

# Enjoying the Beauty of Learning English and What Human Beings Share in Common for Global Communication

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## Introduction

For the past few years, I have been thinking about what I can do to help students communicate in English on a global scale. Our communication is carried out based on our experiences, which will be one of the focal points in this paper. For this reason, most of the discussions in this paper are empirical. I would like to consider how we communicate in general and suggest what can be done in the classroom to enhance the students' global communication in the future.

### **How Do We Communicate in General and How Can We Communicate Globally?**

Communication takes place whenever we have need of it. When we want some information, we often communicate orally to get it. When we feel like expressing our gratitude to someone, we also communicate to convey this message to them. In other words, we communicate a variety of things as we live our lives.

Communication often requires us to use verbal languages. Using languages for communication certainly helps a great deal especially when we need to deal with some complicated matters. In addition, non-verbal communication such as the use of body language almost always supports our verbal communication. When we have communication where we find what we hear does not exactly match what we see, we usually activate our instinct to sense the true feelings and intentions of our interlocutors in order to have sound communication. Very often many of us do it both consciously and unconsciously to make our communication healthy.

When we communicate, we always have a purpose. We talk to exchange information and

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our knowledge, to learn from someone, to express ourselves, and to understand someone. We also communicate to discuss something, solve problems, and discover better ideas or ways to advance our study or project. We usually communicate whilst keeping face, and when we “talk shop”, keeping the face of others and being aware of and conforming to our interlocutors’ feelings are strongly favored both in English-speaking cultures and Japanese culture.

Sometimes communication is carried out at different levels among us even when we have the same communication purposes. It is often due to the differences of our perception of things based on our different experiences. To explain it in more detail, I would like to describe a situation I have actually experienced.

A few years ago, I went to a concert hall to enjoy an orchestral performance. Maestro Barenboim was the conductor of the orchestra. He started out his career as a pianist and his piano performance of the works of Beethoven was my favorite. His passionate but sensitive conducting made it possible for the orchestra to play a beautiful tune. After the concert, he gave the audience the chance to have his autograph, and I decided to take that opportunity to express my gratitude for the wonderful performance to him. While I was telling him that I was extremely grateful, he looked me straight in the eye and said, “ Thank you”, two times. When I heard him, I felt it was not a mere reply to my gratitude. I felt he was much more thankful to me as an audience member than I was to him. I had done my best to express my sincerest gratitude but his thankful heart exceeded it. It was then when I clearly learned that you can communicate at a different level even when you have the same communication purposes as those of your interlocutor.

I started wondering how a simple thing such as expressing gratitude could turn out to be so individually different. Then I gradually came to learn that one’s perception of things has a lot to do with this individual difference. Maestro’s perception of the gratitude and mine must have been different. In general, our perception is usually based on our instinct and moreover, our experience. Our physical experiences are sometimes not accompanied by our mental or spiritual experiences. This is because having some physical experiences and learning from the physical experiences are two different things. Maestro Barenboim seemed to have learned a great deal about being thankful while he pursued his career. As a result, his simple words of “thank you” sounded so sincere and truthful. I was reassured that he had had much more experience in being sincere, truthful and being thankful than I did in terms of both quality and quan-

tity.

How we get our experiences and what we learn from these experiences vary among all of us. This diversity explains the communication gap as follows; we sometimes have a hard time communicating even though we have no problem understanding the language used for the communication. For example, I was puzzled when I heard one of the consummate Kabuki actors saying he realized that the dream he started to have over the age of sixty was the real dream, while the dreams he had had before sixty were just mere dreams. He could have meant that the dreams he had had before the age of sixty were those he was just chasing after. What he could have also meant was that he started to understand the real meaning of the dreams he had when he reached sixty. I can go on and guess some other possible interpretations of his words like this, but it does not mean I understand what he said. It is obvious that, so far, I have not had the experiences he has had, which created the communication gap between us. Unfortunately and naturally, I did not have the chance to ask him what he meant, because I only heard him speak on T.V.

Another interesting fact is that communication can be possible among people from different fields. I was reassured of this fact when I read a conversation between a world-famous orchestral conductor and a renowned mathematician (1986). They are both Japanese and they happened to meet in Paris when they were young and they became friends. Although they have pursued different careers in different places in the world, many of their ideas have the same sense of values and they enjoy keeping each other's company.

Although I have had different and much less experiences than what they have had, they have many views I can agree with. A part of the reason for this is that what I learned from my grandfather, among others, seems to have a lot in common with what they learned from the people around them. For example, I am also one of those who actually understands the fact that humans can live their lives unselfishly and compassionately while doing their best without being enslaved by anything. While this consummate conductor and mathematician have realized what they learned, I am still working on it as an ordinary human, and sometimes it seems a long way to go, but the point here is that I am able to relate myself to some of the talk between these two men, for I think we indirectly share some experiences.

When we communicate globally, we need to have our own experiences to perceive things

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and have the appropriate capacity of understanding our interlocutors. In addition, the knowledge and the skill of using language to share our views with our interlocutors are important. Socio-linguistic knowledge such as the information about the cultural norm and speech act is very useful to have our message get across, however, I believe we will be able to communicate successfully most of the time if we keep things in perspective and do our best to sense the true feelings, intentions, and purposes of the interlocutors.

In short, communication is based not only on our knowledge and the skill of using language, but also heavily on our perception. Our perception has been developed by our experiences and what we learned from them. What we learn from our experiences depends on our diversity and variability as a human being. It is clear that our perception has direct influence on our communication. When we communicate, especially beyond cultural differences, I believe our attitude to try to keep things in perspective is very helpful to sense the true feelings and intentions of the interlocutors and have healthy, constructive communication.

### **Students' Needs and the Influence of a Teacher's Perception of Things on Teaching**

In order to keep things in perspective, I have learned that we need to learn from what we experience, relating ourselves to everything we choose to learn from. For example, we understand the meaning of "being sincere" to the extent that we are being sincere, but when the degree of the sincerity of our interlocutors exceeds ours', we would either be impressed and eager to learn from it or simply ignore it unconsciously. This may be because we often have not had their level of sincerity and feel somewhat awkward instead. As a human, some of us are sometimes afraid to admit that there are many things we do not know yet, while others enjoy learning how little we know as we learn things. When we choose to learn from what we experience, I believe our perception will be developed in the long run, however, the choice of whether we want to learn or not is entirely up to the individual needs and diversity as a human being.

I have utilized the needs analysis to know the needs of the students and learned that it was helpful to meet the needs of the students to boost their learning motivation. I also learned that students had a variety of needs depending on their variability as a human being. Some of them simply want to have some fun learning English while others have specific objectives for learning English. I figured out that almost all of the students are willing to learn something they still

do not know.

When the students do not have enough knowledge about the form of English language, I am willing to help them learn it, and when they are not familiar with the use of English, I am eager to help them practice it. These are the main things I have been working on since I started teaching English, however, as I have done my best in trying to meet their needs and helping them learn English, I gradually began to notice that many of my students don't yet know how beautiful the English language is. English has helped me a great deal to learn so many things and let me know about so many beauties around me. I also learned how to learn things especially when I was studying English. That is, some of my learning strategies for learning the English language are not copies of others', but the ones I discovered myself with the help of many things and people. Moreover, I learned the beauty of the world and human beings while I enjoyed learning and using the English language. I started to feel like sharing these beauties with my students while I helped them learn English.

In short, I think it is helpful to be aware of the needs of the students, and at the same time, the fact that what teachers unconsciously pass on to the students is usually affected by our perceptions based on our individual experiences.

### **The Analyses of Inter-Language Acquisition and its Application to General Learning and Classroom Teaching**

Selinker (1972) first introduced the concept of inter-language. The term inter-language refers to both the internal system that a learner has constructed as a single point in time (i.e., an inter-language) and to the series of interconnected systems that characterize the learner's process over time (i.e., the inter-language continuum). This construct has been subject to both cognitive and linguistic interpretations, which I believe are strongly affected by the experiences of the individual and what one has learned from the experiences.

Some cognitive-psychology and second language acquisition researchers explain the knowledge we have when we acquire a new language. Ellis (1994) describes explicit and implicit knowledge. According to his explanation, explicit knowledge is generally used to refer to the knowledge that is available to the learner as a conscious representation. On the other hand, learners are not conscious of their implicit knowledge, for it is intuitive and becomes manifest only in actual performance. In other words, learners are not conscious of what they

know in terms of implicit knowledge.

I think it is true that we often do not know what we have already learned. Learning something new sometimes reminds us of the things we have already learnt before. For instance, when I read the dictionary to learn the meaning of some English words, I am often assured that I share the same sense of perception with people who speak English as their native tongue. I feel we share the same or a similar sense of perception as a human being beyond cultural differences. When I learn something new, I am sometimes reminded of the fact that this is nothing new, which, for the first time, makes me realize the things I have already known. To take another example, while watching traditional Japanese theater or Japanese historical dramas in the age of feudalism, I learned, at first glance, that I did not know many traditional Japanese customs. After a while, I realized the fact that I had known some of them and also had forgotten about them. That was the moment when I was assured that I shared some of the same sense of perception and the timeless sense of values with Japanese ancestors.

Gass (1988) analyzed the system of inter-language acquisition and the effects of implicit and explicit knowledge. According to his framework, the apperceived input is the first stage of acquisition. In other words, if we do not have our own experiences that we can consult, we will not be able to apperceive things. Gass postulates that as a result of the saliency of the features of what we apperceived, it is noticed, and not all noticed input is comprehended and not all comprehended input becomes intake. Intake does not become part of the learner's implicit knowledge system until it has been integrated. I think our process of noticing, comprehending, intaking, and integrating something has a lot to do with our needs and the experiences we have. When we have a strong need of integrating something either consciously or unconsciously, and we have enough experience to get us ready to integrate it, I believe it will become implicit knowledge. We do not know what we learned, for we are often unconscious of the implicit knowledge we acquired.

Another point Gass made and I agree with is that implicit knowledge leads to the output, while the output can influence the input. Gass continues that when some input is processed and put into storage and if it is not yet possible to integrate it into the learner's inter-language system, this storage takes the form of some kind of explicit representation of the foreign language items and rules. Explicit knowledge can contribute to output through monitoring, and also may aid the processes that contribute to intake.

Since I started teaching English, I have made it a point to help the students enjoy learning English. Learning and using English has always meant a lot to me, and it is also a lot of fun most of the times. Interestingly enough, I did not notice that this fact had been part of my implicit knowledge. On a conscious level, I wanted my students to have a good time learning English and I often tried to meet their needs to boost their learning motivation. On a subconscious level, I have always been willing to let the students know how meaningful and fun it is to learn and use English. In other words, some of the beauty of the English language and of using English has constructed my implicit knowledge about English to a great extent and this implicit knowledge has led to my output in the classroom. Since I became conscious of this process, it has been a little easier for me to do my best in the classroom, for I started to learn what I can do for my students not only consciously but also sub-consciously. Moreover, as Gass explained, my output about the beauty of English and of using English started to affect my choice of input both for the students and myself.

I enjoy providing the students with input that is not only effective to improve their knowledge and skills of using English but also that shows the students the beauty of using and learning English. One of the most wonderful treats and blessings I have gotten from using English is that I came to see what human beings share in common beyond cultural differences. The use of English opened up a door for me to try to keep things in perspective and it helped me to notice some of the timeless themes that human beings share. Based on this experience, I started to provide the students with input as such.

It is naturally assumed that some of the students are not ready to discover what human beings share in common on their own. In addition, they may not be able to intake what they learn in the classroom, however, some of them can learn it consciously to add it to their explicit knowledge. As Gass pointed out, explicit knowledge can contribute to output through monitoring, and also may aid the processes that contribute to intake. When the students' goal is to have the ability to communicate in English on a global scale, I believe learning about what human beings share in common should be very helpful in having peaceful, healthy communication.

Ellis (1994) proposed the weak-interface position in terms of whether or not explicit knowledge can convert into implicit knowledge. According to this position, explicit knowledge facilitates the development of the implicit knowledge rather than changes into it. I believe when the explicit knowledge that we have learned is related to our own experience and apperceived,

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there can be a great chance for it to be integrated to be part of our implicit knowledge. For example, unless I have some explicit knowledge about the fact that I was born and brought up in Japan (while I have favored many aspects of the English-speaking-culture), I would not have been able to notice some of the sense of values I share with previous generations in Japan. The explicit knowledge sometimes reminds me of the things I have forgotten in this way. When the things I remembered match my explicit knowledge that had evoked my implicit memory, I feel these two types of knowledge are integrated and become part of both my implicit and explicit knowledge. Unless we have our own experiences that match the newly-learned explicit knowledge, I suppose we cannot change the explicit knowledge into our implicit knowledge. When this happens, it probably means that we are not learning from the explicit knowledge in a real sense, however, I believe it is important that we take a long view of the effect of our explicit knowledge and keep on having our experiences.

Explicit knowledge with the appropriate quality is also very helpful for us to broaden our mind and keep things in perspective. For example, some explicit knowledge about what human beings share in common beyond cultural differences helped a great deal for me to also see some timeless themes we share. Fortunately, I have some experiences to match this explicit knowledge. As a result, it probably became part of my implicit knowledge, for I see my output being usually based on this knowledge and including timeless themes mankind shares beyond cultural differences.

In general, our output also has its different levels. We can simply repeat what we see or hear and call it our output, or we can express ourselves based on our learned knowledge that had been tested and supported by our experiences. In accordance with their different qualities, I would rather call the former the output to give out the mere information, and the latter the one to express something rather sincere and substantial. When we have little experience concerning a certain topic, we may either avoid talking about it or simply repeat what we heard from someone else. Both in my daily life and in the classroom, I prefer to choose a topic I have had my own experiences with, because it is more substantial to me. Our choice as such is up to us and I believe our choice is also affected by our perception based on our experiences. It is natural that we have different experiences from one another and that our perceptions also vary among us. I think this also helps to explain the diversity of the students' output.

Furthermore, it usually takes time to be able to come to the point where our output

expresses what we have learned from our experiences. It is easily understood when we think of the process of our apperceived input turning into our comprehended input, intake, and the implicit knowledge, which eventually produces our output. I think this knowledge about the possible process of language acquisition can be applied to our general learning process in a real sense. That is, some forms and some skills can be often acquired within a short period of time, however, real learning and acquisition usually takes time. I believe it is important to be patient and wait until we and our students are ready to really learn something based on our experiences and eventually express what we learned in our own ways.

In short, our input should be apperceived to be eventually integrated into our implicit knowledge. Not all of our apperceived input is comprehended and not all comprehended input becomes intake. Intake does not become part of our implicit knowledge system until it has been integrated. Therefore, I believe it is important that we have our own experiences that can match our input. Some of the disintegrated implicit knowledge takes the form of our explicit knowledge. Explicit knowledge facilitates the development of the implicit knowledge, and I believe if we have the experience that makes us relate to the explicit knowledge, it should also be part of our implicit knowledge. Explicit knowledge can contribute to output. In other words, I believe our input requires us to have some experience we can consult and it also contributes to our output. At the same time, our output has an influence on our choice of input. Due to the difference of our perceptions based on the different experiences that we have, our output also varies in terms of its kind and quality. In order to output what we have actually learned based on our experiences, it usually takes time.

### **Input and Output Based on One's Own Experience**

Needless to say, teachers should provide the students with input to help them learn English. According to the Selinker's analysis and my own experience, our output affects input, and the output is based on both implicit and explicit knowledge. Without input, neither implicit nor explicit knowledge can be developed. Another thing is that the students' input is often the teacher's output in the classroom. Based on these beliefs and facts, I started to make it a point to introduce to the students only the things that I have actually learned and had matched and tested by my experiences.

Each of our experiences varies. Some teachers may have learned that language forms are

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the most important part of English. Others may have learned that English is an important tool to learn about the world. I think anything that has been accompanied by one's own experiences is sincere.

Our output is probably based on what we have integrated into our implicit knowledge, so we are unconscious of some part of our output. For this reason, I looked back at my teaching consciously and found the points I have been making in the classroom. I have always wanted to express how beautiful English is. Since I was a baby, English has literally sounded like music to me. When I studied English in the United States at the age of twenty, I was very thankful to my friend who treated me with respect. She also showed me the importance of being independent and compassionate, having the right self-esteem, and being truthful both to oneself and others. These were the things my grandfather had always practiced before, but I had not noticed those beauties until I met her. Especially since then, English language has helped me to notice many other beauties of human beings as well as those in the world. In this way, I came to realize that it is natural for me to show the students the beauty of English in my classroom.

By learning and using English, I have learned so many things. One of the most wonderful things I started to learn is to keep things in perspective. The movies and music of English-speaking-cultures gave me great opportunities to relate myself to them. In addition to this, looking at traditional Japanese culture has also helped me to see much more timeless themes that human beings share rather than cultural differences.

Sōseki Natsume (1978), a celebrated Japanese author who used to be an English teacher, stated in his lecture for the public as follows; the scholars who are experts of observation have their role to play, but at the same time, it is important for us to relate ourselves to what we see, hear, and study. When we study something, some of us often feel like observing things without relating them to our experiences and assimilating them, and tend to hurry to categorize what we studied and put labels on them. On reflection, I sometimes had a tendency to be like that for about two years sometime ago. Especially in recent years, I agree with Sōseki in the sense that observation and categorization are worth doing for their purposes, but more importantly, relating what we learn to our own experiences will make the world we live in more practically comfortable and advanced at a different level. His perception on this matter supports my intention to provide the students with the input that matches my experiences and has my own understanding. In the next section, I would like to describe my choice of input for the students, which

also means my output in the classroom.

### **My Choice of the Students' Input and the Learning Objectives**

The input I intend to give the students in the classroom includes the beauty of English and something that human beings share in common. This is basically what I have learned while learning and using English. After I started teaching English, I came to understand that one of the purposes for students to learn English was to be able to communicate on a global scale; some of them need to use English to do their job internationally, while others want to enjoy communicating with people from around the world. I had been searching for what I could do to help students to be able to communicate in English globally, and I was assured that the knowledge of the language and the skill of using language are not enough for us to have real communication. As an English instructor, I am willing to teach the forms of English and some other useful knowledge such as the speech act. I also believe teaching some effective learning strategies is beneficial to the students. As an English teacher, I am also willing to share my experiences with my students and show them how beautiful English is and what human beings share in common. This is based on my belief that having the perception to see things as they are is very important, and that keeping things in perspective to see the universality beyond the skin-deep differences and variability is almost essential to have healthy, peaceful communication on a global scale.

I have enjoyed using movies and music of English-speaking cultures as input materials for students for many years. Movies enable students to learn about the English sound system, prosody, and some socio-linguistic knowledge. Especially for those students who wish to have the skill of speaking native-like English, movies are one of the ideal learning materials, for the students can learn a large number of formulaic items. There is an argument that language itself is more memory-based than was previously appreciated, which is confirmed by more recent studies of corpus linguistics (Skehan 2001). I personally believe it is important for us to choose words to express what we mean, but the assumption about rule-coding is worth being considered, which is that what is learned consists of underlying rules which have been induced from the stimulus material, ultimately becoming the basis for the generalization and transfer is slower because of the overhead processing. The memory-based coding which relies on chunks is fast and convenient due to its basis on easy-to-assemble units of native-like-selection with native-like fluency.

There are three more advantages of using movies in the classroom. First, many students enjoy both watching the movies and learning English. Movies can boost their learning motivation, for they are basically entertaining. Secondly, movies as well as music allow the students to have their own impressions of them. That is, they can relate themselves to what they see in their own individual way. Some of them may not be able to relate themselves to the movies due to the lack of their experiences they can consult, while others may be able to remember part of who they are by comparing themselves with what they see. My intention here is to let each student be conscious of what they know at the moment. Thirdly, some movies and music of the appropriate choice include the universality of the world and what human beings share in common. I believe they help the students to be ready to have healthy global communication in the future not only linguistically, but also mentally and spiritually.

Music has been another great learning material. It enables the students to learn the rhythm of English by heart, and to enjoy learning English. Because the text of the music is rather short and compact, it is also good for the students to review some English language forms at once. Music of the appropriate choice also includes the universality of the world and what human beings share in common. In addition, music can make the students relax and activate especially the right-side of their cerebral hemisphere, which helps them to get hold of things by activating their spatial knowledge among others that enable them to perceive things from various angles.

Some DVDs of the traditional Japanese theaters have either English interpretation or English subtitles so that they can be easily made into materials for learning English. The use of traditional Japanese theater also has many advantages in helping the students to learn to communicate on a global scale in the future. First, Japanese students can learn about part of who they are as well as some of the traditions of their own culture. Some of the Japanese traditions are both old and new at the same time to many present-day Japanese. For these reasons, I think it is beneficial for the students to see some of these traditions. I believe learning some of the traditions of our culture also helps us a great deal to learn about the origin of who we are. I learned that many people in English-speaking cultures have the right self-esteem, which helped me notice the importance of learning about oneself. When we have the right kind of self-esteem, we tend to have more healthy communication. We start paying respect towards others, while we have the right kind of confidence in ourselves as we communicate. I think knowing about the whole identity of oneself can take more than a lifetime, but I believe, without trying

to learn about oneself, one can hardly understand others. When we are incapable of understanding our interlocutors, we usually fail to have healthy, substantial communication with them. Traditional Japanese theaters have the possibility to remind the Japanese students of part of who they are and may eventually help them to have the right kind of self-esteem, which I believe will also help them to enjoy healthy communication.

Traditional Japanese theater also provides the students with the opportunities to think of how they can use language forms to express who they are. *Kyōgen*, or traditional Japanese comedy theater, uses many stylized forms to express their emotions and describe the stories. *Kabuki*, or traditional Japanese theater played only by the male actors, also has many stylized forms. The apprentices of both *Kyōgen* and *Kabuki* are supposed to learn the essence of the plays of the masters, and they use and sometimes improve those stylized forms to express their understanding and interpretations of the essence of the plays of their masters. When we use English to express ourselves, we also need to use the forms and rules of the English language. I see some similarities between performing in English and the plays of traditional Japanese theater in this respect. In the classroom, after students learn some formulaic items and useful expressions of English, it is worth taking some time out to think about how they would like to use these formulaic chunks to express who they are, while referring to some cases of traditional Japanese theater.

Furthermore, students will be able to learn about the non-verbal communication. Traditional Japanese theater basically uses stylized physical forms including facial expressions, which carries the message across. They are helpful for present-day Japanese, as well as people from other countries, to understand the people's feelings, emotions, and intentions that were hidden in the actual daily lives but successfully communicated in those days in Japan. In other words, traditional Japanese theater shows us not only the beauty of traditional Japanese culture but also the importance of non-verbal communication.

Lastly, traditional Japanese theater and some Japanese historical plays in the age of feudalism will help the students to see some of the timeless themes that human beings share. Together with the use of movies and music from English-speaking cultures, I believe they will be a great help for some students to keep things in perspective.

Thinking about and discussing such timeless themes helps the students to activate their

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rule-based coding. Memory-based coding which uses formulaic items is fast and handy, but rule-based coding where students construct their own sentences is more creative and flexible. I believe it is important for students to practice activating both memory-based and rule-based coding. With the use of some movies, music, and traditional Japanese theater, I believe students can activate both systems, and moreover, will learn to get ready to communicate on a global scale both linguistically, mentally, and spiritually in the future.

### **Some Sample Lessons and Part of the Sample Teaching Materials for Enjoying the Beauty of Learning English and What Human Beings Share in Common**

#### Sample Syllabus

The beauty of English can be found in the course of learning English. In this section, I would like to present a sample syllabus that shows the students both the beauty of learning English and what human beings share in common. No matter what age and culture we live in, I think there is something we share in common as a human being. The following is a syllabus that includes some of these themes.

Title of the Movies/Traditional Japanese Theater/Songs	Some Example Themes of What Human Beings Share in Common
Lady in the Water	Finding and playing one's own role
Spider-Man 2	Overcoming struggles and playing one's own role
Harry Potter and the Prisoner of Azkaban	Getting independence and playing one's own role
Kumagai-Jinya (Kabuki)	Playing one's own role with struggles
Harry Potter and the Order of the Phoenix	Good and bad (right and wrong), Love and friendship
Just the Way You Are (Song)	Love and friendship
Kagotsurube Sato no Eizame (Kabuki)	Good and bad (right and wrong)
Suehirogari, The Spread-end Fan (Kyogen)	Forgiveness
Spider-Man 3	Good and bad (right and wrong) Forgiving oneself and others
Kumagai-Jinya (Kabuki)	Forgiveness
Two Thousand Years (Song)	The choice and the future

With this example syllabus, students can learn American English, British English, and

some aspects of the Japanese culture. While the students learn about the use of the English language and some of the cultural aspects of English-speaking countries, they are expected to find what human beings share in common on their own as the class proceeds, however, it is entirely up to their individuality, so I like the way that the students are not forced to discover or agree to what they cannot.

While introducing the beauty of English to the students, I would like to briefly summarize what struck me as the beauty in the process of using and learning English as follows;

- 1) The sound of English
- 2) Some of the cultural aspects such as being independent, playing one's own role, having respect towards both oneself and others, being constructive, having positive attitude towards life, being considerate to others and willing to help them to understand what one means by using clear statements, being compassionate, being sensitive, being generous, being humorous, among others.
- 3) Making a prediction of the unknown words will help the learner to keep things in perspective little by little.

With the use of movies and songs, these beauties are effectively introduced to the students. In addition, using some of the traditional Japanese theaters as learning material is very helpful for the students to find the beauty of traditional Japanese culture as follows;

- 1) Being independent and playing one's own role with a great sense of responsibility, having respect towards both oneself and others, being considerate to others in terms of trusting and respecting them, being tolerant, having confidence in oneself so that one is often reserved (i.e., one does not have to show or prove who one is to others, for one has just about enough confidence), being considerate and good at understanding other's feelings without speaking, being sensitive, being generous, being flexible, among others.

Some sample teaching materials and lessons

The following are parts of the example teaching materials and sample lessons based on the aforementioned sample syllabus. Each of them has some learning goals and linguistic

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learning objectives. They can be easily adjusted to all levels of the students' English proficiency.

1) **Lady in the Water**, written, produced, and directed by M. Night Shyamalan  
(U.S.A.)

Learning goals: Learning the English sound system and listening strategies, and enjoying the lines of the movie in English.

Sample lesson: Students learn about the sound system of English. With the use of the listening strategies, they listen to the lines of the movie and pay attention to the English sound system. Then the joy of getting some lines in English without depending on the Japanese subtitles will be introduced.

Story: A Nerf, who is the fairy of the water world, gets the help from the people who live in the apartment building where Cleveland works as a caretaker, and goes back to the world she belongs to. People in the apartment start to find the roles they must play to help her. The story depicts a variety of ethnicity of ordinary people in the United States, and their compassion towards others and their sincerity in discovering and playing their roles.

Sample teaching material:

**Lady in the Water**

1. The following narrative is clearly and slowly spoken. Listen and fill in the blanks. Find the parts where the sound of the English words has changed by being assimilated or linked.

(Text removed)

2. Put a mark on the parts that are stressed.
3. Here are some of the English lines and their Japanese subtitles. Put the English lines into your own Japanese and enjoy the English lines as they are.

(Text removed)

4. Read the following humor in English with the help of their Japanese subtitles. Put the English lines in your own Japanese and enjoy the humor as it is.

(Text removed)

5. Did you enjoy this movie at all? Which part did you like and why?
6. Have you found your role to play in life or are you still searching for it? What do you think of the individual role to play?
7. With your partner, talk about how your actions have affected others?

2) **Spider-Man 2**, produced by L. Ziskin & A. Arad, directed by Sam Raimi (U.S.A.)

Learning goals: Preparing for TOEIC while enjoying movies

Sample lesson: After the students have learned some lines from the movie, they are to answer the TOEIC-formatted questions to see how much they comprehend from what they have learned.

Story: Peter Parker, an ordinary and rather clumsy college student, has the special powers of a spider and he helps people with these powers as Spider-Man. No one knows about his double life. In this episode, Peter struggles with being Spider-Man and almost gives it up, but eventually he learns the meaning of playing his own role. Dr. Octavius, who is Peter's advisor for his research paper and a successful scientist, turns into something monstrous due to his tenacious attachment to his own scientific creation and his desire to have all the power in his own hands. Spider-Man reminds him of the meaning of "having intelligence" and what one should do to take responsibility by doing the right thing.

Sample teaching material:

1. Study the following lines from the movie and answer the questions. The questions are in TOEIC form. Try to get used to some of the forms of the TOEIC problems and see how much you have learned about English grammar and the organization of English conversation.

Spider-Man 2

C26. (Movie transcript)

Doctor: What about this friend? Why does he climb these walls? What does he think of himself?

Peter: That's the problem. He doesn't know what to think.

Doctor: Gotta make you mad not to know who you are. Your soul disappears. Nothing is as bad as uncertainty. Listen... Maybe you're not supposed to be Spider-Man climbing those walls. That's why you keep falling. You always have a choice, Peter.

Peter: I have a choice.

TOEIC PART2

Directions: You will hear a question or statement and three responses spoken in English. They will be spoken only one time and will not be printed in your handout. Select the best response to the question or statement and choose the letter (A), (B), or (C).

- 1) (A) (B) (C) (            )
- 2) (A) (B) (C) (            )

Script

- 1) What does he think of himself?
  - (A) I think he's nice.
  - (B) He thinks I should go there.
  - (C) He doesn't know what to think.
  
- 2) What should I do?
  - (A) I think I should do it.
  - (B) Maybe you should talk to her.
  - (C) I didn't know you knew her.

C35. (Movie transcript)

Aunt May: ... I believe there's a hero in all of us... that keeps us honest... gives us strength... makes us noble... and finally allows us to die with pride. Even though sometimes we have to be steady... and give up the thing we want the most. Even our dreams. Spider-Man did that for

Henry ... and he wonders where he's gone.

TOEIC PART5

Directions: A word or phrase is missing in each of the sentences below. Four answer choices are given below each sentence. Select the best answer to complete the sentence.

- 3) The doctor writes prescriptions that will (            ) pharmacists to provide patients with the proper medicine.
- (A) make  
(B) object  
(C) allow  
(D) persuade
- 4) After he was transferred to the branch in Paris, David contacted the local secretary for (            ) in finding him a language teacher of French.
- (A) assistance  
(B) assist  
(C) maintenance  
(D) maintain

TOEIC PART3

Directions: You will hear a conversation between Peter (Spider-Man) and Dr. Octavius. (You will watch one scene of the movie once without reading subtitles.) You will be asked to answer three questions the speakers say in the conversation. Select the best response to each question. The conversation will be spoken only one time and will not be printed in your handout.

- 5) What is the point Peter intends to make?
- (A) Mankind  
(B) The Privilege  
(C) To do the right thing  
(D) The dream
- 6) What did Dr. Octavius once tell Peter about the intelligence?
- (A) It is a present from our parents.

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- (B) We can find it everywhere.
- (C) It should be used for the good of human beings.
- (D) It has both advantage and disadvantage.

7) What does Peter say about doing what is right?

- (A) Privilege turns you into something you are not.
- (B) You should not hold on to the gift you have.
- (C) You should not give up what you want the most.
- (D) You have to be steady.

C47 (Movie transcript)

Peter: You once spoke to me about intelligence. That it was a gift to be used for the good of mankind.

Dr. Octavius: Privilege.

Peter: These things turned you into something you're not. Don't listen to them!

Dr. Octavius: It was my dream.

Peter: Sometimes, to do what's right, we have to be steady ... and give up the thing we want the most. Even our dreams.

2. Did you like this movie at all? Which part did you like and why?

3) **Harry Potter and the Prisoner of Azkaban, based on the novel by J.K. Rowling, directed by Alfonso Cuaròn (U.K.)**

Learning goal: Learning English prosody and reenacting scenes from the movie. Talking about yourself in English.

Sample lesson: Students study the prosody of the lines in the following two scenes. They memorize the lines of their roles and act it out in pairs or groups.

Story: Shortly after Harry Potter was born, he lost his father, a great wizard, and his mother, a gentle woman, who both studied at the wizard school called Hogwarts where Harry now goes. His parents were killed by the evil Voldemort. Baby-Harry was protected by his parents' love and he was the only one who was not killed by Voldemort. Harry has two best friends, Ron and

Hermione. In this episode, Harry fights against the Dementors who suck up all the happiness from anyone they see and Harry wins the fight. He also learns to stand on his own feet and eventually about making a difference.

Sample teaching material:

1. Learn the prosody of the English lines by repeating them as you watch the following two scenes. In pairs or groups, choose one of the scenes and decide which role you want to play. Memorize your lines and act them out.

(Movie transcript)

Harry Potter and the Prisoner of Azkaban

C31 (Scene 1)

Harry: Sirius. Come on.

Hermione: This is horrible.

Harry: Don't worry. My dad will come. He'll conjure the Patronus. Any minute now. Right there. You'll see.

Hermione: Harry, listen to me. No one's coming.

Harry: Don't worry. He will. He will come. ...Sirius.

Hermione: You're dying ... Both of you ...Harry!

Harry: Expecto Patronum!

Harry: You were right, Harmione. It wasn't my dad I saw earlier. It was me! I saw myself conjuring the Patronus before. I knew I could do it this time because ....., well, I'd already done it.

Does that make sense?

Harmione: No. But I don't like flying .....

C33 (Scene 2)

Lupin: Hello, Harry. I saw you coming. I've looked worse, believe me.

Harry: You've been sacked.

Lupin: No. No. I resigned, actually.

Harry: Resigned? Why?

Lupin: Well, it seems that somebody let slip the nature of my conditions. This time tomorrow,

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the owls will start arriving and parents will not want... well, someone like me teaching their children.

Harry: But Dumbledore...

Lupin: Dumbledore has already risked enough on my behalf. Besides, people like me are... Well, let's just say that I'm used to it by now. Why do you look so miserable, Harry?

Harry: None of it made any difference. Pettigrew escaped.

Lupin: Didn't make any difference? Harry, it made all the difference in the world. You have uncovered the truth. You saved an innocent man from a terrible fate. It made a great deal of difference. .... If I am proud of anything, it is of how much you have learned this year. Now, since I'm no longer your teacher, I feel no guilt whatsoever about giving this back to you. So now I'll say goodbye, Harry. I feel sure we'll meet again sometime. Until then, mischief managed.

2. Did you like this movie at all? Which part did you like and why?
3. What do you think Harry learned in this movie?
4. Think of the events where you made a difference and tell us about it in the class.  
e.g. I stopped using the computer late at night. It helps me get a comfortable and good night sleep. I can enjoy my work and studying, especially after having had some sound sleep.

- 4) **Kumagai-Jinya (Kabuki, Jidaimono), written by Sōsuke Namiki, Ichō Asada, Geiji Namioka, and Shōzō Namiki I**  
**The full title of the play is Ichinotani futaba gunki (Chronicle of the Battle of Ichinotani). Act III (Japan)**

Learning goal: Listening to the narration in English and comprehending it. Following the story and making predictions to complete the sentences. Learning about Kabuki and traditional Japanese culture.

Sample lesson: Students watch part of the Kabuki play on DVD. They listen to the English interpretation and commentaries to understand the story and the play. They fill in the blanks on the handout as they listen to the narration in English. They answer the questions then talk about themselves in English. They think about which ideas are timeless and also about the cultural differences.

Story: The country of Japan is in a state of civil war between the Heike and Genji clans. In a previous act, the Genji warrior Kumagai supposedly beheaded Atsumori, a 16-year-old Heike lord and son of an emperor. Kumagai returns to his battle camp where a signboard has been placed by a cherry tree by order of his lord Yoshitsune. The sign says, "He who fell one branch of this tree must also shed a finger." Kumagai is unsure of the meaning behind this message. Lord Yoshitsune enters and Kumagai presents the head in a box for the formal identification known as Kubi Jikken. As he lifts the lid, Sagami, the wife of Kumagai, sees not Atsumori's head, but that of their son, Kojirō. Yoshitsune inspects the head, but deliberately identifies it as that of Atsumori. Kumagai has understood the meaning of the sign correctly.

Sample teaching material:

1. Listen to the narration of Yoshitsune's entrance to the head inspection from the play Kumagai Jinya, interpreted by Paul Griffith, and fill in the blanks.

Kumagai Jinya, interpreted by Paul Griffith

\*From Yoshitsune's entrance to the head inspection

.....But to everyone's surprise, the voice of the Genji commander Yoshitsune calls from within. He's already here and will inspect the head forthwith.

In the role of Yoshitsune is Ichikawa Somegorō. The ritual of head inspection is called "Kubi-Jikken". Its portrait in Kabuki is based on the (**historical fact**), the purpose being to verify the identity of an enemy slain in battle and to insure that no fake substitution has taken place. In the case of several famous plays including this one, however, not all is as it seems.

That Kumagai asked to delay the head inspection and also requested the leave of absence is suspicious. For that reason, Yoshitsune arrived at the camp in secret some time ago and has been listening to (**everything**) from inner room. He demands to see Atsumori's head at once.

Despite his words earlier, Kumagai has always been painfully aware of his debt to Lady Fuji and to have slain her son in battle would indeed have been dishonorable. Being aware of Kumagai's predicament from the start, Yoshitsune was prepared to offer him one alternative which he hinted at in the cryptic sign by the (**cherry tree**). Its message, that a finger must be sacrificed in place of a branch of flowers contain puns on the words for flower, finger, and for

son. Yoshitsune's intention was to allow Kumagai to spare the flower, Atsumori, by substituting his own son, Kojirō in his place. But Kumagai is still unsure of his interpretation of the message, and therefore, has placed the sign before his lord. He reminds Yoshitsune that some while ago, he delivered orders to a retainer by way of a poem slid attached to a flower tree. In this case, too, Kumagai has followed the instructions written on the sign. He has taken the head of Atsumori, and now offers it for (**inspection**).

But when he lifts the lid, Sagami is shocked to see the head of her own son, Kojirō. The women may see the head only after inspection. They must not make a disturbance.

He demands silence. They are followed shortly by perhaps the most famous and beautiful pause in this play called "Seisatsu no mie", a signboard pause. With fierce desperation, Kumagai must stop the women from exposing the (**truth**) and will use the sign to block their attempts.

Just as the cherry tree comes from the South, so Atsumori, the former Emperor's son is from the Southern Palace, he who would have fell one branch of the tree must share his own finger. Kumagai has carried out his lord's command, according to (**what is written on the sign**).

Has he fulfilled his lord's intentions? Or has he misunderstood the command? His lord must now pass judgment.

Owing to his refinement and high rank, Yoshitsune inspects the gruesome head through the ribs of his fan.

Kumagai has understood his intention to spare the flowers. The head is well taken. This is, without doubt, Atsumori's head. Those who are related may now look upon the head to bid their final (**farewell**).

Sagami may show this Atsumori's head to Lady Fuji.

Here begins a famous passage of lamentation, known as the "Kudoki", during which Sagami must prepare her own son's head to show to her former mistress. The section is considered a great test of the (**actor's skill**), for he must show the character fighting to suppress unbearable pain.

2. What did Kumagai do to spare the life of Atsumori?
3. What do you think the stylized form, "Seisatsu no mie", stands for?
4. What would you do if you were in Kumagai's shoes? Why would you do so?
5. What kind of dispositions or qualities do you think are required for someone to act like Kumagai?

6. Have you found any themes in common to both Kumagai-Jinya and the movies you have watched in the class; Lady in the water, Spider-Man 2, and Harry Potter and the Prisoner of Azkaban?
  
- 5) Harry Potter and the Order of the Phoenix, based on the novel by J. K. Rowling, directed by David Yates (U.K.)

Learning goal: Making predictions to complete sentences. Practicing the lines in English by playing the roles of the voice actors. Talking about yourself in English.

Sample lesson: Students listen to the conversation from the following four scenes and fill in the blanks. They play the roles of the voice actors and practice the English lines. They answer the questions and think about how they can relate to the characters in the movie.

Story: In the previous movie, Harry had lost his friend, Cedric who was killed by Voldemort. The magic school Hogwarts is now kept under surveillance by the Ministry of Magic which sent a new teacher who holds a dictatorship over the school. She doesn't intend to teach any practical knowledge or skills to defend oneself from danger. Harry decides to teach his friends his magic so that they will have the skills to fight against the dark lord, Voldemort. Harry is up against Voldemort, but then becomes possessed by Voldemort because he is weakened by his link to the evil Voldemort. Harry remembers that he has the love and friendship that Voldemort has never had and he cuts off the connection with Voldemort.

Sample teaching material:

1. Listen to the conversation in the following scenes and fill in the blanks.

### Harry Potter and the Order of the Phoenix

C18 (Movie transcript)

Sirius: I was always welcome at the Potters'. I see him so much in you, Harry. You are so very much alike.

Harry: I'm not so sure. Sirius, when I was... when I saw Mr. Weasley attacked, I wasn't just watching. I was the snake. And afterwards in Dumbledore's office, there was a moment when I

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wanted to .... This connection between me and Voldemort. What if the reason for it is that I am becoming more like him? I just feel so angry all the time. And what if, after everything that I've been through, something's gone wrong inside me? What if I'm becoming bad?

Sirius: I want you to listen to me very carefully, Harry. You're not a bad person. (**You're a very good person**) who bad things had happened to. You understand? Besides, the world isn't split into good people and Death Eaters. We've all got both light and dark inside of us. What matters is the part (**we choose**) to act on. That's (**who we really are**).

Hermione: Harry. Time to go.

Sirius: When all this is over, we'll be a proper family. You'll see. Come on.

C20 (Movie transcript)

Harry: Make it a powerful memory, (**the happiest**) you can remember. Allow it to fill you up. Keep trying, Seamus. George, your turn now.

George: Expecto Patronum.

Harry: A full-bodied Patronus is the most difficult to produce but shield forms can also be equally useful against a variety of opponents.

-: Wow, that was really good.

Harry: Fantastic, Ginny. Just remember, your Patronus can only protect you as long as (**you stay focused**). So focus, Luna. Think of the happiest thing you can.

Neville: Expecto Patronum. I'm trying.

Harry: I know. It's good. This is really advanced stuff, guys. You're doing so well.

C29 (Movie transcript)

Harry/Voldemort: You. You've lost, old man.

Dumbledore: Harry.

Voldemort: So weak. So vulnerable. Look at me.

Dumbledore: Harry, it isn't how you are alike. It's (**how you are not**). Harry?

Harry: You're the weak one... and you'll never know (**love or friendship**). And I feel sorry for you.

Voldemort: You are a fool, Harry Potter. And you will lose everything.

C31 (Movie transcript)

Harry: How come you're not at the feast?

Luna: Lost all my possessions. Apparently people have been hiding them.

Harry: That's awful.

Luna: Oh, it's all good fun. But as it's the last night, I really do need them back.

Harry: Do you want any help finding them?

Luna: (**I'm sorry**) about your godfather, Harry.

Harry: Are you sure you don't want any help looking?

Luna: That's all right. Anyway, my mom always said the things we lose (**have a way of coming back**) to us in the end. If not always in the way we expect. (I) think I'll just go have some pudding.

2. Practice the lines and play the roles of the voice actors in pairs or groups.
3. Did you like this movie at all? Which part did you like and why is that?
4. Tell us about the love and friendship you have. Where do you usually find love and friendship?
5. What themes have you found in this movie?

#### 6) Just the Way You Are (Song), words and music by Billy Joel (U.S.A.)

Learning goal: learning some English grammar, making predictions to complete the sentences, enjoying the linguistic beauty of English

Sample lesson: Students listen to the music and fill in the blanks. They learn some English grammar.

Sample teaching material:

1. Choose the best title.

- 1) You are Strange
- 2) I Love You
- 3) Just the Way You Are

2. Fill in the blanks and answer the questions.

Don't go changing to try to please me (僕を喜ばせるために)

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You never let me down before (がっかりさせる)

Don't imagine you're too familiar and I don't see you anymore (馴れ合いすぎて飽き飽きしている)

I would not leave you in times of trouble (～の状態のときに)

We never could have come this ( far ) (～できただろうに)

I took the ( good ) times, I'll take the ( bad ) ( times )  
(受け入れた)

I'll take you just the ( way ) ( you ) ( are )

I need to know that you will always be the same old someone that I knew

What will it take till you believe in me the way that I believe in you?

(一体どうすればいいんだろう?) (僕が君を信じているように)

I said I ( love ) ( you ) and that's forever

And this I promise from the heart (約束する)

I couldn't love you any better

I love you just the ( way ) ( you ) ( are )

I don't want clever ( conversation )

I never want to work that hard

I just want someone that I can talk to (僕が話すことのできる)

I want you just the ( way ) ( you ) ( are )

1. I need to know that you will always be the same old someone that I knew

とは、何を知っておきたいのですか?

2. And this I promise from the heart とは、何を約束するといっていますか?

.....

3. Study some English grammar and discover some linguistic beauty of English.

Grammar Focus

英語のしくみ

(英語の型について — 型は何のためにあるのでしょうか?)

英語は日本語同様かなりの割合で、決まった型を活用する言語です。例えば歌舞伎にも見得(みえ)(演技のピークに達したときに、そこでいったん動きを停止して、静止したポーズでそのピークの局面をクローズアップするもの)という型がありますし、狂言にも「泣く」「お酒を飲む」「蚊が飛ぶ」などといったそれぞれの型があることと似ています。これら日本の伝統芸能では、この型なども活用しながら、必要な表現をし、またその表現を観客に伝えようとしますが、英語も、自分を表現し、それを相手に伝えるために、型を活用します。英語でコミュニケーションをするために、子供の頃には型に慣れる学習をすることが自然ですが、大人になってからの学習法としては、型をただ暗記するというより、まずは英語のしくみを理解し味わいながら型に慣れるようにすると、自然に少しずつ型が身についていきます。

それでは音楽の歌詞を楽しむために、英語の型を少し詳しくみてみましょう。

## 1. Don't go changing to try to please me

(1) 命令文に関すること Don't go changing to try to please me

(goは「～のような状態になる」という意味なので、「～のような状態にならないでね」)

### 型について

人にアドバイスなどをするときには、命令文を用いることがあります。命令文は、「あなた」という相手に対して話をしているため、いつも主語は'You'になります。通常は、言わなくてもわかる、この主語の省略をして、動詞から話し始めます。

(You) don't go changing to try to please me.

### 型の活用例

命令文を頻繁に用いるのは、何かぶしつけな感じもありますが、実は次の例のように、命令をするためではなく、親しみをこめて相手を思いやる表現として、命令形を用いることがよくあります。

例: Enjoy yourself. (是非お楽しみくださいね。)

Don't drink more than you like. ((お酒の飲めないひとに) ご無理なさらないで下さいね。)

このような表現を丁寧にしようと思って“please”をつけて強調してしまうと、相手の意思を尊重する特にアメリカなどの英語圏の人たちにとっては、反対におしつけがましかったり、

相手の批判をしているように聞こえます。この場合のような命令文の型は、「相手に親しい気持ちを抱きながらも、さっぱりと思いやるイメージ」で活用します。この歌詞の場合も、近しい間柄の相手を、心から思いやるがゆえのアドバイスのように響いてきます。

また、「この道を真っ直ぐ行って右に曲がってください。」などの道案内の表現においても、(You need to/should) go straight this road and turn right.

の様に、言わなくてもわかる ( ) 内の文頭の部分は省略をして、動詞から始める命令形を活用することがあります。

#### まとめ

つまり、適格な相手に適切な指示やアドバイスをする場合や、気心の知れた相手の立場にた  
って声をかける場合には、命令形のようなさっぱりとした端的な表現は相手に通じやすいた  
め、英語においてこれはひとつの思いやりの型でもあるのです。

#### (2) 動名詞に関すること Don't go changing to try to please me

(go changing で「変わる」という意味。change (変わる) という動詞に ing (～すること) をつけて changing (変わること) という名詞に変形している。動詞に ing をつけて名詞化したものを、動名詞という)

#### 型について

動詞に ing をつけて名詞化したものを、動名詞といいます。例えば listen 「聴く」という動詞の動名詞は、listening 「聴くこと」です。動名詞は進行形と同じように、物事の同時性を表し、補足します。そのためこの歌詞の例のように、動詞 go や、他にも like, enjoy などの動詞の後に続いてよく動名詞が用いられます。次の例をご覧ください。

Don't go changing. (「変わらないでね。」:「変わることの状態」は、「なること」という go の動詞とほぼ同時に起こっていて、動詞を補足しています。)

She likes drawing pictures. (「彼女は絵を描くのが好きです。」:「絵を描くこと」は「好き」ということと大体同時に起こっていて、好きという動詞を補足しています。)

I enjoy listening to the classical music. (「私はクラシックを聴くのが好きです。」:「クラシックを聴くこと」は「楽しむ」ことと同時に起こっていて、enjoy という動詞を補足しています。)

また、現在同時に起こっていることは、すでに起こっていることであるため、過去の一種と

しても認識できます。つまり動名詞は、現在進行していることや過去に起こったことを表現できます。次の例をご覧ください。

I remember seeing her once. (「私は彼女に一度あったことがあるのを覚えています。」: 彼女にあったのは過去のことで、その様なときに動名詞を用います。)

#### 型の活用例

動名詞は同時性を表すため、例えば go という動詞を補足しながら、趣味や遊びに出かける表現としてよく活用します。

例: go shopping (買い物に行く), go golfing (ゴルフに行く), go fishing (釣りに行く)

この他, mind (～を気にする), avoid (～を避ける), give up (～をあきらめる), finish (～を終わらせる), practice (～を練習する), delay (～を遅らせる), miss (～がなくて寂しい) などの動詞の後にも、動名詞を用います。

例: I will not give up living my own life. (「私は自分の人生を生きることを決して諦めません。」: 自分の人生を生き始めてはいるが、それを諦めないこと、という現在の同時性であるため、動名詞を用います。このように動名詞を用いることで、過去のニュアンスも表現されるため、英語を母国語としている話者は、日本語話者以上に、実際に自分の人生をもうすでに生き始めている、という既存の事実として自覚する感覚が強いです。この繊細に時間を認識する感覚が、もしかすると英語話者の持つ建設的な発想に貢献しているのかもしれない。)

「禁煙した」という表現も、タバコを吸うことを止めたわけで、タバコを吸うことは止めることと同時性があり、またすでにこれまで吸っていたという既存の事実でもあるため、次のように動名詞を用いて表現できます。

I stopped smoking.

他方, I stopped to smoke. の様に「未来やこれからのことを表す」to 不定詞を活用すると、「禁煙した」のではなく、「私はタバコを(これから)吸うために、立ち止まった。」という意味になります。尚、不定詞については次項をご覧ください。

#### まとめ

動詞に ing をつけることで名詞化する動名詞は、「～すること」という意味で、補足する動詞と同時性のあるものや、既存のこととしての過去のニュアンスを表現するときに用います。反対に、次に紹介する to 不定詞は、これから先のこと、未来のことを表します。

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Q: 「私は映画を観ることが好きです。」を英語で表現してください。

A: I like watching movies.

(3) to 不定詞に関すること Don't go changing to try to please me

(to try は「~しようとして」なので、「僕を喜ばせることをしようとして」という意味)

#### 型について

to + 動詞の原形 を, to 不定詞と呼び, 基本的には未来のことを表現できます。次の例文をご覧ください。

I plan to visit Kyoto this coming fall. (私はこの秋, 京都を訪れる予定です。)

何を予定しているかという点, 「京都を訪れること」ですが, 予定していることは当然未来のことです。英語では, この未来における補足的な説明を, to 不定詞で表現できます。

また, plan の他にも, 未来のことをあらわす次のような動詞の後に, この to 不定詞を用います。

choose to~ (～することを選ぶ), decide to~ (～することを決める), fail to~ (～しそこなう), hope to~ (～したいとおもう), learn to~ (～することを学ぶ), manage to~ (どうにか～する), mean to~ (～するつもりだ), pretend to~ (～するふりをする), promise to~ (～する約束をする), refuse to~ (～するのを断る), want to~ (～したい), wish to~ (～ならよいと希望する), 等

#### 型の活用例

それでは前述の動詞と to 不定詞を活用した例文をご覧ください。

I decided to do my best. (私は最善を尽くすことを決心しました。)

I promise to play my part. (私は自分の役割を果たすことを約束します。)

I hope to see you again. (またお目にかかりたく存じます。)

次に, 動詞の後ではなく, 名詞などの後に to 不定詞の活用をして, 説明を補足する例をご覧ください。

I went to the library to learn more about the traditional Japanese culture. (私は図書館に行きました。日本の伝統文化についてもっと知るために。)

I've got a homework to do. (私には宿題 (仕事) があります。すべき宿題 (仕事) が。)

(\*I've got = I have got で, have got = have です。つまり, I've got = I have です。)

このように、英語においては補足的な説明を to 不定詞などを活用して、後から付け足して表現します。この英語の語順にも徐々に慣れていくことが肝要です。

#### まとめ

不定詞は、未来のことを表現するので、未来のことに関する、意思・決定・選択・希望などの意味の動詞の後に続けて用います。また、動詞以外にも、名詞などの後に続いて補足的な説明を表現できます。

Q: 「私は映画の台詞を楽しむために英語を勉強しています。」を英語で表現してください。

A: I'm studying English to enjoy the English lines in the films.

Q: 「今夜は友達とあうんです。」を英語で表現してください。

A: I've got a friend to see this evening.

(4) 否定文に関すること 2. You never let me down before

(never は「決してない」という否定語なので、「これまであなたは僕をがっかりさせたことなんてないよ」という意味)

#### 型について

基本的には be 動詞 (is, are, am 等) や助動詞 (will, can, have 等) の後ろに not などの否定語をつけて用いますが、never は「決して～ない」という強い否定語です。

I can't (=can not) thank you enough. (お礼の申しようのないくらい、心より感謝申し上げます。)

She's (=She is) not a vegetarian. (彼女はベジタリアンではありません。)

They won't (=will not) leave for New York till tomorrow. (明日まで彼らはニューヨークへ出発はしないでしょう。)

I'll (=I will) never forget this beautiful moment. (私はこの素晴らしい瞬間を決して忘れません。)

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その他にも、一般動詞 (go, feel, listen 等) の前に don't (=do not) (過去を表すときには didn't (=did not)) をおいて否定文を作ります。

I don't know about it. (そのことに関しては、よくわかりません。)

Great composers didn't give up their music. (偉大な作曲家たちは自分たちの音楽を諦めませんでした。)

### 型の活用例

hardly はほとんどない, scarcely はめったにないという否定語で、前述と同様に活用できます。

There's (=There is) hardly any milk left. (もうほとんどミルクが残っていません。)

They scarcely know each other yet. (彼らはまだお互いをほとんど知りません。)

後の「複文に関すること」についての項で詳細をご説明しますが、「私は～ではないと思います。」(I think S + not V...) という表現は、通常「私は～だとは思いません。」(I don't think S + V...) という型を用います。

I didn't think you liked sports. (あなたがスポーツ好きだとは思いませんでした。)

I thought you didn't like sports. というと、「あなたはスポーツ嫌いだったのでは？」という確認のような、場合によってはたしなめるようなニュアンスが生まれます。

### まとめ

通常、not などの否定語は be 動詞や助動詞 do (did) などの後に用います。

Q: 「雨は降っていません」を英語で表現してください。

A: It's not raining. (天候, 寒暖, 距離, 時間, 状況などを漠然と指すときは it を主語に用います。例: It's already ten! (もう 10 時になった!))

(5) 使役動詞に関すること 2. You never let me down before

(let は「本人がしたいようにさせる」ことなので、let O C で、「O を C の状態にさせる」となり、let down=「がっかりさせる」なので、「あなたはこれまで僕をがっかりさせたことはないよ」という意味。)

### 型について

使役動詞というと、「AをBの状態（形容詞）にさせる」や「AにB（動詞）をさせる/してもらう」という表現のためのもので、letのほかにも、makeやhaveなどがあります。

I want to have my room tidy. (「私は自分の部屋をきちんと(した状態に)しておきたいです。」この場合、tidyという状態を表す形容詞を活用しています。)

He always makes me laugh. (「彼はいつも私を笑わせます。」この場合、laughという動詞を活用しています。)

動詞を活用するときには、前述のような動詞の原形か、現在分詞形(動詞+ing)、あるいは過去分詞形(動詞+edなど)の型をもちいます。次の例をご覧ください。

(1) 現在分詞は、その直前の名詞との関係が能動的で、臨場感のあるような状況を表現したいときに活用します。

I had the flag hanging from the window. (私は旗を窓から吊り下げました。)

「旗」を「吊り下げる」ので、これらの関係は能動的で、動詞の原形の変わりにing形を用いることで、「吊り下がっている」という臨場感を表現できます。

(2) 過去分詞は、その直前の名詞との関係が受動的な状況を表現したいときに活用します。

He had the door fixed. (彼はドアをなおしました。)

「ドア」が「修理される」という関係のため、受身を表すfixedという過去分詞形を用います。

### 型の活用例

また、使役ですから、次のような活用法

She made him follow her order. (彼女は彼を自分の命令に従わせました。)

もありますが、英語の歴史をさかのぼると、英語の古語のような古英語においては、現在のdoが使役動詞で、「AがBをしてその結果Cになる」や、「AがCとなるようにする」という表現のためのものだそうで、古くはいわば事実の因果関係を描写することから発したように私には感じられます。

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英語の古文のような中英語の時代にくだりますと、make が do に代わって代表的な使役動詞になりますが、本来は、「A から B をつくる」というものでした。そこから、「A を B にする」になり、'make B of A' という型が用いられていました。後に「前置詞に関すること」の項でご紹介しますが、この of は、「変化の起点」を表すものでした。幼虫から蛹、蛹から成虫と、蝶になる上で何度も変化の起点があるように、英語ではもともとこの起点をきちんと言葉で表現していたようで、その名残を少しご紹介します。

Can I ask you a question? = Can I ask a question of you? (質問をしてもよいですか?)

通常は左側の型が多く用いられますが、右側の型に言い換えることも可能であり、この of が起点を表す of の名残です。「あなたを起点に、質問させていただけますか?」といったところでしょうか。一般的に英語圏では個人の存在を尊重する文化のため、「何から何に変化したのか」、というその因果関係においても、「誰を起点に何をしたいのか」、という相手に対する態度においても、きちんとした状態で丁寧に認識していたように感じられます。その歴史を感じながら、make という使役動詞を必要に応じて活用するののひとつかと思えます。

She always makes me happy. (彼女はいつも私をしあわせな気持ちにしてくれます。)

また、have は、もともと「～してもらう」という表現で、「～させる」という make と同じ用法は、後から派生したものです。現在では、have はこの両義に用いられます。

I'll have him help with my luggage. (私は彼にこの荷物を (運ぶのを) 手伝ってもらいます。)  
She didn't have him drinking at his age. (彼女は、彼にその (若い) 年でお酒を飲ませませんでした。)

make A B (A に B させる), have A B (A に B してもらう / させる), let A B (A の自主性を尊重して、A の望む B をさせる) の他に、get A to B (動詞) の型で、「A に B してもらう」というものがあります。

Let me help (with your coat). ((あなたがコートを着る / 脱ぐのを) お手伝いさせてください)

She got her friends to come with her. (彼女は友人たちに一緒に行ってもらいました。)

## まとめ

使役動詞は、もともと「AがBをしてその結果Cになる」という、因果関係を写實的に描写する感覚から段々と派生して生まれたもののようです。使役動詞の種類によって、「～させる」や、「～してもらおう」など、異なるニュアンスを表現できますが、この英語の型の起源にもおもいを馳せながら、必要に応じて適切な動詞を選ぶこともおすすめです。

(Text removed)

4. What are the themes you have found in common to both this song and the film, Harry Potter and the Order of the Phoenix?
  
- 7) Kagotsurube Sato no Eizame (The Sword Kagotsurube) (**Kabuki, Sewamono**),  
written by **Kawatake Shinshichi III (Japan)**

Learning goal: Making predictions to complete the sentences, comprehending the narration in English, learning about Kabuki, appreciating English words, enjoying the origin of the English words and learning about some aspects of English-speaking-cultures, discovering what human beings share in common.

Sample lesson: Students listen to the narration and fill in the blanks. They answer the questions and learn about the sewamono play of Kabuki and think about what human beings share in common. Learning strategies for developing their English vocabulary are introduced to them. Students also learn to appreciate English words and enjoy their origins with learning about the history and the culture behind them.

Story: Kagotsurube is the name of the famous sword which cannot be re-sheathed without drawing blood. Jirōzaemon, the wealthy, innocent, honest merchant whose face is covered with pockmarks, came from the country to visit the big city for the first time. Before returning home, he visits the pleasure quarters to see the blossoming cherries and bright lights. He is treated to one of the great spectacles of the quarter, a parade of a high-ranking courtesan, Yatsunami. With a single smile from her, Jirōzaemon falls in love. Time has elapsed, and Jirōzaemon is now a regular customer at the teahouse where Yatsunami works. Although he is inexperienced in the ways of love, he believes that she returns his affections and he intends to buy her out of her contract so that she can become his wife. Yatsunami's foster father is a

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wicked man and he informs Yatsunami's childhood sweetheart, Einojō, who is a handsome but master-less samurai, that Yatsunami will be redeemed and no longer loves him. Einojō demands Yatsunami that she break off with Jirōzaemon publicly at once. She follows his order and Jirōzaemon, publicly shamed, is deeply hurt. Four months later, Jirōzaemon returns to the teahouse ostensibly to forget about the past. Yatsunami begs his forgiveness and they forget about what happened and share a cup of sake. He announces that the drink is to be her farewell to the world. Drawing his sword, Kagotsurube, he kills her with a single slash.

Sample teaching material:

1. Listen to a narration from Kagotsurube Sato no Eizame, translated by Paul Griffith and fill in the blanks.

Kagotsurube Sato no Eizame, translated by Paul Griffith

The city's pleasure district where all classes and professions assemble together is featured not only in Jidaimono history plays, but also frequently in sewamono. The sewamono play Kagotsurube Sato no Eizame, the Sword Kagotsurube, is one example set in Yoshiwara, pleasure-quarters of Edo.

To cheerful music played by the off-stage kuromisu-musicians, the silk merchant Jirōzaemon has come from the country with the servant and decides to take a look at the bright lights of the Yoshiwara. He is too innocent, however, and in danger of being dragged into a tea house at any moment.

Jirōzaemon and companion (**are surprised at**) the showy brilliance of the quarter. Just then, led by a procession of good-looking youths, the great courtesan, Yatsunami, parades this way. Such a courtesan's parade through the streets was called Oiran-Dōchū.

Yatsunami (**smiles at**) this rustic man. She walks with a special gate called Hachimonji, figure eights in which the high cloaks are swung round like the number eight. For onnagata actor who plays the great courtesan, this is the visual highlight.

The simple Jirōzaemon is bewitched and amazed, with his face covered in spot-marks,

Jirōzaemon had little experience of romance. At his first glimpse of this beautiful woman, he (**falls in love**) and enraptured. "Master, isn't it time to go?". As for going back to the inn, he's changed his mind.

After many more visits to the pleasure houses, Jirōzaemon now wishes to redeem Yatsuhashi's contract as a courtesan and make her (**his wife**). Suddenly however, Yatsuhashi declares aloud that she never wants to see Jirōzaemon's face again. She had wanted to tell him long ago, but as he was such a valued customer of the Tachibanaya tea house, she allows things to continue from day to day.

But the time has come for her to make a reply to his offer of redeeming her contract and she must tell him that from the very start, the idea was repugnant to her. She rejects it. Such scenes in which a woman reviles and rejects her lover even when it is against her true feelings is called Enkiri, breaking-off, or Aiso zukashi, alienating a loved one. The truth in this case is that Yatsuhashi has another lover who has forced her to cut off old ties with Jirōzaemon. With no other choice, and in the midst of not only the serving girl, but his (**business associate**) as well, Yatsuhashi publicly shames Jirōzaemon. She will thank him not to come here anymore.

Already insecure about his appearance, he is deeply hurt. In this famous speech, a highlight of Jirōzaemon's role, the character openly bears all the complicated emotions in his heart. "Courtesan," he says, "You have been too cruel". Thinking of a courtesan's life, spending each night upon a different pillow and uncertain as a reed adrift on a stream, how soon one flower falls from favor, only to be replaced by (**more perfect bloom**). For this reason, he would have redeemed her and so wanted things to be settled quickly that he could not sleep at his inn last night. In patient for the long autumn night to end, he was anxious to come to view the chrysanthemums here, to be touched by their dew. He never dreamed that she would spurn him. He has the rude manners of a rustic, and a face, it is hard to look at twice, so rejection is understandable. But why then, did she not to make her feelings plain from the start? He came so often to Yoshiwara that rumors about him spread and even the apprentice girls upstairs knew his name. How can he just walk away now with nothing? Couldn't she have spared a single thought for him?

Following the events of the previous scene, Jirōzaemon returned to the country, but now, after some time, he is back to visit the Yoshiwara. Giving the impression that he has come to

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(**make it up with**) courtesan, Jirōzaemon is invited to her room on upper floor. Instantly, his voice and expression changes. What does he mean of 'farewell-drink' to this world? He has never forgotten the shame she caused him. Knowing fully-well how deceitful the courtesans were, still he was blinded by love, coming to see her (**again and again**). He even offered to redeem her contract. Yet because of another lover, she publicly insulted and rejected him. But now he has come back to avenge that shame. He's kept his true feelings hidden until now, but he requested this second floor room so as not to be disturbed. It's too late for excuses. His life is already lost.

As she dies, Yatsunashi slowly arches backwards, a special technique of the onnagata actors called Ebizori, prawn bend. Made by the famous sword-smiths Muramasa, the sword's name, Kagotsurube means that upon which even water cannot collect so sharp is the blade. This has been the tale of a man too honest in nature who (**fell head-over-heels**) for a professional courtesan, with tragic results.

This sewamono is a characteristic work of the (**late 19<sup>th</sup> century**), in which the society of the pleasure district where love was bought and sold is treated openly.

2. What is Hachimōji?
3. To what effect do you think the actors use the stylized forms? Give an example.
4. What do you think of Jirōzaemon? Do you actually believe such an innocent, naive man can turn into someone who becomes so violent by a grudge?
5. Look up the words "innocent" and "naive" and study all the meanings in English. Do you find anything interesting? Are there any antinomies?
6. Look in the dictionary and find the ultimate origin of the words "innocent" and "naive". How do you feel about them?
7. Learn a strategy for developing English vocabulary. Study the summary of the knowledge of the prefix and the suffix. Analyze the words and make predictions to sense their meanings.

**Example answers for question 5 & 6 (Let's take a look at some of the beauties of the English language and its background cultures)**

\*innocent means as follows; not guilty of a crime or offence, without experience or knowledge of, lacking, not responsible for or directly involved in an event yet suffering its consequences,

free from moral wrong; not corrupted, simple, naïve, not involving or intended to cause harm or offence.

\*naïve means as follows; showing a lack of experience, wisdom, or judgment, natural and unaffected; innocent, or of denoting art produced in a style which deliberately rejects sophisticated artistic techniques and has a bold directness resembling a child's work.

\*They can be used in both positive and negative ways. (The word "innocent" means "being not corrupted and naïve" and "without experience or knowledge, lacking". "Naïve also has both positive and negative meanings such as "being natural and unaffected; innocent" and "showing a lack of experience, wisdom, or judgment".) This fact strongly suggests that English-speaking cultures are aware that humankind has both positive and negative interpretations and perceptions of phenomena, things, events, thoughts and beliefs, and acts, etc..

\*Jirōzaemon shows both positive and negative aspects of being innocent or naïve in Kagotsurube. The play describes the fact that humankind tends to have both positive and negative aspects in nature. The meanings of the words "innocent" and "naïve" together with a traditional Japanese theater such as Kagotsurube of Kabuki show that this timeless fact exists beyond the cultural differences.

\*The origin of "innocent"; Middle English: from Old French, or from Latin *innocent-* 'not harming', from in- 'not' + *nocere* 'to hurt'

→ The origin of "hurt"; Middle English: (originally in the senses 'to strike') and from Old French *hurter* (verb), *hurt* (noun), perhaps ultimately of Germanic origin

→ The origin of "strike"; Old French *strican* 'go, flow' and 'rub lightly' of West Germanic origin; related to German *streichen* 'to stroke', also to STROKE. The sense 'deliver a blow' dates from Middle English.

→ The origin of "stroke"; Old English *strācian* 'caress lightly' of Germanic origin; related to Dutch *streek* 'a stroke', German *streichen* 'to stroke'; also to STRIKE. The earliest noun sense 'blow' is first recorded in Middle English.

\*The word "hurt" means both to cause and feel pain and distress. When these senses are applied to the case of the play Kagotsurube, Yatsunashi caused Jirōzaemon pain and at the same time felt pain for hurting him, and also physically felt pain as she was killed by him. In

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other words, one who hurts others is hurting oneself at the same time. It can be easily inferred that Jirōzaemon was also hurting himself as he murdered Yatsushashi. This is one way of understanding this story based on the knowledge of the meanings of the English word, "hurt".

\*The word "hurt" was originally used to mean "go, flow" and "rub lightly", and even "caress lightly". The fact that the word "caress" as in "the caressing warmth of the sun" is related to the meaning of the word "hurt" in the present day gives us the impression that how far-fetching the transfer and interpretation of the meaning of a word can go. Personally, I would like to remind the students of the fact that the word "hurt" originally meant something positive and not being something causing or feeling pain or distress.

\*The origin of "naïve"; mid 17<sup>th</sup> cent. : from French *naïve*, feminine of *naïf*, from Latin *natives* 'native, natural'.

→ The origin of "native"; late Middle English: from Latin *natives*, from *nut-* 'born', from the verb *nasci*.

→ The origin of "nature"; Middle English (denoting the physical power of a person) : from Old French, from Latin *natura* 'birth, nature, quality', from *nat-* 'born', from the verb *nasci*.

→ The origin of "born"; Old English *boren*, past participle of *beran* 'to bear' .

The origin of "bear"; Old English *beran*, of Germanic origin; from an Indo-European root shared by Sanskrit *bharati*, Greek *pherein*, and Latin *ferre*.

\*The word "nature" means the phenomena of the physical world collectively, the basic or inherent features, character, or qualities of something. The word "bear" means carry, support, endure, give birth to, and as an adverb of direction, turn and proceed in a specified direction. In other words, being naïve can originally mean carrying the inborn or hereditary characteristics as an influence on or determinant of personality. Based on this linguistic information, one way of interpreting the tragedy of Jirōzaemon can be that Jirōzaemon lost his inborn characteristics and became someone he is not, which caused all the tragedy.

#### Reference

Judy Pearsall, Patrick Hanks, et al. (Ed.) (2005). *Oxford Dictionary of English Second Edition, Revised*. Oxford: Oxford University Press.

Summary: Studying about the origin of the words and the whole meanings of each word can

often help you to keep things in perspective.

### 8) Suehirogari (A Spread-End Fan) (Kyōgen), (Japan)

Learning goal: Studying reading strategies. Reading the English subtitles and comprehending the story. Making predictions to guess the meaning of some words. Translating the story of Kyōgen into English and getting ready to introduce some traditional Japanese theater to people from other countries. Learning about Kyōgen and some traditional Japanese culture. Thinking about how to use the forms of English after learning about the forms of Kyōgen.

Sample lesson: Students learn some reading strategies to improve their reading skills in English. They read the English subtitles to understand the story as they watch a play of Kyōgen. They make predictions to understand some of the English words. They practice translating the story into their own English. They answer the questions and learn about Kyōgen and some traditional Japanese culture. They think of the uses of English linguistic forms after they learned about the stylized forms of Kyōgen.

Story: The master sends his servant Tarō Kaja to the capital to buy a suehirogari. Tarō Kaja does not know suehirogari is another word for spread-end fan. He reaches the capital and is at a loss because he doesn't know how to get it, so he begins shouting that he wants to buy a suehirogari.

A dishonest man realizes Tarō Kaja's lack of knowledge and takes advantage of his innocence. He sells him an old umbrella. The master has ordered a suehirogari with good strong paper, polished bones, and pictures of the Chinese children having fun playing games painted on it. He explains that this umbrella has all of those things, (for (zare-) e meaning "pictures" can also mean a handle (of an umbrella),) and demands an exorbitant price. As a special service, he also teaches Tarō Kaja a song and dance to make his master feel good when he becomes unhappy. Tarō Kaja returns home and is scolded for his mistake. He is chased out of the house. Tarō Kaja begins singing and dancing the song he has learned in the capital. The master hears him, begins feeling compelled to listen to him, and finally gets merry and forgives him. He rewards Tarō Kaja for his song and dance.

Sample teaching material:

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1. Study about reading strategies to improve your reading skills in English. Then watch the play, Suehirogari, script by Nomura Mansaku company, translated by Donald Keene, and read the English subtitles.

I am a man of great good fortune. The world is in a state of peace and prosperity. And wondrous things happen with each passing day not only to those in high positions, but to those of the lowest ranks as well. Thus the felicitous New Year promises all the blessings one could desire. And as is my custom, I will hold a celebratory banquet, at which event I intend to present a spread-end fan to my most distinguished guest. I will call my servant and explain to him what I need. Here, here, is anyone about? I say, is anybody there? Are you there?

Here.

There you are.

At your service, Sir.

You came quite quickly.

(Text removed)

2. Make predictions and think of the meanings of the underlined English (from (1) to (5)) in the handout. Put them into your own Japanese.
3. Put the lines of Tarō Kaja, 「まっぴらごめんなれ」 and 「かしこまっております」, into English.
4. What did the master order Tarō Kaja to purchase? What kind of specifications were supposed to be met? What did Tarō Kaja purchase in the capital? How did it meet the specifications his master intended?
5. What improved the master's spirits? What do you think about the master? If you were in his shoes, how would you be like?
6. What do you think "suehirogari" traditionally means to Japanese people? Research it and take notes of your findings and discuss it in pairs or groups.
7. Without reading the English subtitles, give your own English translation and commentaries as you watch the play.
8. What do you think of Kyōgen? What do you think of its stylized forms? Are these forms the same as those of Kabuki? How would you use language forms when you express yourself in English?

9) **Spider-Man 3**, produced by L. Ziskin, A. Arad, & G. Curtis, directed by Sam Raimi (U.S.A.)

Learning goal: Making predictions to complete the sentences. Practicing the lines in English by playing the roles of the voice actors. Talking about yourself in English.

Sample lesson: Students listen to the conversation in the following three scenes and fill in the blanks. They play the roles of the voice actors and practice the English lines. They answer the questions and think about how they can relate themselves to the characters in the movie.

Story: Peter Parker is now enraptured with his popularity as the hero, Spider-Man, among the public. He does not care about how his girl friend, Mary-Jane, feels any more. His best friend Harry believes that Spider-Man killed his father and tries to avenge him. Peter learns that Flint Marko, an escaped convict, murdered his beloved uncle, Ben, and wants revenge. Eventually, he learns that such a grudge turns everyone into something ugly and follows the advice of Aunt May; he forgives himself. Harry also learns that his father was killed by none other than himself, and comes to his senses. He remembers that Peter is his best friend and sets off to help Spider-Man fight against the monsters that are possessed by evil. Harry chooses to be the best he can be and sacrifices himself to save Peter. Looking back on the fact that he too has done terrible things, Peter forgives Marko and makes up with his girl friend.

Sample teaching material:

(Text removed)

1. Listen to the conversation from the following scenes in Spider-Man 3 and fill in the blanks.
2. Practice the lines and play the roles of the voice actors in pairs or groups.
3. Did you like this movie at all? Which part did you like and why?
4. Have you ever done anything terrible in your life? Have you ever forgiven yourself and others as Peter did?
5. What would you be like if you choose to be the best you can be as Harry did?

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**10) Kumagai-Jinya (Kabuki, Jidaimono), written by Sōsuke Namiki, Ichō Asada, Geiji Namioka, and Shōzō Namiki I**

**The full title of the play is Ichinotani futaba gunki (Chronicle of the Battle of Ichinotani). Act III (Japan)**

Learning goal: Listening to the narration in English and comprehending it. Following the story and making predictions to complete the sentences. Learning about Kabuki and some traditional Japanese culture. Finding the timeless themes that humankind shares.

Sample lesson: Students watch part of the Kabuki play on DVD. They listen to the English interpretation and commentaries to understand the story and the play. They fill in the blanks in the handout as they listen to the narration in English. They answer the questions and talk about themselves in English. They also think about the timeless themes beyond the cultural difference.

Story: The country of Japan is in a state of civil war between the Heike and Genji clans. By ordering that Atsumori's life is spared, Yoshitune has paid the debt he owes Midaroku, an old stonemason who is, in reality, the Heike General Munekiyo in disguise. Munekiyo had helped protect Yoshitsune, his brother, and his mother (from the Genji clan) many years ago, and Yoshitsune saved the life of Atsumori, the son of Fujino-kata (from the Heike clan). Kumagai's wife, Sagami, had been in Fujino-kata's service, and it was Fujino-kata that enabled her and Kumagai (from the Genji clan) as a couple to flee from the authorities when their illicit union was discovered. Kumagai was conscious of the debt he and his wife owed her. By substituting the head of Atsumori for that of his own son, Kojirō, Kumagai paid the debt.

They all mourn the death of sixteen-year-old Kojirō, and Kumagai asks for permission to quit being a warrior and enter the priesthood. Yoshitsune understands. Kumagai laments the impermanence of life, and struggles to find a way to vent his sorrow. He grieves over the ephemeral life of his son and says, "Jūroku nen wa hito mukashi... yume da, yume da!" (Sixteen years flew away and it seems like a long time since Kojirō was still alive and well... If only it had been a dream... I must have had a dream!) With great sorrow, Kumagai says good-bye to his life as a warrior and departs along the hanamichi.

Sample teaching material:

1. Listen to the narration of Kumagai's Third Entrance from Kumagai Jinya, interpreted by Paul Griffith, and fill in the blanks.

(Text removed)

2. What do you think of Kojirō's sacrifice? Do you think making a sacrifice is healthy?
3. How do you think Kumagai takes his and his family's sacrifice as a warrior? How does he take it after he decided to enter the priesthood? Are there any difference?
4. Does Kumagai have a grudge against his lord, Yoshitsune? Do you think Kojirō has a grudge against his father / Yoshitsune? Why do you think so?
5. What kind of dispositions or qualities do you think Japanese people in those days were required to have?
6. Have you found any themes in common both to Kumagai-Jinya and Spider-Man 3?

**11) Two Thousand Years (Song), words and music by Billy Joel (U.S.A.)**

Learning goal: Making predictions to complete the sentences, enjoying the beauty of lyrics in English

Sample lesson: Students listen to the music and fill in the blanks. They answer the questions and talk about themselves in English.

Sample teaching material:

1. Listen to the song, choose the title and the words you hear in the blanks.

(2000 years / 2300 years / 3000 years)

Billy Joel

In the (beginning / end) There was the cold and the (day / night)

Prophets and angels give us the fire and the lights (預言者)

Man was triumphant (意気揚々としている、勝利を喜んでいる)

Armed with the faith and the will that even the darkest ages couldn't kill

Too many kingdoms, Too many flags on the field

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So many battles, so many ( wounds ) to be healed

Time is relentless

Only ( true love ) perseveres ( 忍耐する、屈せずによりとげる )

It's been a long time and now I'm with you After ( 2000 years )

This is our moment Here at the crossroads of time

We hope our ( children ) carry our ( dream s) down the line

They are the vintage What kind of ( life ) will they live?

Is this a curse or blessing that we give? ( 呪い ) ( 祝福、恩恵 )

Sometimes I wonder Why are we so blind to fate?

Without compassion, there can be no end to hate

No end to sorrow Caused by the same endless ( fears )

Why can't we learn from all we've been through After ( 2000 years )

There will be ( miracle s) After the last war is won

Science and ( poetry ) rule in the new world to come

Prophets and angels gave us the ( power ) to see

What an amazing ( future ) there will be

And in the evening After the fire and the lights, One thing is certain:

Nothing can hold back the night ( 引き止める、取り消す、押さえる )

Time is relentless And as the ( present / past ) disappears

We're on the verge of all things new ( 寸前である状態 )

We are ( 2000 years )

2. In the song, what does the word, 'compassion' mean?
3. What would you like to pass down the line?
4. Do you think this song is criticizing someone or something, or encouraging the listeners to make a right choice? Which part of the song makes you think so?

## Conclusion

A teacher's output in the classroom is often the input for the students. Our input and what

we have learned from the input based on our experiences affect our output. I think the process of relating ourselves to the input, or referring to our experiences, and learning from it usually requires some time, but I believe we will be able to gradually perceive things with broader perspectives by repeating this learning process.

Showing students the beauty in the world and some discoveries about what human beings share in common in the course of learning and using English is based on my own experiences. I believe it is also helpful for the students to prepare for enjoying peaceful global communication in English in the future. Movies and songs from English-speaking cultures and some Japanese traditional theater are very effective in both attracting the students and showing them some timeless aspects and beauties mankind has in common beyond cultural differences. With helping the students enjoy studying English, I also would like the students to think about how to keep things in perspective and learn a lot about the beauties that both the Japanese and English-speaking cultures have had up until now. In this paper, it was my intention to describe parts of my sample lessons and teaching materials for such learning purposes.

My goal as an English teacher is not only searching for better teaching strategies while learning about the English forms and its usage myself, but also doing my best to provide the students with the best kind of input based on my own experiences. I believe learning more about the beauties of English and its cultures as well as those of Japanese culture will enable me and the students to further consider what is needed to have healthy communication on a global scale.

Lastly, I also believe any teaching goals that are accompanied by a teacher's experiences are sincere. I simply enjoy playing my own role among a variety of teachers, hoping students enjoy having such variety that they can choose from to meet their learning goals. In some cases, as far as the non-linguistic aspects are concerned, it will probably take a while to see the effect of the teaching, but I will be more than happy if I can be of any help to students who wish to prepare for enjoying healthy global communication in English in the future.

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