# Characterization of Cross Cultural Communication through the Teaching of Spoken English

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 Increasing students' awareness of cross cultural communication through the teaching of English can be very innovative and is worthy of investigation. After being assigned to teach a subject called Cross Cultural Communication Practicum at the Faculty of Global Media Studies, Komazawa University, the authors questioned how cross cultural conventions could be taught via the teaching of spoken English. To do this, it was believed necessary to address theoretical aspects, as well as incorporate activities of practical application. Two main methods to teach English communication and cross cultural aspects were adopted. For the former we used DVD viewing, and for the latter, role play. Both educational and authentic DVDs were used to provide models for students to study non-verbal communication and practical English usage applicable to various contexts. The merit of using role play is that both aspects (English communication and cross culture) could be covered—they are considered interconnected.

**Key words**: role play, cross culture, communication, performance, peer assessment, online learning

## 1. Introduction: General administration of Cross Cultural Communication Practicum

 The general administration of Komazawa University's, Global Media Studies (GMS), Cross Cultural Communication Practicum (CCCP) course is as follows (see Appendix 1 for the full course outline). Students' main task was to produce, practice and perform their own role plays in order to gain credits. The medium of a role play was chosen based on its merit of being able to activate: "functional language for a multitude of scenarios" (Budden, 2007). Furthermore, as Jeremy Harmer states, role play enables teachers to offer a "much wider range of language opportunities," and students are able to practice these in an environment in which they feel at ease (BBC, 2007).

 From a teaching perspective, one key methodology that can be incorporated into a CCCP course classroom is a student centeredness orientation rather than a teacher centered one. In CCCP, students are expected, in pairs, to devise their own role play scenarios based on various allocated topics. Then, since the teacher is more of a facilitator and monitor; hence, the chance is created for them to 'feed in' appropriate language during initial and practice phases (Budden, 2007). This maximizes language learning opportunities and minimizes the occurrence of ingrained errors.

 In CCCP, the aforementioned practice phase is carried out during the practice role play (/practice performance) stage. That is, when students are given a functional topic, they are required to write their own original scenario in pairs. From the first year of running this course, and as Noggle (2005) reaffirms, it was discovered that due to the input and control of how the role play will eventuate being in students' hands, their motivation to contribute increases. Once written and checked by the teacher, students perform their role play in front of the class for the first time. However, this is just a practice performance, and not for assessment. After a respective scenario's practice performance, students receive further teacher, and additionally, peer feedback on how to improve their performance (the procedure will be dealt with at a later stage in this report). The next stage is to make final tweaks in their role play, and then to perform it in front of the class while being recorded by a video camera, as part of their actual assessment (see 6. CCCP assessment

for more details).

In short, even though students are assessed on a final role play, this is by no means the only goal of the teaching process for this course. In other words, since the students are expected to perform 5–7 role plays throughout the course duration, the structure of the course follows continuous assessment and thus fosters an evolving learning process.

### 1.1 CCCP functional syllabus: Lesson breakup

For the purpose of clarifying the basic, in-class, step-by-step process adhered to by the instructors of CCCP for each topic, the following 10 steps are listed:

1. Introduce the functional topic.
2. Teach the sentences and phrases appropriate to this topic from the PDF text file and video files uploaded to the GMS CCCP web site.
3. Students do a quiz which incorporates both the PDF text file and DVD for the topic.
4. Students to write the first draft of their role play scenario.
5. Practice performance of their role play, only a role card is allowed.
6. Feedback is given from the teacher and peers.
7. Students work on improving their role play and including performance features such as gestures and appropriate intonations for their assessment performance.
8. Students' final performance is videoed, and the video is uploaded to the URL site.
9. Teacher and peer assessment is conducted of the final performance.
10. Move onto the next topic and scenario.

### 1.2 Reducing anxiety in CCCP

From the students' perspective, due to the performance nature of their assessment, it was found to be rather daunting, especially in the initial phases of the course. In order to reduce this anxiety, at the outset of semester, students are given a "Handy pre-performance checklist for each topic" (See Appendix 2). Instructors advise students that they should refer to this checklist during their role play preparation and prior to their final performance.

### 2. CCCP: Utilization of GMS media lab resources and facilities

The learning materials of the CCCP course are all available to teachers and enrolled students online. The advantages of having the course materials online are numerous. Yet, it is important to note that we were able to administer such a course due to the resources and facilities available to utilize through Komazawa University's, Faculty of GMS. Namely, in terms of resources, for example: video cameras, DVD copying software, and so on. However, the main resources for students and teachers alike, and which in many ways underscores the strength of the whole course, are the facilities available in the media lab. Facilities include: email, internet accessibility, whole class visible computer screen (for teacher explanation), OHP, DVD projector, one computer per student, integrated teacher-to-student computer communication software system, in-class printing facilities, specialty lighting, and etcetera.

Due to the above, the materials produced by the course administrators on word documents or PDF files could be uploaded to the course website. In addition, the DVD files chosen for teaching materials by course administrators were also uploaded, as were the students' own role play video files. Allowing teachers to manage the pace of the course, as each topic's materials were uploaded at the teachers' discretion. This was done efficiently by direct communication via email to the administrators of the GMS IT section; who, on behalf of CCCP instructors, upload materials required on request.

In short, the CCCP course is set up so that students are compelled to use the URL service, provided by the GMS faculty for their studies. Colburn (1998) supports the need to address some element of Computer Assisted Language Learning (CALL) in modern day language courses. He states, "As the age of computer assisted language learning become real concerns of the modern language teacher, it has become necessary to investigate the ways in which the computer can enhance existing teaching methods to improve the overall quality of language instruction. Many researchers have attempted to add their own electronic components to their favorite exercises (Colburn, 1998, par. 1)."

What also became apparent during the course

duration was, due to all course material ability to be uploaded (including the video files of the students' performances), students were able to complete work at home, or in out-of-class hours. Some out-of-class activities which can be completed are: video viewing, role play preparation activities, gathering information, writing reports, giving peer feedback, and etcetera. This is expanded upon by the following four points:

(1) Peer assessment can carried out more objectively from the uploaded videos; as student videos and assessment forms for doing the peer assessment are uploaded to CCCP URL site.

(2) The topic quizzes which need to be completed for each of the DVDs assigned per topic, are available online (that is, the form required to complete this and the DVD to use are both uploaded).

(3) In the case of public holidays, assigning students work from the uploaded teaching materials is plausible.

(4) Exchanges of prepared materials between the students and teachers for correction and feedback. This also allows students to have sufficient time to memorize their scripts.

Hence, by conducting some of the course work in out-of-class hours, provides excellent opportunities for students to review their performances in their own time and moreover, maximizes in-class time.

## 3. Learning process

The learning process for CCCP includes both in-class and out-of-class learning. Primarily, this was facilitated through a student centered focused learning process throughout the course.

In order to clarify what is meant by the "learning process," one example, which is also linked to the previously discussed online teaching, is the drafting of students' first script. That is, once a role play pair has completed the first draft of their scenario script, they are required to send it to the teacher by email. Although this first script would usually have already involved some in-class input from the teacher; the emailed version enables the teacher to take a closer look at it, correcting and providing feedback, simultaneously. Thus, it can be seen that this is one way in which the teacher

immerses themselves in the students' learning process. Another clear advantage is, due to the teacher's corrections and feedback, students are prevented from learning incorrect phrases. Plus, the teacher can monitor their language, and make suggestions on how to improve.

In addition, email proved an efficient and effective medium for students and teachers alike to communicate. For instance, sending scripts back and forth to each other and the teacher, in both the initial stages of the draft and as the work they do on the script progresses. While in class they are expected to work together to get one basic script onto a Word document; through email, this word document can then be easily duplicated and sent to the other role play pair student's and teacher's email accounts. This type of communication, cooperation and coordination is believed a key feature of this course; since the final assessments are role plays which students must do together. In short, to be able to facilitate cooperation and coordination in-class and out-of-class, through the use of email and the URL site is considered an important aspect to support the communicative teaching methodology of the course.

From a different angle, and although feedback and assessment will be discussed in more detail later in this article, these functions were also an integral part of the learning process. Again, the GMS CCCP URL site was utilized to upload forms and role play performance videos which were required to be utilized for: feedback, peer, and self assessment activities (see Appendix 4 and Appendix 5).

As mentioned earlier, peer assessment proved to particularly motivate students. It also caused them to be more critical of not only their peers' performances, but also their own. Due to the peer assessment materials being uploaded, forms can be completed and videos can be watched, in and out-of-class. The flexibility of extended study time encouraged students to: prepare for their in-class performances better; compare their performance with fellow classmates; to take note of the places they are failing in, and correct them; and recognize what they do well. All in all, by recording day, students really put forward their best effort. Thus, it can be seen that for the learning process, in-class and out-of-class applications both have their advantages.

## 4.　Lesson content and teaching methodologies

GMS students are encouraged to go overseas for part of their study. When they do this, they will inevitably need to understand English and different facets of culture, which are not found in the textbook. Hence, this course encourages the teaching of colloquial expressions to help students to do this. At the same time, the instructors believe that the dynamic of cross-cultural communication arises, and can then be addressed through exploring colloquialisms. In turn, once studied, awareness of these colloquialisms will far better equip students to function in situations they may encounter overseas or in out-of-class situations.

In order to underscore what has already been discussed in this article, and what remains to be discussed, at this point it was considered important to make clear some teaching methodologies that have influenced the development of this course. As introduced in the previous paragraph, colloquialisms are considered an integral part of the lesson content required to be taught for CCCP. When the instructors for this course considered where colloquialisms lie from a methodological teaching perspective, it was believed they come from two main areas. They are: (1) the concept of communicative competence, which is said to anchor Communicative Language Teaching (CLT) theories (Leung, 2005) and (2) cross-cultural pragmatics (Takimoto, 2006). Although it is not the purpose of this report to discuss in detail these theories, a key point has been taken from each which supports the CCCP course's general teaching methodology.

In terms of (2), Takimoto (2006) stresses in his article that EFL learners are all too often concerned with grammatical mistakes, which tend to overshadow foreign language pragmatic awareness. Because of this, pragmatic awareness is low, and therefore he postulates that it should be part of EFL pedagogical aims. As Takimoto states, ". . . the interventional studies focusing on pragmatic features are best learned when they are taught explicitly together with some sort of enhancement activities (Takimoto, 2006, p. 602)." For (1), a key dimension of communicative competence is its adherence to the 'social.' "This inclusion of the 'social' makes it necessary to engage with questions of context of communication and aspects of culture when working towards an integrated theory of language in use (Leung,

2005, p. 121)." By combining (1) and (2), it can be seen how dimensions of these pedagogies support the teaching methodologies of the CCCP course. The instructors' interpretations of this are elucidated in the remainder of this section.

### 4.1　Colloquialisms: Addressing the cross cultural aspect

In many ways, not just language is taught in CCCP, but also the development of communicative ability and understanding of cross-cultural conventions (Krish, 2001). As ultimately, in role play, students have a role to fulfill and must utilize effective social skills, which include an understanding of culture to perform their respective topic scenario effectively (Tompkins, 1998).

Selected examples of taught colloquialisms from the Showing Appreciation topic can be seen in Conversation Extract 1, Dialogues a) and b) which follow. Two main points have been highlighted from these dialogue extracts. The first is based on the convention in Japanese, when responding to flattery, or complimentary remarks. It is proposed that it is fundamentally different to English spoken norms when "thank you (/very much)" is a common response by the person being complimented. The second is B's elaboration after the initial response to the compliment, "thanks." Since for English conventions, B more often than not will go on to explain in more depth the background or history to what is being complimented or flattered. In Japanese, the elaboration is less common. Thus, CCCP aims to highlight such cross-cultural differences in-class.

Dialogue a)
A (person who is praising):
　Great outfit, it really looks good on you！
B (responding to the praise):
　Thanks！ It was a present from my mum—she always knows what color suits me best.
Dialogue b)
A (person who is praising):
　You really helped me out, thanks.
B (responding to the praise):
　No problem. /It wasn't a big deal/. Anytime. /Oh, really it was nothing. /It was nothing special. /I was in the area anyway running some errands for my new boss.
Conversation Extract 1

If we take another example topic of shopping,

which although is a common one in textbooks, the way in which CCCP addresses it adds a unique language focus. The need to teach elements that differentiate CCCP from similar textbook material topics is motivated primarily because of the activities that GMS students are required to participate in overseas. Such as: shop assistants in host nations, or in volunteer groups, and etcetera. Therefore, we aim to teach the variety of expressions that are actually used in real life, 'authentic' shopping situations, or daily life interactions, which are inherently more colloquial than what textbooks generally cover.

To build on this example, in a shopping situation, the language used may need to draw from a knowledge bank of different levels of politeness of English. For instance, the levels required when talking to a person who is of the same age, or a customer, or employer, and etcetera. Then, from the CCCP course set up, we deal with the topic of shopping via a combination of: explicitly teaching the phrases; modeling the phrases (using DVD examples); and a feedback procedure in order for teachers to show students how: (a) these colloquial expressions can be applied, and (b) the cross cultural elements involved.

Yet, to really unpack the extent to which politeness crosses over pragmatic and cultural boundaries, we need to address it from its various levels of expressions which include: casual, polite, nonpolite, formal, humble, and etcetera. To expand on this, and to prepare such functions for teaching purposes, it was decided to refer to these distinctions as levels of directness from quite direct (1) to indirect (5). One example used in class was trying to remember "A face from the past," in Conversation Extract 2.

Topic: A face from the past
Scenario: At a party
(1) Quite direct:
You are x's friend, no? /You're x's friend aren't you?
(2) Rather direct:
Have I seen you somewhere before? / Have we met? /Were you at Scott's *hanami* party? Did I meet you at that event?
(3) Direct:
Haven't I seen you somewhere before? Weren't you at Scott's *hanami* party? / Didn't I meet you at Christmas drinks last

year?
(4) Not so direct:
Your face looks familiar. /If I remember correctly, you are friends with x, aren't you? I am sure that I have met you somewhere before.
(5) Indirect:
I think that I might recognize you from another function, would that be correct? /I'm positive that we have been introduced on another occasion. /I believe that we have met somewhere before, haven't we?
Conversation Extract 2

## 4.2 Feedback

Budden (2007) also advocates that feedback does not necessarily need to be done alone by the teacher, since peer correction is also valued. In the CCCP course, two types of feedback are conducted. The two forms are: pre-presentation feedback and post-feedback presentation. One aspect of pre-presentation feedback concentrates on intervention in students' learning process by correcting grammatical mistakes, and giving them more colloquial expressions to incorporate into their role plays. This feedback is done through general in-class monitoring, and by students emailing their copies to the teacher, and the teacher correcting them and emailing them back. The chance for the teacher to correct and be given a chance to insert colloquialisms into student work, as the course progresses, is an invaluable part of this course's teaching methodology. Mainly, it prevents ingrained errors from occurring and capitalizes on the native-like English teacher's language knowledge. Appendix 3 is an example of the type of feedback provided.

Conversation Extract 3 is an extract from Appendix 3 which was written by a student about shopping for accessories. The customer decided to buy a certain necklace. The student wrote the following line for the shopkeeper in response to the customer's decision: "Ok. But is that okay with you? We have more accessories though . . ." Although it depends on the customer, nonetheless, this level of politeness might not be appropriate in some situations. So, the teacher corrects the phrase to: "Are you sure that it is ok with you? We have some more accessories, if you like . . ."

Less polite (customer):
"Ok. But is that okay with you? We have

more accessories
though . . ."
More polite (customer):
Are you sure that it is ok with you ? We have
some more accessories, if you like . . ."
Conversation Extract 3

As another part of pre-presentation feedback,
students are required to do a practice perform-
ance role play before doing their actual perform-
ance. Feedback on this practice performance is
asked from peers and teachers. Here, students
and teachers are given an opportunity to comment
on either the "good" or "not so good" points of
their role plays. As can be seen from an example
feedback sheet, Appendix 4, this usually refers to
their gestures, voice clarity or loudness, under-
standability, and etcetera.

For the post presentation stage, please see 6.
CCCP assessment.

## 5.  Linguistic merit of utilizing role play: Dis-
course conventions

One clear advantage that comes from teaching
the role play genre is the ability for the teacher to
exploit the natural discourse of a role play. So, to
expose the true nature of how a conversation
evolves, and the twists and turns that come up.
One example to illustrate this is *back channeling.*
Students may initially write their script, as seen in
Dialogue a) in Conversation Extract 4 which
follows. However, it would be more natural to
use *back channeling* techniques such as "Sunday ?"
in Dialogue b). Due to the course set up there is
enough time for: 1) students to improve their
scripts and, 2) the teacher to give feedback (These
changes can be easily facilitated and communi-
cated by using in-class time, Word and email). In
this way, the teacher can encourage students to
explore those linguistic techniques, specific to con-
versation, which will help make their role plays
more natural, realistic and hence, authentic.

Dialogue a):
A : What did you do on Sunday ?
B : I went shopping.
Dialogue b):
A : What did you do on Sunday ?
B : Sunday ? Oh, I went shopping.
Conversation Extract 4

## 6.  CCCP assessment

A vital element when designing this course was
to set up justifiable evaluation procedures. These
needed to be based upon strategies which sup-
ported a rationale of reliability and validity
(Bachman and Palmer, 1996). This is particu-
larly important in spoken discourse due to the
subjective nature of testing involved when testing
this skill (Uchiyama, 1998). Since, although in-
formative feedback and justifiable evaluation will
make cumulative assessment more effective, it will
also be more difficult to achieve. As Uchiyama,
(1998) reiterates, the major problem is the ele-
ment of inconsistency which occurs as a result of
over reliance upon the assessor's idiosyncrasies,
and thereby affects evaluation.

As previously stated, the assessment of produc-
tive skills, such as performance of role play, is
complex. Yet, even to get to this final perform-
ance stage requires the compilation of a vast array
of skills. As a basic example, to construct a single
line in a dialogue requires knowing grammar, plus
syntax. However, for communication purposes it
must also address some elements of culture, and
use of colloquialisms. Then, the next step is to
have an understanding of discourse. That is, to
know how this sentence fits into (an extended)
dialogue.

Based on the CCCP course teaching methodol-
ogy, and learning process; adherence to the assess-
ment of individual skills, while also taking into
account the final performance as a whole is neces-
sary. Thus, this CCCP course has endeavored to
envelop assessment techniques which cover the
aforementioned. How this is attempted can be
understood by the following 4 sub-sections.

### 6.1  Continuous assessment

Due to the functional syllabus that is employed
in CCCP, students are expected to produce a
number of role plays from the start of semester.
Per topic, one practice role play and one assess-
ment role play are expected. In addition, a quiz,
that is derived from uploaded DVD material for
the topic, is also required. These topic quizzes are
allocated marks based on the DVDs, which they
refer to, for establishing situational contexts, and
for non verbal study. Plus, towards the middle of
the course, a role play review report is to be
handed in. For this, students must select from
their fellow students' already assessed role play

performance work and their own work: (1) a good role play, (2) a role play that needs improvement, and (3) reflect on one of their own role plays. In other words, it gives CCCP students a chance to study other students' role plays, taking note of things that were not so effective, and gleaning good ideas, gestures, and actions to improve their own remaining performances.

## 6.2 Peer assessment

One key point that is considered important to highlight is, although the students were assessed by the teacher, what impacted them most was peer assessment. Students quickly became accustomed to this assessment procedure and began to take it very seriously. The process used is: first provide feedback from peers in practice phases, and then peers also assess. In other words, for the first performance of the role play, which was a practice performance, students watching the performance are required to fill in a feedback sheet about their fellow classmates' performance. This includes: performance skills, voice production, gestures, good points, improvement points and so on (see Appendix 4). As students performing know their classmates are watching their every move, it motivates them to try harder. Next, students are required to peer assess, for actual grades, their classmates' role play performance with an assessment sheet (see Appendix 5 for the Assessment Sheet).

The success of the peer assessment is represented by the fact that the teachers of CCCP found, at times, a 10 point disparity between the grades they gave to a pairs' role play verses the grade that was given for the same role play by their fellow students. Interestingly, the assessed pair readily accepted the lesser mark given to them by their peers. Although this could be because of the 25% weighting of students' marks compared with the 75% of the teachers. Or, as one teacher who experimented with having students assess from home-the uploaded assessable role play performances-found, the students who conduct their peer assessment outside of class hours do not feel as conscious about assigning a more appropriate grade for their peers, since they know they are not able to find out this grade. Again, the GMS IT system proves itself as inextricable from the CCCP course as a medium via which students assess their peers' performances with less bias.

Another positive effect of uploading the videos is that students from within their own classes, and students taking the same course but on different days, can view their own and each other's uploaded videos at any time and in any manner they like. By pausing, stopping and replaying them at any point they wish to, students are able to analyze these performances and can also pick up on minor details such as gestures, intonation, and etcetera. In many ways, this system has proved to be a great motivator, as their own critical feedback and fear of other students', whether it is positive or negative, pushes students to improve themselves for their subsequent role play performance.

## 6.3 Comradeship and a fair evaluation

However, one problem discovered with peer assessment is when students taint another group's grade according to their personal relationship/s with them. Not in all cases did this occur, still, instructors found some instances where comradeship overrode a fair evaluation and the pair received a higher mark from their peers than they deserved. The reverse was also true, particularly in larger classes where some pairs were not as popularly received.

In order to avoid this comradeship, and make assessment more objective, there are some techniques which have been employed to reduce these effects. The two main ones for CCCP instructors are to: assign mixed gender pairs, or to pair students from different, outside-of-class friendship groups; this proved to make peer assessment more fair.

## 6.4 Assessment Sheet Criteria

This section discusses one role play Assessment Sheet (refer to Appendix 5 for the original), of which there are 5 major categories that have 2 criteria for each. One criterion can receive a "Yes"—1 point, an "Okay"—0.5 points, or a "No"—0 points . Since there are 2 criteria per category (2 points maximum), with 5 categories, a total of 10 points is possible. The only category that is different is 5, where bonus points can be received or deducted at the assessors' (student and teacher) discretion. The categories and their respective criteria are: (1) A convincing scenario is performed, (i) Scenario topic is clear, (ii) Dialogue can be followed easily; (2) Topic expressions, usage and strategies, (i) Expressions used

are timely and appropriate, (ii) Expressions used are grammatically correct; (3) Performance—speaking, (i) Voices are loud and clear, (ii) Performers maintain eye-contact and do not read their lines; (4) Performance—acting, (i) Interesting/original ideas/entertaining, (ii) Presentation/stance/positioning; and (5) Bonus marks and deduction marks.

## 7.　Conclusion

The main teaching methodology or aim in CCCP is not only to produce an end role play, and have students use the appropriate grammar, discourse and communication conventions taught to do this, but also to go through the learning process at which they need to achieve this outcome.　Hence, for students to get to the end product performance of role play, a number of processes, not exhaustively, include: students are expected to make best use of typical English dialogues by writing a script; at the same time, they must think about how to express themselves in English; then, perform appropriately in terms of English pragmatics; and consider how to address cross cultural communicative aspects.　Our task as teachers was to facilitate these processes.

In sum, to teach culture, communication, and English language simultaneously, students are encouraged in CCCP to learn the pragmatics and social dimension of the English language through teacher intervention, feedback, explicit teaching, and peer assessment.　Thus, it is envisaged students learn, through CCCP's teaching methodology, a learning process, which includes not only language facets, but also cross-cultural and pragmatic facets to equip them better to deal with the English language of real life situations.

**Final note about role play videos:**

Should you wish to view the students' performance assessment role play videos, please contact Hiro Uchiyama for more details.

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**Appendix 1**:

## COURSE OUTLINE
### Cross-Cultural Communication Practicum

**Course Aim**:   Cross-cultural communication is based on much more than just verbal and non-verbal skills. It is heavily dependent on the culture of the speaker.  In today's world, where English is the undisputed lingua franca, very often the nuances and concepts expressed in English can imperceptibly vary according to the culture of the speaker.  Thus, even though two people from diverse cultural backgrounds may be able to communicate in grammatically correct English, they may still have difficulty in understanding each other because of diverse cultural values.  Too often these are imperceptible, but can lead to misunderstandings and difficulties.

This course will attempt to introduce students to the affects of cultural diversity in conversation and how students can learn to detect and deal with the phenomenon.  It will be taught in an innovative fashion that is learner-centered and performance based.

**Course Contents and Procedures**:   There are two main types of activities which will be fully assessable:

1.   Use of functional English for a multitude of scenarios reflecting cultural diversity employed to act out specific situations in groups or pairs.  Scenarios for enactments will include such things as: an "apology for an unexcused absence" and "responding to a complementary remark."  This will be done in the following way:

   a)   First, complete the following:
      i)   Decide on a scenario based on the topic as designated by the instructor.
      ii)   Write a rough script in pairs for your scenario.
      iii)   Make sure to designate specific roles for each performer (e.g. foreign teacher, injured sports player, etc.)
      iv)   Draw up individual "prompt cards."
         * Only one or two cards per person
         * Key points and/or prompts of the dialogue only (Students will only be allowed to make reference to these, that is, no reading of the script, even though it is a rough one.)
         * Study typical expressions for the designated topic
   b)   View the relevant topic in the DVD presentation which can be accessed via the online GMS server, and try to incorporate into your role play presentation any useful expressions which you may find.
   c)   Then, pairs of students will enact a situation in English, in front of the class (Students' role plays may be videoed).
   d)   Next the course supervisors will provide critical feedback to help students incorporate better suited English expressions and idiosyncrasies into their role plays.
   e)   Students will then be required to revise their role play including suggestions and feedback from c) and d) and then perform it again.
   f)   At the same time, the remaining spectators are required to detect any cultural deviation from the socio-linguistic aims or norms between the encounters with foreigners and their Japanese equivalents, as studied in class.  This will be an open class discussion.

2.   Analysis of "real-world" conversation/dialogue between native English speakers.  This will be done by viewing and discussing the cultural differences of expressions in the areas of gender, politeness, compliment giving and etcetera.  Authentic materials, such as DVDs, which can be accessed via the online GMS server, will be used as a model.

**Attendance Requirements**:   Attendance is mandatory and punctuality is expected.  More than three

unexcused absences in a semester will be penalized by a 5-point reduction, per absence, above three in the final grade.  If you are late more than five minutes, this counts as half an absence.

**Assessment Method**:   The final grade will be evaluated in the following way: Elements of evaluation of both individual and pair performances include: use of English and non-verbal communication skills, organization of material and creativity.  Points deducted for tardiness and absences will be subtracted from the average.

A total of seven role plays performed during the semester will be assessed.  Those will be worth 75% of the overall evaluation.  The remaining 25% will be based on the results of a total of five quizzes connected to DVD viewing:

1.  Pair Role play:
    a)  Functions of conversational English language (e.g. Apologizing, complaining etc.)
    b)  Appropriate expressions
    c)  Culturally specific communication strategies
    d)  Performance (e.g. eye contact, non-verbal, clarity etcetera)

**Total percentages**:  Pair Performance:        25% (Instructor 50%, Peer 50%)
                        Individual Performance:  50% (Instructor 75%, Peer 25%)

**N.B.   These assessment percentages are designed in this manner so that it is imperative that not only individuals but also pairs <u>practice extensively prior to their scheduled performance dates</u>.**

2.  A total of five quizzes based on DVD viewing (conversation analyses): Total percentage:25%

**Textbooks**:   None.  All course materials will be provided by the instructor.  Word, PDF, video, audio and visual material, or links to them, will be made available on the course homepage on the GMS server, when possible.

**Appendix 2**:

| Handy pre-performance checklist for each topic |
| --- |

**A.  Expressions sheet/language material:**

<u>Circle</u>:

Have you included some phrases from the expressions/language sheet?  Yes or no

**B.  Have you looked at the DVD for:**

i.  Any additional and useful phrases that you could include in your script?  Yes or no

ii.  Some gestures that foreign people use, which are different to Japanese ones that you could try?  Yes or no

**C.  Before video-taping**:

| <u>Focus</u>: | <u>Details</u>: | <u>Circle</u>: |
| --- | --- | --- |
| **Scenario**: | Is your **storyline** clear? | Yes or no |
| | Do you have a good **dialogue flow**? | Yes or no |
| | Can the: who, what, when, where, why, how, (e.g. character relationship, place, and etcetera) be understood easily? | Yes or no |
| | Have you addressed the topic in some way? | Yes or no |
| **Topic expressions**: | Have you included some? | Yes or no |
| | Are they timely (used at the right time)? | Yes or no |
| | Are they grammatically correct? | Yes or no |
| **Performance**: | Is your voice, clear and loud? | Yes or no |
| | Do you have **eye-contact** with the other person? | Yes or no |
| | **Gestures**: Are you using any gestures? | Yes or no |
| | **Acting**: Are you acting like the character who you are supposed to be? | Yes or no |
| | **Posture**: Have you thought about the way you stand and move during filming? | Yes or no |
| **Script**: | Have you had your script checked? | Yes or no |
| | Have you revised your script and included feedback from your peers and from the teacher? (after RP1) | Yes or no |
| | Have you remembered your script? (by RP2) | Yes or no |
| | Are you comfortable to go off the script? | Yes or no |

**Appendix 3**:

**[Code**: **Italics＝teacher corrections]**

### Student S: Topic 3: Shopping, scenario＝buying accessories

A: Hello. May I help you?

B: Hi. Well ah . . . no. I'm just looking.

[Some minutes later . . .]

B: Excuse me? What is this?

A: Well. It's a necklace. It's a traditional African *necklace*! *Would you like* to try it on?

B: Yes, *may I*?

A: *Sure, go ahead.*

B: Hmm . . . *it's not bad at all*! But I wonder *if these stones have any meaning.* There are a lot of stones on this necklace!

A: These stones have great meaning. In Africa, it is said that stones have a *certain* hidden power. If *you* have a stone, it will protect *you* from dangers, evil spirits, and so on. That is why African accessories are decorated with stones! But they say that *the* stones also have . . .

B: Oh‼ That sounds great! I like the way *the stones* look! These colorful stones are really beautiful. And, *I imagine that the necklace* suits me *all right. Also,* I feel *that* something *mysterious is growing in my mind*! I bet that this is precisely the hidden power of the stones. *OK,* I'll take *this*!

A: *Are you sure that it* is ok with you? We have some more accessories, *if you like* . . .

B: Ah . . . Thanks. But *I think that I'll stick to this one.* I love this necklace a lot.

A: Alright.

After she left the shop, A is talking with a clerk.

A: Oh my god! She bought the necklace! *You know what*?! *That necklace* has a hidden power *of vicious nature*! A woman who had *purchased* that *particular* necklace before, mysteriously disappeared *all at once/*suddenly. The *very* last word she *uttered/*said to her friend was 'the necklace . . .' And *consequently, the lady* disappeared *from the world, though she left behind the necklace.* After that incident, *a/*another guy *acquired/*bought that *necklace* somehow. And he *too* fell seriously ill soon after he put *it on,* and *subsequently* he died‼ I tried to tell her that *that the necklace* had a bad story behind *it, but* she *would not* listen to me and bought it. I *am worried about her fate in the long run* . . .

**Appendix 4**:

> <u>**Practice performance**</u>
> **Role play feedback sheet to:**
> ——*help fellow class members improve their final role play performance*

**A.** _____

*TASK*: *Rate another class member's personal performance*:

|   | **Tick one (√):**<br>**Great** | **Ok** | **Be more careful** |
|---|:---:|:---:|:---:|
| 1. Eye contact: (with their partner) | ○ | ○ | ○ |
| 2. Voice: (clear and loud) | ○ | ○ | ○ |
| 3. Gestures: | ○ | ○ | ○ |

**B.** _____

*TASK*: *Give your own feedback on another class member's personal performance*

1. One (1) good point of their performance to keep for the next performance:

_____

2. One (1) improvement point of their performance to improve for the next performance:

_____

**Appendix 5**:

**Assessment Sheet**              **Date:**
_____

**Mark breakdown:**           **Yes＝1, Okay＝.5, No＝0**
_____

Topic:
_____

Pair Number:              Names and student numbers:
_____

**1.  2 marks:**               **A convincing scenario is performed**
_____

                                                   **Circle one**:
○ Scenario topic is clear                          Yes—Okay—No
○  Dialogue can be followed easily                 Yes—Okay—No


**2.  2 marks:**               **Topic expressions, usage and strategies**
_____

                                                   **Circle one**:
○ Expressions used timely and appropriately        Yes—Okay—No
○ Expressions used are grammatically correct        Yes—Okay—No


**3.  2 marks:**               **Performance—speaking**
_____

                                                   **Circle one**:
○ Voices are clear and loud                        Yes—Okay—No
○ Performers maintain eye-contact (*i.e. do not read lines*)   Yes—Okay—No


**4.  2 marks:**               **Performance—acting**
_____

                                                   **Circle one**:
○ Interesting/original ideas/entertaining          Yes—Okay—No
○ Presentation/stance/positioning                  Yes—Okay—No


**5.  2 marks:**               **Bonus marks and deduction marks**
_____

                                                   **Circle one**:
○ Bonus marks: _____      2  ～  1.5  ～  1  ～  .5  ～  0
○ Deduction marks: _____    (2)  ～  (1.5) ～  (1)  ～  (.5)  ～  0

                                                   **TOTAL        /10**