Title	最近の言語学研究及び語学教育においてその研究が持つ意味
Author(s)	ケネス・O・アンダースン
Citation	聖学院大学論叢, 11(3): 1-12
URL	http://serve.seigakuin-univ.ac.jp/reps/modules/xoonips/detail.php?item_id=566
Rights	

聖学院学術情報発信システム ： SERVE

SEigakuin Repository for academic archiVE

最近の言語学研究及び語学教育においてその研究が持つ意味

ケネス・O・アンダースン

Recent Linguistic Research and its Implications for Language Teaching

Kenneth O. Anderson

この論文は、応用言語学者と語学教師との間に存在する緊張関係に言及し、又さらに、興味深く、言語学者や教師にも有益な最近の言語学研究を例証する。この論文で引用した研究例には、1）学習者の口頭英語のモニター　2）英語と日本語とのイントネーションの違い　3）この違いが語学習得者に引き起こす問題点　4）英文の書き方においての技能上達、などについても述べられている。最後に、語学教師がおかれている現状とあるべき状況についての陳述でこの論文を結ぶ。

Ⅰ. Research vs. Teaching

In a recent issue of the ELM *Journal*, Tony Lynch, a lecturer at the Institute for Applied Language Studies, Edinburgh University, discusses a problem that exists in many schools: the gap between language researchers and teachers. He states:

> Many, perhaps most, language teachers regard research into language acquisition and language learning as remote and irrelevant...practical day-to-day constraints limit a teacher's freedom to innovate and experiment. But surely some of the ideas coming from classroom-based research ought to have implications for what teachers do and the way we do it? (Lynch, 1997, p. 317)

One would think so. Why, then, do some teachers resist input from research? One teacher (Driscoll, 1993/1995) suggests some reasons why:

> The current atmosphere of alienation between those who theorize--applied linguists-- and those who practice--the language teachers--has been brought about by the relative inaccessibility of much theory to teachers...Given the credence attached to theoretical expertise, second-language teaching is notoriously susceptible to fashion, and theories are, in conse-

quence, vulnerable to oversimplification and in danger of being treated as exclusive of other approaches...with the teacher perceived as being at the bottom" (p. 77).

This (mis?)perception of teachers as being a little lower than the angels of linguistic theory is due, perhaps, to the teaching practices of the former being based more on personal experience than on the findings of research. Yet researchers themselves refer to teaching experience in support of their findings. Lynch, in one of the studies examined in this paper, states that "In my experience, learners usually respond to a new spoken item by asking for repetition or spelling, to make sure they have the form right" (Lynch, 1997, p. 321). In another paper, the authors write, "In our experience, students rarely listen as intently as when they are learning new words" (Gairns and Redman, 1992, p. 76).

Mutual respect between researchers and teachers is necessary for a teaching program to function well. One person can teach well, another is good at research; if a teacher is good at both, so much the better. But to compel a teacher to conduct research may take away from or impinge upon the quality of the teaching itself. Nevertheless, a good teacher will still be interested in the results of research and how they can augment her or his teaching.

If teachers should try to be aware of new research and keep up with current terminology or trends, so should researchers endeavor to make their writing clear, free of obfuscation. This paper intends to note recent research which should be of interest or use to language teachers.

II. Monitoring of Oral English

In "Nudge, nudge: teacher interventions in task-based learner talk" (Lynch, 1997), Lynch discusses the problem of whether or not teachers should "intervene when communication among learners breaks down" and "second, if we intervene, what form should that intervention take?" (p. 317) He examines three cases:

In two cases the teachers used different repair tactics to 'nudge' the group towards a successful resolution. In the third case, the effect of the teacher's intervention was to stifle a learner's attempt to repair...we should resist the temptation to step in as soon as we encounter communication problems...any eventual intervention needs to be tailored to the specific difficulty. (p. 317)

Lynch uses T to stand for teacher and + to represent pauses in all three cases: "the number of pluses reflects the relative length of the pauses" (p. 320). In the first case,

...three learners on a post-intermediate level EAP course are doing a pre-writing task where

they take turns to explain a specialist term to their two partners from different professional fields. Learner P is a Japanese doctor, Q a microbiologist from Thailand, and R is a vet from Japan. P is describing a keyhole surgery technique to remove the gall bladder.

P: yeah so we can + cut gall bladder and sew this injury with some kind of scissor and hotchkiss

Q: hum?

P: + + you know hotchkiss? + hotchkiss?

T: no we don't know that

P: hotchkiss means + + we can use paper

T: scissors?

P: no + clip + uh clip?

T: ah

P: do you know maybe + + many people use like clip with paper

Q: paper clip?

P: yeah paper clip + + or paper hotchkiss + um hotchkiss + (takes two sheets of paper and pinches them together with her fingers) hotchkiss

T: hotchkiss?

P: hotchkiss

T: hotchkiss + + I recognize it as a name but I didn't know it was a clip

Q: I know clip

P: so maybe most people have ever used + + (finds a stapled set of papers) ah ah this is hotchkiss

Q: ah st- + um staple

T: staple

P: staple yes + I'm sorry + in Japan hotchkiss (laughs) so with scissors and with staple through the other two holes + + so patients can discharge within one week because we only open three holes

Lynch points out that P is pushed into trying to explain "hotchkiss," which she mistakenly assumes is an English word. The reactions of both Q and the teacher make her realize that such is not the case. She then tries to put the meaning across through paraphrase, gestures, and finally by displaying the stapler itself. Q provides the word for which P is seeking, the teacher confirms that this word is correct by repeating the word ("staple"), and P herself then uses the word. Lynch comments:

From the way P reacts to 'staple'...it seems to be a word she has come across before. In my experience, learners usually respond to a new spoken item by asking for repetition or spelling, to make sure they have the form right. So what negotiation of meaning appears to have achieved here is to remind P of a word that was already in her passive vocabulary." (p. 321)

Lynch goes on to say that

We can see that the teacher's role is supportive, rather than proactive. He twice intervenes to confirm learner Q's contribution. First he backs up Q's request for clarification of hotchkiss by saying 'no we don't know that'...In choosing the pronoun 'we,' he emphasizes that this is a problematic word for everyone in the group, including himself. The effect of his intervention is to legitimize, so to speak, Q's request for help. Again, at line 23, the teacher's repetition of the word 'staple,' when it has been established that that is the word P is after, supports Q's contribution. (p. 321)

Through research such as this, Lynch's teachers can become more aware of the monitoring that they already do in class. The ability to so monitor, or "intervene" in Lynch's phrase, is achieved through experience. In this case, research enlightens, experience ensures. Through experience such skills become second nature.

What can also be stressed here, for those who teach classes in Japan made up entirely of Japanese students, is how crucial a knowledge of Japanese language and culture can be in facilitating the smoothness with which one monitors conversations. The more one knows of Japanese language and culture, the more one is aware of when, how and why students make the mistakes they do. This in turn enables teachers to perceive trouble spots in a conversation and give the proper "nudge" toward clearer communication. Knowledge of Japanese can also make one more tolerant of student mistakes, since one learns more about cultural assumptions on both sides and undergoes a similarly arduous process in learning Japanese.

The second case Lynch cites is of a group of seven post-intermediate students from China, Germany, Iraq, Spain, Sudan and Switzerland who are each given part of a text which they have to put together in its original form. They do this by speaking to each other and comparing the parts they have been given. As with the first case, "the teacher's intervention...is not to initiate the process of negotiation but to support the learners in a process that is already under way. Here the teacher nudges the group towards a solution by intervening to encourage [one learner] to make clear the purpose of her clarification gesture. That intervention enables the learners to negotiate their own solution" (p. 322).

An objection could be made that the above two groups of students were able to clarify mean-

ing with only slight intervention by the teachers precisely because they were at the post-intermediate level. What about novice learners? One must of course scale down the complexity of an assignment according to the level of the students, but even with a minimum of words available negotiation and clarification can be achieved. Japanese students have had at least six years of learning English before entering college and therefore have a lot of passive vocabulary to draw on; moreover, introduction of new vocabulary words and exercises provides students with chances for using these words orally and practicing negotiating for meaning.

Lynch feels that his third case is "the most enlightening...since it shows that when teachers intervene to avoid a problem, they may also remove the need to negotiate meaning--and so, perhaps, the opportunity for learning" (p. 324). In the third example, of "a post-elementary general English class," the teacher tells a student who has introduced a word new to the other students "not to worry" about explaining it to the others; the teacher then moves on to a different word. In so doing, the teacher has not given the student a chance to explain what he meant to the other students, who will in turn feel no need to work out the meaning for themselves. The teacher ends up working instead of the students; he is active and they become passive.

Lynch sums up by saying that the three cases he cites suggest that the best time for the teacher to intervene in a conversation among students is "as late as possible...we need to find ways of raising learners' awareness of the tactical choices open to them in tackling communication problems, which requires that we ourselves become more aware of the opportunities for negotiation of meaning in group work" (p. 324).

Ⅲ. Intonation of English

Japanese is a syllable-timed language: each syllable is spaced evenly (Takahashi, 1997). In contrast,

English is a 'stress-timed' language. That is to say the beats or *stress pulses* in connected speech follow each other at roughly equal intervals of time...This means that if there are any *unstressed* syllables between stresses, these have to be fitted in without delaying the regular beat of the stress pulses...The more unstressed syllables there are after a stress, the quicker they must be said in order to 'catch' the next pulse...Sometimes a stress pulse is *silent*...This *silent stress* may sometimes be followed by some unstressed syllables...After the basic unit of rhythm of the syllable comes the larger unit of the *foot*. A foot always begins with the stress pulse...and takes in everything that comes after it up to the next stress (Mortimer, 1985, pp.

76, 77)

Another important characteristic of English is the presence of "weakforms," which have been defined as

...an alternate form of a word so radical in its articulation that it consists of a different set of phonemes. There are vast numbers of such words in English but there are only forty or so which have variants which cannot be considered as 'optional.' These are of vital importance to the user of English as a foreign language because they are the very words which principally operate its grammatical structure. Such 'weakform words with stylistically distinctive variants' can in one or the other of their forms seriously affect the style or meaning of an expression.

The essential importance of weakforms lies in the fact that their use, which is universal in all forms of mothertongue English worldwide, makes a very large contribution to the characteristic rhythm of the language and failure to use them, which is so common among EFL speakers, can result in bizarrely atonal effects even if every single other feature is completely idiomatic...In some particular occasional circumstances failure to employ weakforms can even cause outright misunderstandings (J. Lewis, 1997).

An obvious example of this, at the novice level, is the number "thirteen," for example, being mistaken for the number "thirty," due to mistaken intonation. Since weakforms "constitute...just about one in four of all words used in ordinary conversation" (J. Lewis, 1997), they can pose problems for second language learners of English.

J. Maidment has pointed out that there is no special intonation for questions in English, and that in fact there are very few intonation patterns which cannot be used with questions (Maidment, 1997). Nevertheless, it is important for novice learners to be taught to distinguish between the intonation of questions beginning with be-verbs and the intonation of questions beginning with "How" or wh-words (when, where, which, who, why, and so on). As the level of English ability rises, more sophisticated forms of intonation can be practiced. Intonation patterns in English discourse vary according to what is being contributed to a conversation: whether something is being added to the background, selected from the background, or tested for relevance. In general, if something is being added, there will be falling intonation; if something is being selected, the intonation tends to fall and then rise; if something is being tested for its relevance, the intonation will rise (Maidment, 1997).

An example of such patterns is the sentence "When I've fed the cats, I'll do the washing up." The intonation falls and then rises in the first part of the above sentence (ending with the word

"cats") and then falls at the end of the second part of the sentence. The meaning conveyed is "You should know I was to feed the cats, but I am now adding the fact that I will do the washing up to our shared background." A similar example is, "I'll do the washing up when I've fed the cats," where the meaning is "You should know that I will do the washing up, but I am now adding the information about when I will do it to our background" (Maidment, 1997).

A third example, of relevance testing, is "Is that an elephant?", where the speaker leaves it up to the listener to decide whether the fact that the animal in question is an elephant becomes part of the background of their conversation (Maidment, 1997).

A modification to intonation which adds a new/surprising element is delay: "A delayed tone starts its pitch movement late in the nuclear syllable [the "nucleus" is the last accented syllable in a phrase or sentence] or at the beginning of the following syllable" (Maidment, 1997). There are many variations of delay, but one example is "It's an elephant!" where the intonation rises and falls in the word "elephant," meaning that the speaker is adding surprising information to the background. That same sentence can be intoned differently, of course; for example, with more stress on the first syllable of "elephant," so that the meaning changes: the speaker reminds the listener that the elephant is part of their background and that it is surprising that the listener needs to be reminded of this fact.

Sentences can also be "stylized": gliding pitch is avoided in order to convey the meaning that what is being said is "very routine, not at all surprising or significant" (Maidment, 1997). Meaning can also be distinguished or changed through the placement of the nucleus: the nucleus may be placed in a negative auxiliary verb in order to contradict a statement; a nucleus may be put late in a sentence, after a preposition, part of a verb phrase, or the word "to," in order to correct a false belief.

Even in short greetings, such as the word "Hello," a change in intonation can alter meaning: the way a speaker says "Hello" may be casual, impressed, displeased, contrite, and so on (Maidment, 1997). The importance of intonation in establishing meaning is demonstrated in the following amusing example:

A: Um cigarette

B: Thanks

A: Oxford

B: Yes you

A: Um that's right Student

B: Nurse You

A: Unemployed

B: Long

A: A year Er Married

B: Divorced

A: Really Me too

B: Kids

A: One you

B: Three

A: Erm Dinner

B: When

A: Tonight

B: Ah busy Tomorrow

A: Lunch

B: OK Where

A: Um Browns

B: Browns

A: When

B: One

A: Fine Oh Oxford

B: Already

A: Tomorrow

B: Tomorrow

A: Oh

B: Yes

A: Name

B: Betty

A: Alan (Taylor, 1997)

A native speaker can readily detect the meaning in the above conversation, especially if s/he reads it aloud; but doing that can be quite challenging for learners of English. Suffice it to say that practice and comprehension of intonation are essential in language learning, more so than pronunciation: a learner can pronounce words correctly but still be misunderstood if her/his intonation , the rhythm of the words spoken, is incorrect.

Carolyn Graham's Jazz Chants (Oxford University Press) is very useful for practicing intona-

tion of American English, although one has to have a certain *panache* to put it across well enough that self-conscious students will feel like participating. Colin Mortimer's *Elements of Pronunciation,* which is based on British English, is also very useful; a metronome would not be out of place in class, in connection with the cassette tapes which accompany Mortimer's book, in order to help students recognize stress and rhythm in English intonation and realize their importance.

IV. Writing Skills

Many English teachers try to avoid using Japanese in Oral English classes. But is use of Japanese helpful in writing classes? Since writing well is such a difficult skill to master, explanations of important points in Japanese (either written or spoken) may not only be unavoidable, but desirable:

...translation can be a very effective way of conveying meaning. It can save valuable time that might otherwise be spent on a tortuous and largely unsuccessful explanation in English, and it can be a very quick way to dispose of low frequency items that may worry the students but do not warrant significant attention. For monolingual groups it is also a valid approach to highlight the danger of false cognates...If teachers rely too heartily on the use of translation and deliver most explanations in the mother tongue, their students are surely losing some of the essential spirit and atmosphere of being in a language learning classroom. They are also being denied access to listening practice for which there is usually a high degree of interest and motivation. In our experience students, students rarely listen as intently as when they are learning new words. Used sensibly, though, translation is far too valuable not to be exploited. (Gains and Reman, 1992, pp. 75, 76)

A second problem, for those teaching writing to Japanese students in Japan, is whether to have them first write compositions in Japanese, then translate them into English, or to have them avoid Japanese altogether and write entirely in English. Kobayashi and Rinnert of Hiroshima University examined this problem in their paper, "Effects of First Language on Second Language Writing: Translation versus Direct Composition" (Kobayashi and Rinnert, 1992):

This study of English compositions written by 48 Japanese university students examined: (1) differences between the texts resulting from two writing processes, one writing first in Japanese and then translating into English and the other composing directly in English and (2) the relationship between these two writing processes and students' language proficiency.

In terms of quality of content, organization, and style, lower-level writers tended to benefit from translation, whereas higher-level writers did not benefit much. Overall, syntactic complexity was greater in translations than in direct writings. In terms of error frequency, higher-level students tended to make more errors that interfered with intended meaning in translation than in direct writing, but lower-level students did not show any difference. Regarding the correlation between language proficiency and the quality of the writing resulting from the two composing processes, oral skills related more closely to writing quality than did grammar knowledge, particularly for direct writing (pp. 183, 184)

The students, enrolled in English Composition I and II at Hiroshima University, included six freshman students, 27 sophomores, 11 juniors and four seniors (33 females, 15 males), majoring in various subjects, "most notably foreign languages" (p. 187).

Kobayashi and Rinnert's paper discusses in formidable detail the methodology used in placement of the participants, design of the texts, data collection and analysis. The results of their study are examined for quality of writing, syntactic complexity, quantity of errors, language proficiency, composing process and students' responses to their teachers' questionnaires (various appendices to these are also included). The authors conclude:

If the ultimate goal of English writing instruction is the ability to create English-like discourse, students should be encouraged to express themselves in English as much as possible. The extensive use of translation may hinder second-language writing fluency and delay the development of an awareness of the expectations of a second-language audience...This awareness of audience can help Japanese students realize that, in English discourse, they are expected to demonstrate logical progression of ideas, state their main point relatively early in their composition, and take the responsibility for making their message clear and convincing to their readers. (p. 205)

The authors then suggest areas for further research, including "investigation of *organization* in relation to these papers" and

in-depth comparison of three distinct groups of writers that emerged from our study: (1) the relatively skilled writers regardless of process, (2) the relatively unskilled writers regardless of process, and (3) those who produced much better papers through translation as opposed to composing directly in English...Exploration of these issues should help to clarify the notion of fluency in writing and its relationship to the composing processes of nonnative language writers and to the quality of their resulting texts, which should lead to a better understanding of a judicious role of the first language in second-language writing. (pp. 205, 206)

It is also important to determine for what purpose students plan to use their writing skills. Some students may wish to transfer to overseas colleges, for which they need intensive training in writing; others may need writing skills related to employment in Japan. It seems clear that some knowledge of Japanese language (and thereby culture as well) is useful in helping to assess students' needs and to ensure that they learn how to write more fluently.

V. The Teacher's Role

Awareness of current research and how to implement such research, computer skills, bilingual ability--teachers face a daunting array of requirements. The declining number of students and an increase in behavioral problems in the classroom also beset teachers at present. Lack of resources and/or lack of moral support take their toll on teachers as well. In short, teaching is a difficult profession, a fact not always appreciated by administrators or those outside the teaching profession.

Chekhov said that the teacher "must be an actor, an artist...in love with his work" (Chekhov, 1979, p. 276). Education was in a state of crisis in Chekhov's time and place, and it is in a state of crisis now in Japan. Teachers need to guard against cynicism and believe that teaching is worth doing well if they are not to burn out. Through shared research and experience, teachers can support each other and win support from others. They can bring about change, however small. This is the task ahead.

References

Chekhov, A., Short Stories, ed. Ralph E. Matlaw, trans. by Constance Garnett, et. al. N.Y. W.W. Norton, 1979, p. 276.

Driscoll, J., (1993). "A relationship on the rocks: the applied linguist and the language teacher." ITL, 101/2, pp. 107-31. (*From Language Teaching*, April 1995, p. 77.)

Gairns, R. and Redman, S., *Working with Words*. Cambridge. Cambridge University Press, 1992, pp. 75, 76.

Kobayashi, H. and Rinnert, C., "Effects of first language on second language writing: translation versus direct composition." *Language Learning*, 42(2). June 1992. pp. 183-215.

Lewis, J. (1997, August 12). "Weakform Words." Lecture presented at the University College London Summer Course in English Phonetics, London, England.

Lynch, T., "Nudge, nudge: teacher interventions in task-based learner talk." ELT Journal, 51 (4). October 1997. pp. 317-325.

Mortimer, C., *Elements of Pronunciation*. Cambridge. Cambridge University Press, 1985, pp. 76, 77.

Takahashi, T. (1997, August 12). "Japanese Phonetics." Lecture presented at the University College London Summer Course in English Phonetics, London, England.

Taylor, J. (1997, August 11). "English Intonation." Lecture presented at the University College London Summer Course in English Phonetics, London, England.