

学習意欲を与える一般英語教材の在り方について

染 矢 正 一

日本の大学生の多くは、一般教養の外国語科目として英語を履修している。英語が得意な学生ばかりであれば、教材を選ぶ教師は、その選定にあたりあまり苦慮する必要がないかもしれない。しかし、英語が得意でなかったり、英語にさほど関心がない学生を対象に授業をする場合には、教材の選定がことさら大切になってくる。学生の興味にできるだけマッチしたものをを選び、その中で接点を求めながら英語力をつけさせる工夫が大切であろう。

一般英語のクラスで学生の意見を調べてみると、大多数は「読み・書く」能力よりも、「聞き・話す」力を高めたいと願っている。万事にわたり《国際化》が唱えられる今日にあっては、この学生の声は当然のことと首肯できよう。しかし、《日常会話》だけを丹念に学習しても、ごく限られた範囲内でしか意思の疎通はできない。「読み・書く」能力を含めた総合的な英語力を向上させながら、「聞き・話す」英語の運用能力を養うことが肝要と思われる。

いみじくも山浦昭雄が『やる気にさせる英語指導法』の中で指摘しているように、「リンゴが食べたい学生にニンジンを与える、ことばかりしては学習意欲を無くさせてしまう。しかし、全体の栄養のバランスを考えると、ときには相手が厭がっても、「ニンジン」を与える必要がある。

本稿では、昨年著した *Jiro Goes to America* に言及しながら、「意欲を駆り立て、しかも学習効率のよい」教材とは何かについて考察してみたい。

授業の内容と関連のある課題の提出の仕方にも、工夫次第によっては学生の興味を喚起しつつ、学習効率を高めることができるものがあるに違いない。この点についても一考した。

How to Motivate Non-English Majors to Study English

Masakazu Someya

Introduction

At the moment the vast majority of college students in Japan, regardless of their majors, are required to take some English courses as part of their general education program. As long as the number of units stipulated by the Ministry of Education are fulfilled, there are no restrictions on the type of English classes offered by colleges and universities. For this reason, it is often the case that the teaching material is chosen by the instructor without consideration of student interest or concern. Hence, the result is often a failure. The term may end without the instructor attaining expected pedagogical goals since the students find the class pedestrian and/or irrelevant and doze off in boredom.

What is of prime importance in teaching English to non-English majors is how to get their attention and make the class enjoyable with at least modest pedagogical results. In order to be able to do that, the instructor himself is, of course, obliged to exert all possible effort in trying to be cheerful, considerate, generous, stern at times and so on. More importantly, the teaching material should be devised in order to match student interest.

In the present paper I am not going to discuss how instructors can improve their disposition, but rather to focus attention on some teaching methods that will hopefully draw curiosity from non-English majors and that will give incentives to the study of English. I also want to shed some light on the kind of homework assignments that can be given along with a textbook as useful follow-up exercises.

My proposal may still be far from complete. It is my sincere hope to have various comments from the reader on my ideas on how to make English instruction for non-English majors more effective and more enjoyable.

(I)

It is amazing that a sizable number of college students in Japan are desperate to acquire a working knowledge of English conversation in spite of the fact that they have studied the language for several years. Although a large number of junior and high schools in Japan are equipped with an LL room, the language laboratory is not being fully utilized since instructions on its full operation cannot be readily given. That is to say, students are not generally trained or drilled to be good speakers of English in the LL. This is due to the fact that what is considered to be the most important for English teachers at junior or high schools is to prepare their students for their immediate goal of passing entrance examinations. At the present, very few high schools and colleges require their candidates to be able to comprehend or speak living English. As is always pointed out, only reading and writing abilities in English are emphasized. It is no doubt that a tremendous number of LL machines are said to be covered with dust without being utilized for their original purpose.

At Oita Prefectural Junior College of Arts, where I am working, roughly half of the students have received some kind of instruction in the LL since they entered high school. Very little effect in the use of the LL, however, is noticeable among those students. This is because at ordinary high schools, whose aim is to send students to institutions of higher learning, classes in the LL are secondary, in that they are simply used for review in regular English classes. Therefore, it is not uncommon for an English teacher to have a class in the LL room only after finishing a lesson to reinforce the contents of the lesson: the LL room is not in regular operation.

For the reasons mentioned above, in spite of the fact that some Japanese college students can answer technical questions or grammar with ease that even native speakers of English have trouble with, they are not able to make themselves understood in plain English.

According to reliable statistics, a little fewer than 10 million Japanese traveled abroad in 1989 alone. This means that nearly 10 percent of the whole Japanese nation traveled last year. A large number of these tourists are high school students. To take an example, by the time of the entrance to Dokkyo University, one out of four students had

traveled abroad (Ito et al, 1986). It is of interest to note that girls tend to go abroad more than boys. There is a prediction that more and more Japanese will go on trips abroad or reside in foreign countries for business or research in the years to come. As the influx of Japanese travelers into other countries continues, the importance of speaking ability of English as the international language is being advocated. The reason for college students wanting to master English conversation can be accounted for in terms of these social phenomena alone.

There may be a number of ways to draw student attention in the course of teaching English at college, but the author makes it a rule to listen to students to the best of his ability and to make the most use of their responses in class. One way of finding out what students want English teachers to do is to provide them with a series of questionnaires. The results clearly show that the overwhelming majority of students are bored with any sort of instruction extended from "cramming education" offered at high school, which emphasizes grammar and reading apart from listening and speaking. Conversely, students are earnestly in pursuit of being able to freely converse with native speakers of English.

As an attempt to respond to student requests and to give students strong motivation to study English, my colleague Fred Ferrasci and I devised a textbook entitled *Jiro Goes to America*. It is based on the trip to the States made by a college junior named Jiro Tanaka, during the summer vacation. By making him a junior, it is hoped that college students will feel close to and have much in common with him.

Jiro first goes to San Francisco and stays there for three days. After that he leaves for Los Angeles to stay with the Whites, whose daughter has been corresponding with Jiro's sister. On his way back to Japan, Jiro stops in Hawaii, dubbed "The Paradise of the Pacific", where a large number of Japanese tourists go during vacations. Jiro's various experiences at these places will probably help students planning to go abroad get some general knowledge of traveling and will remind students having experienced living in foreign lands of their happy memories. It is assumed that trips abroad made by the average Japanese college student roughly follow Jiro's course in his ten-day trip to America. The brief

outline of the book is as follows:

1 INTRODUCTORY READING

The passage explains what happens to Jiro supposing that things similar to this will happen or befall the reader. This is, so to speak, a leading guide to the following main dialog.

U n i t 1

Jiro Is En Route to San Francisco

A striking number of Japanese people have been traveling abroad recently. Nearly nine million Japanese went overseas in 1989 alone. Thanks to the strong economy and the high value of the yen, more and more Japanese are expected to go on trips to foreign countries in the years to come. 5

Well, the minute you get on an international flight, you will hear various announcements made by flight attendants¹⁾. For instance, they will first introduce the crew to you. Things like flight time, weather conditions, and in-flight services are likely to be mentioned as well as emergency procedures. 10

As Jiro waits for takeoff,²⁾ he hears the following announcement about smoking rules:

"Please, no smoking in rows 1 through 4 in first class, 15 through 20 in the business class, and 35 through 54 in the economy section. Only cigarette smoking is permitted. 15 Federal aviation regulations³⁾ prohibit smoking at any time when the no-smoking sign is on."

Once in a while, the captain himself gets on the microphone and talks to the passengers. Below is one of the 5 announcements Jiro hears on the plane just before landing at San Francisco Airport:

"Now ladies and gentlemen, would you please return to your seats and fasten your seat belts. We're going to go through some clouds here and it might be a little bumpy. 10 Thank you."

Jiro's plane safely lands at San Francisco. Since this is his first trip abroad, he is quite excited about everything. Good luck and have fun, Jiro!

1) **flight attendant** a steward or stewardess on a plane. 2) **takeoff** the moment when the plane leaves the ground. 3) **federal aviation regulations** rules made by a U.S. government agency controlling air traffic.

2 MAIN DIALOG

(1) EXERCISE 1

Students are to answer four multiple-choice questions based on the main conversation Jiro carries on with people from many walks of life. This is designed to see if students have understood the core of the dialog.

Listen to the tape and mark the correct answers.

1. What is Jiro concerned about?
 - a. His friend.
 - b. His baggage.
 - c. Immigration and customs.
 - d. Money.
2. What are the special lines for?
 - a. Non-Americans.
 - b. Old people.
 - c. People with little baggage.
 - d. People needing help.
3. What must Jiro show the immigration officer?
 - a. His baggage.
 - b. His documents.
 - c. His money.
 - d. His plane ticket.
4. According to Jim, how is Jiro's problem?
 - a. Impossible.
 - b. Difficult.
 - c. Neither easy nor difficult.
 - d. Easy.

(2) EXERCISE 2

This is a kind of dialog which many Japanese travelers encounter while they are on foreign lands. Having understood the main points in EXERCISE 1, students are asked to fill in the blanks in the dialog with accurate spelling. This is what is called a dictation-cloze exercise.

Jiro Arrives at the Airport

Jiro has gotten off the plane at San Francisco International Airport and is concerned about whether he will have trouble going through immigration and customs. He's looking around with a confused look on his face. Jim, a young American, notices and approaches Jiro.

5

JIM: Hi. You look a little puzzled. Is this your
① _____ the United States?

JIRO: Yes, it is.

JIM: Are you ② _____ immigration and cus-
toms? Don't be. There are special lines for those 10
who are not Americans.

JIRO: I see. ③ _____ there are some signs
around.

JIM: Sure. I'm going there too, so let's go together, OK?

JIRO: ④ _____. What will I have to do at 15
immigration?

JIM: The officer will ask to see your passport. Lay all
your travel documents ⑤ _____ and
leave everything else to him.

5 JIRO: ⑥ _____ easy enough. How about customs?

JIM: Well, ⑦ _____ is show your passport and
customs declaration form¹⁾ and answer some simple
questions. Have your bags ready ⑧ _____.

JIRO: ⑨ _____ ?

10 *Jim says "yes" by nodding his head.*

JIRO: Thank you very much.

JIM: ⑩ _____. Have a nice stay in America.

1) **customs declaration form** a document telling what you have in your bags.

3 PRONUNCIATION

One of the most difficult points in the study of English for Japanese learners of English is to acquire the correct pronunciation of English

phonemes. This section features a confusing and troublesome phonological point.

Content Words and Function Words

When you speak English, try to stress words that carry meaning and say lightly those that do not. The former are called content words, whereas the latter are called function words. Content words include nouns, verbs, adjectives, and adverbs. On the other hand, function words are pronouns, articles, prepositions, conjunctions, and so on.

Just to show how native speakers of English speak, an intonation contour of a sentence in the dialog is shown:

There are special lines for those who are not Americans.

Native speakers of English naturally speak this way to make their language sound "rhythmical". This is a problem for Japanese speakers of English since they do not have such a stress pattern in Japanese. Beginning Japanese speakers of English tend to carry over the habit of speaking "flatly" when speaking English, thus giving native speakers of English an impression of a strong Japanese accent.

You should remember, however, that function words are stressed only when they have an important meaning in the context. For example, when you are greeted like

How are you, Taro?

you ought to say,

Fine thank you. And you?

Although the word *you* is a function word, it is to be emphasized in this case. This is because you are asked by your friend first and that you want to ask your friend the same question.

● **EXERCISE:** *Bearing the above in mind, do the following exercises. As you finish each exercise, put a check mark in the square.*

- A. Listen to the dialog with your textbooks open and write stress contours as shown above for each sentence in the dialog.
- B. Repeat after the tape with your textbooks open. Try to imitate the tape as closely as you can.
- C. Repeat after the tape with your textbooks closed.
- D. Practice reading the dialog twice by yourselves without listening to the tape.
- E. Role-play with your partners.

4 VARIATION

This is a dialog similar to the main dialog for students to role-play with their partners. This dialog, as well as the main dialog, contains useful expressions that often appear in daily conversation.

Role-play with your partner. One of you play Hanako and the other Tom. Then switch roles.

HANAKO: Excuse me, sir. I'm a little worried about customs.

TOM: -----

HANAKO: What will I have to do?

TOM: -----

HANAKO: What will he ask me?

TOM: -----

HANAKO: I hope that I'll understand what he wants.

TOM: -----

HANAKO: All right. I'll give it a try. Thank you very much.

TOM: -----

HANAKO: -----

TOM: There's nothing to it. Just follow me.

HANAKO: -----

TOM: The officer will ask to see your passport and customs declaration form. He'll ask you some questions. Be

sure to have your bags ready for inspection.

HANAKO: -----

TOM: He'll ask you whether you have any expensive gifts, liquor, or cigarettes. He'll also ask you if you're bringing in any plants.

HANAKO: -----

TOM: Well, all you do is ask him to repeat more slowly.

HANAKO: -----

TOM: You're welcome. Have a good time in America.

5 USEFUL EXPRESSIONS

Some frequently-used expressions are taken up for the sake of emphasis. They are followed by brief explanations from linguistic or cultural points of view.

*The following expressions are often used.
Read the following and familiarize yourselves with them.*

1. Excuse me, sir.

Excuse me, sir. Could you tell me the time?

Excuse me, sir. Could you tell me where the information counter is?

▷ When you want to talk to a stranger, you often say, "Excuse me." Although "Excuse me" is at times used when you admit your mistakes, "I'm sorry" is used in more serious situations.

2. There's nothing to it.

There's nothing to it. Anybody can do it.

There's nothing to it. Don't worry.

▷ The expression means the same as "It's quite easy." This is a way of encouraging a person who is worried about something.

3. I'll give it a try.

I'm not confident, but *I'll give it a try* anyway.

I'll give it a try and see what happens.

▷ The expression can be paraphrased as “Let me try it”. Native speakers of English tend to use idiomatic expressions beginning with verbs like *give*, *take*, *get*, and the like.

6 CULTURE READING

Language reflects culture, and vice versa. It is essential to touch upon the cultural background in the study of language to know “both sides of the coin”. This section is to provide students with some cultural aspects of the target language.

Jet Lag

Have you ever experienced any kind of jet lag? It is a real nuisance to tourists traveling abroad. If you have this trouble, you may lie awake in bed at night and become very sleepy during the day. This condition is called jet lag. Do you know how to get rid of it¹⁾? Well, here are some tips on how to deal with this nerve-racking²⁾ annoyance³⁾ that can ruin your trip.

What you should do first is drink a lot of water or any other liquid on the plane. This is necessary because the humidity on the plane high up in the air is quite low in comparison with that of the earth you live on. If you are suddenly thrown into an environment quite different from what you are used to, your physical condition is likely to weaken. This is the reason the flight attendant brings you a lot of soft drinks on the plane.

Secondly, try not to sleep on the plane or take a nap in the country you are visiting on the day of your arrival. You should try to hold off sleeping until bedtime in that country. In other words, try to forget your habits in your native country and adjust yourselves to the ways of the people in the country you are visiting as soon as possible. What you do on the first day is really important. If you goof on the first day, your insomnia⁴⁾ will probably linger on⁵⁾ for days or even weeks.

Good sleep will really help you get the most out of your

trip.

1) **get rid of** ~ to make ~ disappear. 2) **nerve-racking** causing mental stress. 3) **annoyance** thing that gives trouble. 4) **insomnia** inability to sleep at night. 5) **linger on** to continue.

7 LET'S SING

It is often the case that language learning is a nerve-racking and tiring process. This section is to make students relax and simultaneously familiarize themselves with distinctive English phonological features.

Let's Sing

I'm Leavin' on a Jet Plane

All my bags are packed and ready to go
I'm standin' here outside your door
I hate to wake you up to say good-bye
But the dawn is breakin', it's early morn¹⁾
The taxi's waitin', he's blowin' his horn
Already I'm so lonesome I could die

REFRAIN: So kiss me and smile for me
Tell me that you'll wait for me
Hold me like you'll never let me go
'Cause I'm leavin' on a jet plane
Don't know when I'll be back again
Oh Babe²⁾, I hate to go

There's so many times I've let you down³⁾
So many times I've played around
I tell you now, they don't mean a thing⁴⁾
Every place I go, I'll think of you
Every song I sing, I'll sing for you
When I come back, I'll bring your wedding ring

REFRAIN

Now the time has come to leave you
One more time, let me kiss you
Close your eyes, I'll be on my way
Dream about the days to come
When I won't have to leave alone

About the times I won't have to say

REFRAIN

But I'm leavin' on a jet plane
Don't know when I'll be back again
Oh Babe, I hate to go

Sung by John Denver

- 1) **morn** short for *morning*. 2) **Babe** girlfriend. 3) **let one down** to disappoint one. 4) **not to mean a thing** not to be important at all.

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This is the framework of the book designed in the light of student request together with our intention of maximizing the active knowledge of linguistic and cultural aspects of English. The book has been used in one of my classes. Basically, the students seem to be satisfied with the content and the framework of the book. There are, however, some problems on the part of the user. The first problem is that each unit cannot be finished within one class meeting in spite of the initial intention in which each unit would supposedly be taught within one *koma*, a ninety-minute class. There are "too many irons in the fire". If a unit is left unfinished, students may feel something left out. Since there is only one class meeting a week in many colleges in Japan unlike their American counterparts, one whole unit should ideally be finished within a week to leave a sense of completion on the part of the student. In designing *Jiro Goes to America*, more attention was placed on how to accede to student requests rather than on how to assign each section in an attempt to finish the material within each class: each unit turns out to be just too rich to cover. The reason why each unit of the book cannot be digested as intended also lies in the fact that, as in EXERCISE of 3 PRONUNCIATION, there are excessive instructions urging students to do exercises based on the text.

What takes up more time than had been expected is when students do role-play exercises. In 4 VARIATION, I usually ask my students to role

-play with their neighbors. Depending on dialogs, the number of characters necessary for the role-play varies: sometimes two, three, or even four. Since it is usually the case that close friends are sitting side by side, it is not much of a problem to make groups of this sort on the side of the students. Once groups are formed, students usually become very active and show enthusiasm to the extent that they continue practicing the exercise with their partners even after they are told to stop. The larger the class, the more likely it is that students retire into their shells when asked to speak in front of other students. When they are doing group activities such as role-play exercises, however, they cast away their fears and become fully involved. It is not rare for an instructor to be spoken to or to be asked many questions when he comes around to the students in the course of their role-play practice. Grading based on the scores of the final exams given at the end of the semester is generally practiced in Japan, but giving extra credit to students eagerly practicing role-play exercises will encourage them and give them good motivation to study English. The only trouble in the role-play exercise is how and when to stop active students so that the class will end on time.

(II)

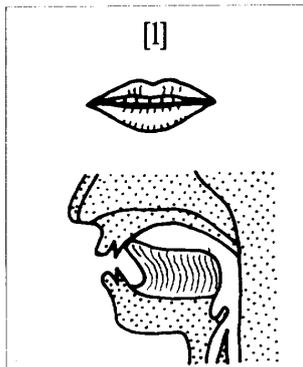
As a means of having art students come into contact with knowledge of practical English, I occasionally ask them to draw some pictures based on phonological points, sentence patterns, or specific expressions in English that they have learned in class. Since the students are majoring in art, they show great zeal for drawing pictures. This is a technique that combines their interest or major with the English language that the majority of non-English majors are inclined to give the cold shoulder to. This is like having students take medicine wrapped in a wafer. I wish to introduce two cases where art students can best show their ability:

As pointed out earlier, each unit in *Jiro Goes to America* has a pronunciation section in which students are to learn some phonological points that the average Japanese learner of English often faces difficulty with. The distinction between [l] and [r], for example, is dealt with in Unit 4 as follows:

③ PRONUNCIATION

[l] and [r]

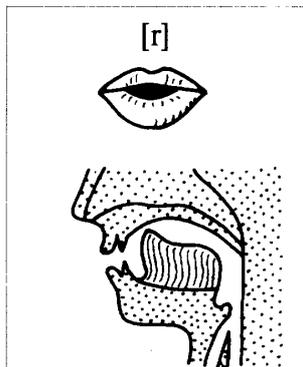
[l] and [r] are among the most difficult consonants for Japanese learners of English to master.



The tip of the tongue is placed against the upper gum ridge.¹⁾ The air escapes on both sides of the tongue and the vocal cords vibrate simultaneously. Repeat the following after the tape:

lice low lane

1) **gum ridge** the part of the roof of the mouth just behind the teeth.



The tongue does not touch any part of the roof of the mouth. The tongue curls backward and a voiced stream of air comes out of the mouth with the lips puckered up slightly. Repeat the following after the tape:

rice row rain

(1) Circle the correctly pronounced words.

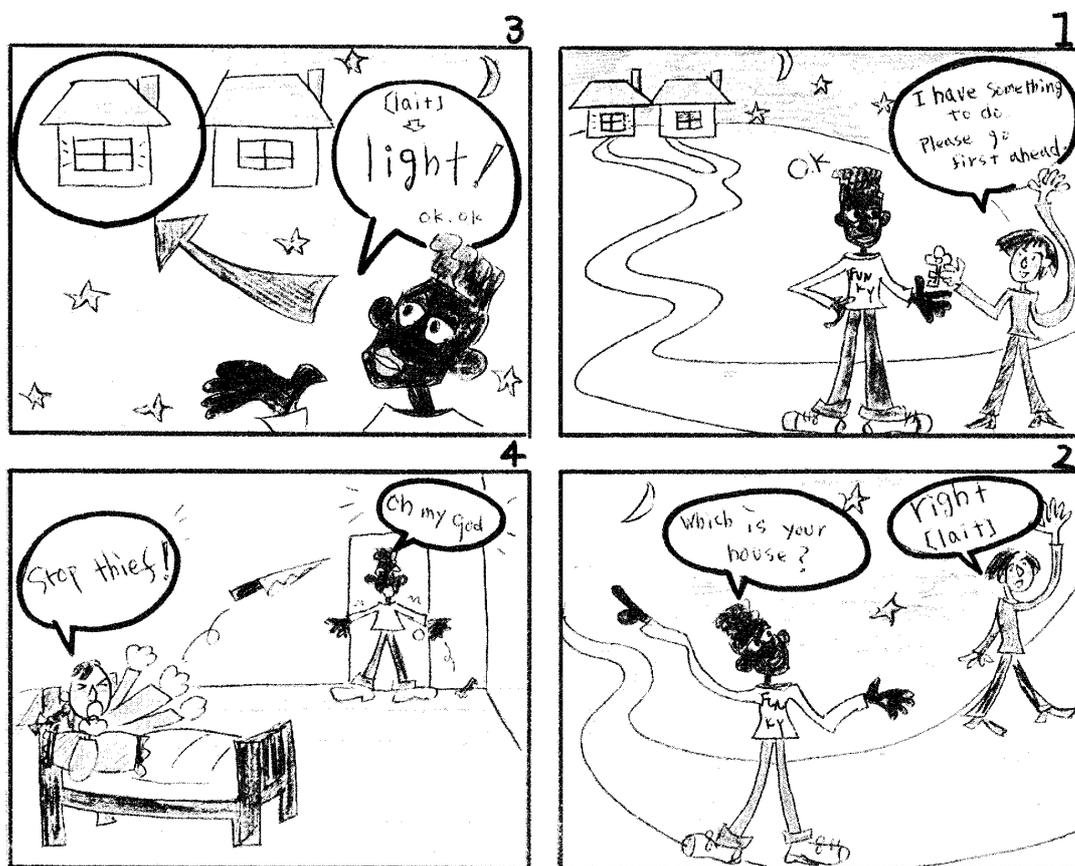
- | | | | |
|---------|------|---------|------|
| 1. red | led | 2. road | load |
| 3. lock | rock | 4. lice | rice |
| 5. rain | lane | 6. row | low |
| 7. lead | read | 8. lent | rent |
| 9. law | raw | 10. lid | rid |

After the explanations of how to make the phonemes [l] and [r] are fully given to the students, they are to repeat some words containing the corresponding consonant after the tape. Then, the students are requested to choose a correctly pronounced word for each pair in (1). The students, regardless of the level, are quite attentive throughout these exer-

cises. When all the items are completed, there are two ways as to how to check the answers: One way is for the instructor to give the answers and the other way is to ask the students to give the right responses. Comparing the two methods, the latter seems to give more incentive to students than the former. This exercise will show that distinguishing phonemes is not directly pertinent to English ability of individuals. That is, grammatical knowledge, reading ability etc. seem to have little connection with listening ability. Hence, this exercise may be good in that it will encourage all the students to feel that everybody is on equal footing: those students who get good scores on written tests are not always good in listening to English.

To ensure that students understand the points in question, they are to repeat after the tape and practice reading the correct answers.

As an application of this pronunciation exercise, I more often than not ask my students to make a four-frame cartoon with some English sentences associated with the points. In the case of [l] and [r], for example, cartoons such as the following were submitted to me:



At some high schools, those who have had high scores on tests may find their names written in hierarchical order on a sheet of paper posted on the wall in a corridor. This may be one way of encouraging students who want to challenge the top position. I employ this method in my English class and give a "Cartoon Prize", a "Design Prize", and an "Idea Prize". The works are pasted on a big sheet of imitation Japanese vellum and posted on a billboard. The Cartoon Prize is a prize given for a person who shows original own comic picture style together with an interesting story written in English. I try not be picky about the grammaticality of the student English sentences in this assignment. This is because if grammar is emphasised, students may not find it amusing to do this job any longer. I give comments on the work only when I am asked to do so by students. Each one of the three chosen students is given an English book that can be of some help to him/her in class.

There are some shy art students who are good at reading and translating into Japanese. They are asked on their free will to translate a song, used as a sort of "filling" at the end of each unit, into Japanese with some illustrations. Lyrics are at times extremely difficult to translate since they are usually written in the form of a poetic style that students are not familiar with. The lyrics may reflect or ironize new tendencies of the times, be full of saccharine terms used by the young couple, or consist of solemn language for a requiem. Whatever the song may be, however, students are likely to challenge this translation assignment quite enthusiastically if they can come up with good illustrations. When they do this, linguistic precision of the work should not be emphasized. Otherwise, their voluntary spirit may dwindle away. What should be borne in mind here is that once students show something they are confident of, things concomitant to it are no longer an obstacle. Translating lyrics from English to Japanese may be an annoyance to students if it is dealt with all by itself, but it will not be a burden if it becomes a part of the job they are really interested in.

The following are two examples of the student work:

This Land Is Your Land

This land is your land, this land is my land
From California to the New York Island
From the redwood forest to the gulf stream waters
This land was made for you and me
As I went walking tht ribbon of highway
I saw above me that endless skyway
I saw below me that golden valley
This land was made for you and me

REFRAIN

I roamed and I rambled and I followed my footsteps
To the sparkling sands of her diamond deserts
While all around me, a voice was sounding
Saying this land was made for you and me

REFRAIN

This land was made for you and me

THIS LAND IS
YOUR LAND

アロモ-ジョンビオ風アレンジ

* この国はあなたの国。
この国は僕の国

AMERICA..

ニューヨークの島

カリフォルニア

アメリカ杉の森から
深い川を流れる水

この国は僕とあなたのために作られた。
アメリカ

Raindrops Keep Falling on my Head

Raindrops keep falling on my head
And just like the guy whose feet are too big for his bed
 Nothing seems to fit
Those raindrops are falling on my head; they keep falling
So I just did me some talking to the sun
And I said I didn't like the way he got things done
Sleeping on the job
Those raindrops are falling on my head; they keep falling

REFRAIN 1 But there's one thing I know
 The blues they send to meet me won't defeat me
 It won't be long till happiness steps up to greet me

REFRAIN 2 Raindrops keep falling on my head
 But that doesn't mean my eyes will soon be turning red Crying's
 not for me
 Because I'm never gonna stop the rain by complaining
 Because I'm free, nothing's worrying me
 Nothing's worrying me

REFRAIN 1

One, two, three, four, five, six, seven, eight

REFRAIN 2

Raindrops Keep Falling On My Head

Illustration & translated by *Chizuko Iwano*



雨が降りつづいている。
Raindrops keep falling on my head.

— 雨は降りつづいている。

雨は降りつづいている。
And just like the girl
whose feet are itching for his bed,
my feet seem to fit

雨は降りつづいている
these raindrops are falling
on my head.

雨が降りつづいている
they keep falling.

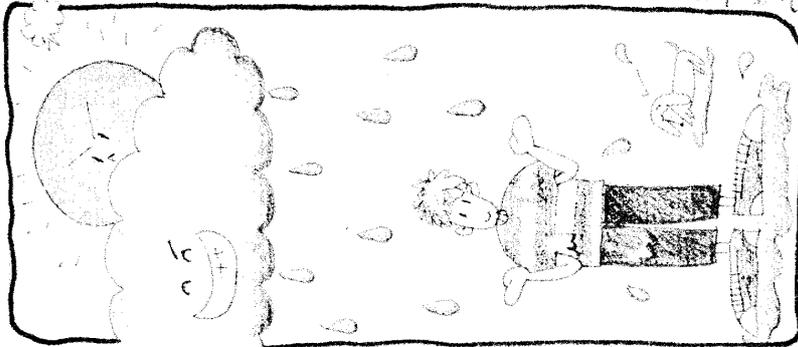
I have like the way that
the feet things that
Sleeping on the job.



僕は仕事を寝ることに
決心をした。雨は降りつづいている。
I have decided to
sleep on the job.

Some talk to the sun
in their sleep.

君の寝ることは
仕事に集中するのと
同じだ。雨は降りつづいている。
You sleep like the way
the things talk.
Sleeping on the job.



たいてい平穏なことを
雨の降ることを止せたら
いいから。
Because the weather's
not bad by complaining.

僕はたまに
何もかもを
投げ出す。
Because in times
nothing's working out.

とんでもなく雨が降っている。
These raindrops are falling on my head.
おちと降るつづいているんだ。
they keep falling.

僕は僕が僕だ。
But I am the thing I am.

夏の間は僕が僕だ。
For five's they said, to read me.

笑顔を止めた。
I won't do that.

とて 辛さでやめてくると
どう遠くに行きたい。
I want to go far
to the place where happiness is.

雨が降りつづいている。
Raindrops keep falling on my head.

けれど雨が降っていることだけ
止せさせてくれることはない。
But the fact that it's raining
won't stop.

でも、僕が僕だ。
But I am the thing I am.



There may be a number of teaching methods as to how to teach English for non-English majors, but I have been using the above method for art students in an attempt to give them motivation. I would appreciate any comments on my idea regarding teaching methods of non-English majors.

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