフレットなり電子教材なりを編纂するのである。慶應義塾の学生には慶應義塾に特化した教材を編めば良い。本企画の成果がオープンリソースとして慶應義塾以外の高校なり大学なりで利用されるのは本企画の貢献となるだろうし、一方で、たとえ他所で教材を丸ごと利用されたとしても慶應義塾という場ではそれ以上の教育ができるはずである。

註

- 1) 本企画の背景とプランは金田一（2008）により示されている。なお、「複言語のすすめ」を企画名、『複言語のすすめ』を教材名とする。アンケート設問の引用部分を除く。
- 2) 高山ほか（2009）はこれらの項目の調査結果もとりあげ、共分散構造分析も利用して言語教育のあり方そのものに関わる考察を行っている。

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Teaching Medical Terminology

Patrick Francis McGuire

Introduction:

This paper reports on a course in medical terminology which was offered to third year students at Keio University School of Medicine, Shinanomachi Campus, spring semester 2009. Though students begin the course relatively familiar with colloquial English phrases for describing medical conditions and anatomy, they are much less familiar with medical terminology, never having studied it systematically. In this spring semester course, students are introduced to the corpus of medical terminology and learn to decode and encode medical terms. This paper reports the course proceedings and provides both a rational and suggested approach for teaching medical terminology. This paper is in three sections, considering, in turn, the following:

I. **The Learning Challenge ~**

- i. What are the challenges of learning medical terminology?
- ii. How can these challenges be systematically addressed?

II. **The Lexis of Medical Terminology ~**

- i. What is the lexis of medical terminology?
- ii. How can the lexis be subdivided and presented?
- iii. How do composite word parts combine to form medical terms?

III. **A Methodology for Teaching Medical Terminology ~**

- i. What are reasonable objectives and time frames for a course of study?
- ii. How and in what sequence should combinant parts be presented?
- iii. What are effective study practices to develop decoding and encoding abilities?

I. The Learning Challenge

Medical dictionaries, which embody the wealth of medical learning and practice dating from antiquity to the present, are tomes of frightful size and cost! They can exceed 2000

pages in length, and are dense in subject matter that is largely impenetrable to the lay reader. Medical students rely heavily on these sources of reference, but comprehending fully the information therein requires that one be literate in the language of medicine. Acquiring proficiency in this specialized language is one of the fundamental challenges of medical studies.

How then do trainee doctors learn the language of their professional discipline? This author's survey of several prominent Tokyo medical schools revealed that few offer a course specific to the study of medical terminology. This would seem a need overlooked. Medical terminology is not commonly taught separately or systematically, but rather as incidental to clinical studies (which typically begin in the fourth year). Acquiring medical terminology, it is assumed, will occur concurrently along with the vast body of clinical information that fourth year students must assimilate. The course described herein focused explicitly on medical terminology, to enable third year students to better cope with the plethora of terminology they encounter in the following year.

Before proceeding to the details of the course, first some rationale regarding the course itself. The course's underlying premise runs somewhat counter to the common practice by which students are introduced to medical terminology. As mentioned, the prevailing practice is to present terminology as tangential to fourth year clinical studies. Certain assumptions are consistent with this practice; namely, that terminology will be learned either by: i) repeatedly encountering a term; ii) inferring meaning; iii) memorizing. Although, through force of effort, students do develop some grasp of medical terminology through repeated encounter, inference and memorization, this paper considers these learning methods inherent in common practice both inefficient and insufficient. Each of these learning methods (and their inherent assumptions) will be considered in turn and contrasted with a more systematic, overt approach.

The first learning method presumes that students acquire knowledge of medical terminology **by repeatedly encountering** terms. This assumes that students come to recognize, understand and remember terms, just as they arise incidentally in medical texts and lectures. Obvious problems with this assumption are: it leaves input to chance; it assumes sufficiently frequent exposure to terms; it requires that students be continuously multitasking - listening for terminology, recognizing and remembering it, while at the same time following the flow of ideas (in seminars, lectures, clinical tutorials, etc) where terms arise. Though such a learning process seems hit and miss, it characterizes how terminology is generally expected to be

learned.

The second learning method is one by which students gradually, without explicit instruction, come to recognize and extrapolate from lexical patterns in medical terms; in other words, terminology will be **learned through inference**. Here also it is assumed that the various terms' parts (prefixes, roots and suffixes) appear with sufficient frequency and context for the learner to infer meaning correctly. This seems to assume that all students are natural linguists and will learn to decode terms through prolonged, variable exposure to medical language. However, would students not learn terminology more quickly and thoroughly if taught explicitly? Relying on inference falls short of providing the requisite proficient, precise knowledge of terminology.

The third method of learning assumes the **memorization of terminology** is possible through persistent study of a medical dictionary. Medical dictionaries are essential references, but provide comprehensive and detailed, not succinct, definitions. Hence definitions require time to isolate, in addition to the difficulty of sourcing terms within the cumbersome volumes. As well as being a time consuming process, memorization has other drawbacks, relying on memory to the exclusion of other cognitive and analytical capacities. Moreover, the alphabetical arrangement of dictionaries runs counter-intuitive to ways in which the mind registers and recalls language, by subject and chronology. While medical dictionaries are essential, this paper advocates teaching students to analyze the structure of terminology, enabling more efficient dictionary use and greater comprehension.

In summary, all three assumptions fail to recognize (and take advantage of) a pedagogically relevant characteristic of medical terminology, namely its consistent and learnable lexical structure. This will be elaborated on in the next section.

II. The Lexis of Medical Terminology

Like much scientific terminology, medical terms are largely derivations of either Greek or Latin origin. To speak of "Medical English" then is something of a misnomer since medical terminology (distinct from colloquial terms) is common to most European languages. A medical term is typically comprised of word parts that are either entirely Latin or entirely Greek in origin; the two derivative languages rarely intermingle to form a given term. Hence, there are numerous duplicate terms - both a Greek and a Latin term which refer to the same anatomical or physiological aspect. For example, the Greek root *nephr* and the Latin root *ren* both refer to the kidney. Generally, Greek-derived terms refer to diagnosis and surgery,

whereas Latin-based terms refer to anatomy and physiology. Emphasizing the categorization of terms according to origin is the sort of pedantry some might seize upon, but the question of provenance - though of linguistic interest - is of little practical relevance to trainee doctors.

A central issue in planning a course of this type is deciding what terminology to include and what to omit. The range of terms taught, particularly with regard to roots, must be strictly delimited. Each medical specialization encompasses a sizable corpus of pertinent terminology, putting a comprehensive study beyond the remit, schedule and scope of an introductory course. The weight of a medical dictionary makes the point.

The question then is what terminology should the instructor include? A logical criteria for selection would approximate that applied to other domains of English for Special Purposes; namely, selecting terms for inclusion according to their frequency of use. Here, corpus analysis is invaluable for identifying both frequently used discreet terms and term parts, morphemes as it were. This will be further elaborated on below. As previously explained, the selection of roots is the most problematic issue in delimiting course terminology. It is optimal to include those roots which have multiple combinant forms, whereby the learner's knowledge of terms expands rapidly.

It will be helpful at this point to provide some description of the general lexical structure of medical terms. That structure, since comprised of Latin and Greek derivatives, is typically a variant of the combination of prefix, root and suffix. Terms may be formed with two or more combined roots. Some common formations are: prefix-root-suffix; prefix-root-root-suffix; prefix-root; prefix-root-root; root-root; root-suffix; root-root-suffix.

The typical medical terminology textbook list of prefixes numbers approximately one hundred items. Prefixes specify some aspect of the adjoining root. Prefixes may refer to aspects such as: number and measurement, location or spatial characteristics, color, density, time or time order, severity, and so on. There are common prefix-root collocations, but a given prefix may be adjoined to an array of roots.

The list of common suffixes also numbers in excess of one hundred. Suffixes can be grouped under two categories - grammatical or semantic. In addition to expressing grammatical function - noun or adjectival forms, etc. - suffixes often have a specific semantic role in medical terminology, indicating aspects such as condition, disease or procedure.

Combining forms in terminology are where the vowel 'o' combines two roots and/or prefix and root, or root and suffix (where the latter begins with a consonant). Combining forms have the functional purpose of facilitating pronunciation, as seen in the examples *cerebrovascular*

or *streptokinase*. If a suffix begins with a vowel, the combining vowel is usually omitted - examples: *carditis* (not *cardioditis*) and *gastralgia* (not *gastroalgia*). However, where the root ends with a vowel other than 'o', the combining vowel is often (still) applied - examples: *arteriosclerosis*, *osteoblast*, *cardiodynia*. Two root combinations exclusive of a vowel are often joined with a combining vowel - example: *nephrolithectomy* (not *nephrlithectomy*, which would be unpronounceable).

III. A Methodology for Teaching Medical Terminology

As outlined above, the course described herein undertook to explicitly teach medical terminology. Students were taught to parse terms according to composite parts - prefixes, roots and suffixes as described above - construct meanings from parts, and in turn use composite parts to encode terms. In other words, the goal was to teach comprehension through analysis, rather than sight recognition, inference or memorization.

A class schedule of six to nine weeks proved sufficient for students to learn the rudiments necessary to decode and encode a substantial body of medical terminology. The schedule for a course of study might be organized as follows: commencing with a detailed study of prefixes (2~3 weeks); proceeding to suffixes (2~3 weeks); then introducing roots representative of various medical specializations (2~3 weeks) and consolidating decoding and encoding skills. Teaching terminology in these three stages allows for progress assessment at the end of each stage. Moreover, students learn to recognize the function and semantic value of prefixes, suffixes and roots respectively, and to parse terms accordingly. Experience suggests that the number of roots introduced in a course of this kind should not be exhaustive, but be sufficient to represent and describe the procedures and conditions most common to a range of specializations. A representative list of prefixes as well as an example of a prefix quiz appears in the Appendix.

A general procedure for conducting a weekly lesson might be as follows. Students could be given in advance of each lesson a list of (for example) prefixes to preview for an upcoming class. Students might be asked to list any words they know which contain each given prefix, and try to guess the prefix meaning accordingly. Students might also conjecture which roots and medical contexts a given prefix might relate to. For example, by listing words beginning with "ab" - abnormal, abstract, absent, etc - students might conjecture that "ab" means "different from" or "separate from" and that it might relate to psychology. This encourages students to look for how, perhaps familiar, word parts might apply to medical contexts. At the

beginning of the lesson, students in small groups might compare and pool their lists to reach a consensus regarding the prefixes meanings; the whole class could then consider those prefixes where ambiguity persists. A PowerPoint might then follow, in which the lesson's prefixes are reviewed, along with their common medical cognates presented. Prefixes and suffixes should be grouped and presented according to function and semantic value (indicating color, size, location, etc) as this provides an organizational structure and facilitates their memorization. Decoding and encoding practice exercises in class should also emphasize function and semantic value.

Though introducing prefixes, suffixes, and roots separately appears to facilitate the learning process, it is helpful to give examples of word parts in the context of a complete term, and to do practice exercises with complete terms. Students should learn several common roots at the outset in order to begin recognizing and practice constructing prefix-root-suffix patterns. Introducing common roots - such as *cardia*, *gastro*, *osteo*, *hema*, *entero*, *arthro* - proves helpful in teaching students to encode and decode terms. Students can experiment with combining newly-studied prefixes and suffixes with familiar roots to form medical terms, adding a purposeful, creative dimension to the lesson.

There are numerous possible sources for the body of language one might introduce during a nine week course. Wikipedia and Creative Commons are among several open sources where lists of parsed medical terminology is available. Medical terminology texts generally present vocabulary in a glossary list format. Glossary lists are often subdivided according to component word parts - prefix, suffix and root. Prefix and suffix lists are then usually alphabetically arranged; roots might be grouped according to anatomic or diagnostic category. Studying a glossary thus, students can soon become familiar with the component parts which combine in a multitude of forms to comprise the lexis of medical terminology. An excerpt of a glossary list might read as follows:

	Prefix	Meaning	Example	Definition of example
1.	ecto-	outer, external	ectoderm	tissue on the skin surface
2.	endo-	within, inner	endoscope	instrument to view inside
3.	epi-	upon, over	epigastric	on or over the stomach
4.	eu-	normal, good	eupnea	normal breathing

Along with glossary lists, labelled diagrams are another method of presenting vocabulary common to textbooks. The animation capabilities of websites makes them a particularly effective medium for illustrating certain word components, such as prefixes referring to a process or a movement of location. Other instructive and engaging web-based learning tools are: electronic-glossaries, flash-cards, click and drag matching exercises, fill-in-the-blank exercises, recorded pronunciation models, spelling B's, and so on. An instructor's teaching resources therefore need not end with hand-outs and power-points. Interestingly, some on-line learning resources (such as many flash card websites) are student authored - medical students who have generated flash card sets for self-study and have contributed them to the public domain. A number of medical schools such as Des Moines University (<http://www.dmu.edu/medterms/overview/>) and the University of Minnesota (<http://msjensen.cehd.umn.edu/Webanatomy/>) host public domain websites with substantial learning resources devoted to medical terminology.

To exercise their growing knowledge of term components, students benefit from extensive practice in decoding common medical terms. Decoding strategy involves first identifying a medical term's composite parts (prefix? suffix? one root or two? etc). One recommended strategy is to read a term from right to left; that is, beginning with the suffix and working back to the beginning of the word. As each term part is identified and colloquially defined, the overall term meaning emerges. Giving students adequate in-class practice, working solo or in pairs and checking answers, consolidates their learning. Examples of a decoding exercise:

- **myelodysplasia:** (suffix) *plasia* - development of (root) *dys* - difficulty
(root) *myelo* - bone marrow
(colloquial definition) *myelodysplasia*: - a bone marrow disorder
- **pericarditis:** (suffix) *itis* - inflammation of (root) *cardi* - heart
(prefix) *peri* - area around
(colloquial definition) *pericarditis*: inflammation of peripheral heart membrane
- **hyperlipidaemia:** (root) *aemia* - blood (root) lipid- fat (prefix) *hyper* - too much
(colloquial definition) *hyperlipidaemia*: excessive fat in the blood

Students generally find encoding more challenging initially as it involves recalling the correct Greek or Latin derivative. To assist students with encoding, instructors might use a

scaffolding method: first provide the root, then ask students for the medical term matching a stated colloquial condition. This enables students to employ their suffix and prefix knowledge in constructing whole terms. Examples of assisted encoding exercises:

- Cephal is head. What is the medical term for headache?
- Arth is a joint. What is inflammation of the joints?
- Acr are the extremes of the body. What is the enlargement of these?
- Carcin is cancer. What is a cancer tumor?

Encoding without a root or other component prompt, easier problems serve well initially:

- A doctor who treats children
- A condition of low blood sugar
- The study of the elderly
- Hardening of the arteries

The ability to decode is especially useful as students begin to encounter more specialized, often polysyllabic, terminology. Rather than be perplexed or daunted by hitherto unknown terms, students can rely on their analytical ability. Following adequate practice in word analysis, terminology is demystified and students can accurately decode and encode medical terms.

Conclusion:

As this paper suggests, there is no inherent obstacle to teaching medical terminology within the scope of an English course. Even lecturers who are not specialists in medical sciences will find teaching the course, using the many existing references and resources, rather straightforward. Students, moreover, recognize the utility of this knowledge and are motivated to learn. Hospitals in Tokyo provide medical services to an international community, hence trainee doctors realize that medical terminology could prove useful in clinical work. Aspiring medical researchers recognize that this language is integral to participation in international clinical conferences and research. In short, lecturers will serve their students well by including medical terminology instruction in their course of study.

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Appendix

Excerpt of prefix glossary:

Prefix	Form	Meaning Example (Definition)
alb-		white <i>albino</i> (person without any skin pigment)
chlor-	chlor/o	green <i>chloroma</i> (greenish cancerous tumor)
cyan-	cyan/o	blue <i>cyano</i> (abnormal condition of being blue)
erythr-	erythr/o	red <i>erythrocyte</i> (red blood cell)
leuk-	leuk/o	white <i>leukocyte</i> (white blood cell)
melan-	melan/o	black <i>melanocyte</i> (skin cell with black pigment)
	purpur/o	purple <i>purpura</i> (purplish skin bruises)
	rose/o	rose, pink roseola (rose-colored rash)
rube-		red <i>rubella</i> (viral infection with red skin rash [measles])
xanth-	xanth/o	yellow <i>xanthoderma</i> (yellow skin)

Suffix Quiz

Match number and prefix

- | | | | |
|---|---------|-------|--------|
| 1 | poly | _____ | circum |
| 2 | medi | _____ | contra |
| 3 | anti | _____ | duo |
| 4 | peri(o) | _____ | endo |
| 5 | ambi | _____ | meso |
| 6 | ante | _____ | mono |
| 7 | hemi | _____ | multi |
| 8 | intra | _____ | pre |

Write number beside prefix that matches meaning on left

- | | | | |
|----|-----------|-------|----------|
| 1 | red | _____ | ab |
| 2 | black | _____ | across |
| 3 | green | _____ | ad |
| 4 | blue | _____ | chlor(o) |
| 5 | white | _____ | cyan(o) |
| 6 | trans | _____ | dorso |
| 7 | left | _____ | epi |
| 8 | back | _____ | erthy(o) |
| 9 | after | _____ | latero |
| 10 | upon | _____ | leuco |
| 11 | away from | _____ | melan(o) |
| 12 | towards | _____ | post |
| 13 | side | _____ | sinistro |

Match prefix to the correct meaning

- | | | | |
|----|--------|-------|----------------------|
| 1 | sym | _____ | walk about |
| 2 | schizo | _____ | down, remove |
| 3 | retro | _____ | in addition, outside |
| 4 | primi | _____ | below, under |
| 5 | pan | _____ | backward, behind |
| 6 | oligo | _____ | within |
| 7 | nulli | _____ | none |
| 8 | neo | _____ | little, few |
| 9 | meta | _____ | first |
| 10 | mal | _____ | above |
| 11 | iso | _____ | new |
| 12 | infra | _____ | outside |
| 13 | exo | _____ | painful |
| 14 | eu | _____ | together |
| 15 | endo | _____ | good |
| 16 | ecto | _____ | bad |
| 17 | dis | _____ | across |
| 18 | de | _____ | equal |
| 19 | ambulo | _____ | split |
| 20 | para | _____ | removal, absence |
| 21 | dys | _____ | beyond, near |

Write prefixes with opposite meanings

- eg: micro macro
- | | | |
|---|-------|-------|
| 1 | hyper | _____ |
| 2 | brady | _____ |
| 3 | mal | _____ |
| 4 | homo | _____ |

『慶應義塾 外国語教育研究』投稿規定

1. 投稿資格：投稿筆頭者は原則として塾内の教員・職員・研究員（常勤・非常勤を問わない）
2. 投稿論文の種類：以下の内容のものを掲載対象とし、未発表のものに限る。なお、1）研究論文は特別寄稿を掲載することもある。

1) 研究論文

- ・テーマが言語教育あるいはそれに深く関係するものであること
- ・独創性を有する実証的または理論的研究の成果であること
- ・先行研究・関連研究を十分に踏まえていること
- ・他の研究者の検証にも耐えうる、客観性を有すること

2) 調査・実践報告

- ・言語教育あるいはそれに深く関係する分野における調査もしくは実践の報告であること
- ・調査・実践内容について具体的かつ明確な記述がなされていること
- ・得られた知見の応用可能性や実践面での問題点について批判的に論じられていること

3) 研究ノート

- ・テーマが言語教育あるいはそれに深く関係するものであること
- ・未だ論文の形には至らないが、実証的または理論的研究の中間的報告であり、着想に独創性がみとめられること
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タイトルの下、本文の前に、以下の要領でアブストラクトを記載すること。

- ・本文が和文・欧文の場合：欧文で150～200語程度
- ・本文が和文・欧文以外の言語の場合：和文で800～1000字程度
- ・日本語教育関連の場合：英文で150～200語程度

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和文・欧文とも横書きとし、A4用紙に、和文の場合「明朝体」、欧文の場合は「Times」か「Times New Roman」か「Century」とする。文字の大きさは10ポイント。アブストラクト、付録・図表、参考・引用文献リストなども、以下の枚数に含む。

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- ・その他の言語の場合は和文に準ずる

2) 調査・実践報告

- ・同上

3) 研究ノート

- ・A4用紙（1枚1200字）で和文の場合、8枚以下（10000字以下）程度
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外国語教育研究センター三田支部『慶應義塾 外国語教育研究』担当

13. 問合せ先

同上

電話 03-5427-1601 内線22301

電子メール flang-kiyo@adst.keio.ac.jp

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13. Contact Us:

Mita Office

Keio Research Center for Foreign Language Education

2-15-45 Mita, Minato-ku, Tokyo 108-8345 Japan

tel: + 81-3-5427-1592 ext.22301

E-mail: flang-kiyo@adst.keio.ac.jp

執筆者紹介

- ヤング ジェローム 慶應義塾大学
文学部・法学部・商学部
教職課程センター 非常勤講師
- 成毛 信男 慶應義塾大学
環境情報学部 非常勤講師
- 小林 潔 慶應義塾大学 理工学部 非常勤講師
外国語教育研究センター 研究員
- マグワイア パトリック フランシス 慶應義塾大学
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