



Occasional Papers

Association of Teachers of Japanese

Number 11 Winter 2012

JAPANESE LANGUAGE EDUCATION AND CREATIVITY: RECENT THEORIES AND PRACTICES

Editor: Shinji Sato (Princeton University). *Authors:* Miyuki Fukai (Kyoto Consortium for Japanese Studies), Noriko Hanabusa (University of Notre Dame), Keiko Konoeda (University of Massachusetts, Amherst), Yuri Kumagai (Smith College), Mari Noda (The Ohio State University)

INTRODUCTION

Shinji Sato
Princeton University

Many influential approaches to language teaching contain a number of assumptions, one of which is a belief that students first need to master the language structure accurately before using the language creatively (Wilkins 1976, Cook 2000). In these approaches, creativity is seen as a peripheral and somehow less important aspect of the language study. In addition, creativity is often viewed in an essentialistic manner (i.e., an individual ability which learners can acquire), but considering the fact that it is the recipients of information who judge whether or not a particular piece of work is creative, creativity is co-construction by the creators and the audience. Here creativity is a sociocultural construct.

The approach of delaying creative language use until accurate language acquisition is detrimental to the language learners who live in the current era, when creativity is one of the keys for successful communication (New London Group 1996). We are experiencing a dramatic change of communication and globalization in many parts of the world, which means that we need to engage with people who have “different” backgrounds (Kramsch 1993). Under this condition, learning the rules such as grammar or cultural knowledge is helpful, but it will not give us any promise for

future communication. What is equally important is to learn how to relate with people from “different” backgrounds flexibly and creatively so that learners can negotiate with each other and attain self-realization.

In this issue of *Occasional Papers*, we shed light on how creativity can be fostered in Japanese language education. We critically examine the concept of “creativity” in foreign/Japanese language education through a literature review and four case study papers. After examining the transformation of the concept of creativity in language studies, Yuri Kumagai, in “Creativity in Foreign Language Education,” reviews current research on creativity in the field of foreign language education. Current research (e.g., Carter 2004) urges educators to incorporate activities that address the following four functions to foster creativity in the foreign language classroom: 1) to give pleasure, 2) to evoke alternative fictional worlds which are recreational and which recreate the familiar world in new ways, 3) to express identities, and 4) to establish both harmony and convergence as well as disruption and critique.

Kumagai demonstrates the historical trend of the research on creativity in foreign language education and presents Carter’s model of creativity as

a theoretical framework for the three projects that are included in this issue of *Occasional Papers*: the Digital Storytelling Project, the Global Issue Project, and the Community Involvement Project (CIP). After canvassing how the concept of creativity has been treated in language studies, Kumagai introduces current research that examines the concept of creativity and its related notions: language play, word game, and humor. The paper highlights the serious need for studies on creativity in L2, especially at the beginning level.

Following this conceptual review of the literature, concrete examples are provided, using the three projects listed above, that show how Japanese language teachers can incorporate the four functions of creativity into their teaching. Analysis of the goals and procedures of these projects, along with students' work, their interactions with others, and their reflections on the projects, will show how Japanese language teachers can make use of these activities to foster creativity.

Keiko Konoeda's article, "Digital Storytelling and Creativity in Japanese Language Education," explores creativity in the process and product of the Digital Storytelling Project, conducted in an intermediate-level college Japanese language classroom in the United States. In the project, intermediate learners of Japanese told digital stories that were relevant to their lives by reflecting on important stories, writing a story, combining images, recording their oral reading of the story, and creating a video in Japanese. Two functions of creativity are notable in the learners' digital stories: creating and performing a new identity and fictionalizing familiar elements such as visual elements around the college and the patterns and phrases from the language classroom. The paper discusses the learning opportunities that this project afforded and issues to consider in future projects.

In their article "Global Issue Project and Creativity," Shinji Sato and Noriko Hanabusa report on the Global Issue Projects for intermediate-level students. In these projects, students selected the issues, stated their opinions, exchanged comments with people both inside and outside the classroom, and proposed suggestions to solve the issues. The analysis shows that this project has provided opportunities to foster student creativity for intermediate-level students. The findings from this project suggest that foreign language teachers need to have a broader view of

language teaching than the traditional language-based approach.

Miyuki Fukai and Mari Noda's article "Creativity in Community Involvement Project in Study Abroad Programs" explores how students from the U.S. on a study abroad program gain membership in local communities by using Japanese creatively in the Community Involvement Project. CIP is a newly established project at a study abroad program in Japan for intermediate- and advanced-level students. In CIP, the students participate in activities related to their specialties or interests in local communities. In the process, they practice necessary communication skills and reflect on their experiences by writing journals. In this paper, we examine two students' experiences in the CIP, focusing on "expression of identity" among language and creativity.

These four individual papers were presented at the "Japanese Language Education and Creativity" panel at the 2010 annual conference of Association of Teachers of Japanese (ATJ), held in Philadelphia on Thursday, March 25, 2010. We would like to thank our colleagues and the conference attendees who gave us critical and constructive comments. Finally we would like to express our gratitude to the ATJ, especially Ms. Susan Schmidt, for publishing these papers in the *Occasional Papers* series.

References

- Carter, R. (2004). *Language and creativity: The art of common talk*. London: Routledge.
- Cook, G. (2000). *Language play, language learning*. Oxford: Oxford University Press.
- Kramsch, C. (1993). *Context and culture in language teaching*. Oxford: Oxford University Press.
- New London Group (1996). A pedagogy of multi-literacies: Designing social futures. *Harvard Educational Review*, 66, 60-92.
- Pope, R. & Swann, J. (2011). *Creativity in language and literature*. London: Palgrave Macmillan.
- Wilkins, D. (1976). *Notional syllabuses*. Oxford: Oxford University Press.

CREATIVITY AND JAPANESE LANGUAGE EDUCATION¹

Yuri Kumagai
Smith College

“Language learners as language makers
and not simply as language users.”
(Carter and McCarthy, 2004, p. 84)

Introduction

Bakhtin (1981) views a language as a site where normalizing, centripetal forces are in tension with centrifugal forces of individual creativity (p. 272). Normalizing, centripetal forces are those of the stabilizing, conventionalized standard language, whereas centrifugal forces are of the decentralizing, innovative, and creative use of language. He views that at the moment of speech, two forces are brought to bear: the norm and its violation (Maynard, 2007). In other words, we engage in everyday language practice by conforming to the norms and conventions, but at the same time we test their limits and play with language in order to express and assert our creative freedom.

Yet when we say “creativity,” what exactly are we referring to? Is it a property of exceptional people who are gifted in using language—poets, novelists, orators? Or is it a property of all people that we all engage as a part of normal everyday language practice in various contexts? If the latter is the case, what are the functions of creativity in language in our daily communication? Specifically, in the context of (foreign) language education, what is considered to be creativity? In what context and for what purposes (with whom) do learners engage in linguistic creativity using the target language? The purpose of this article is to explore the relationship between language education and creativity by seeking answers to some of these questions.

First, I briefly summarize two contrasting theories on creativity in language and underscore the importance of viewing creativity as socioculturally and interactionally produced, rather than as an individual innate ability. Then, using Ronald Carter’s (2004) theoretical understanding of crea-

tivity in language as a model, I highlight and discuss four functions of creativity in language. Finally, I report the results from the literature review regarding how issues of creativity have been researched in the field of foreign language education and of teaching Japanese as a foreign language.

Theories on Creativity in Language: Jakobson’s “Inherency Model” and Bakhtin’s “Sociocultural Model”

There are various theories on creativity in language, particularly in the field of literary studies. I will briefly introduce two theories that are in contrast with one another in their theoretical orientation and have had a significant influence on the understanding of creativity in language: Roman Jakobson’s “inherency model” and Mikhail Bakhtin’s “sociocultural model.”

Roman Jakobson (1896-1982), a Russian linguist and literary theorist, is regarded as one of the most influential linguists of modern times. Jakobson (1960) posits that linguistic creativity (or what he calls the “poetic” function of language²) inheres in the pattern of language. According to Jakobson, in non-literary discourse the word is a mere vehicle for what it refers to. However, he argues that in literary discourse the word or phrase is brought into a much more active and reinforcing relationship, serving to represent what is signified as well as to refer to it (Carter, 2004, p. 59).

The inherency model is predicated on a division between “poetic” (i.e., literary) and “practical” (i.e., non-literary) language. This division has been the target of some critiques. For example, a question arises as to whether it is possible to draw a line between what is and what is not literary (Carter, 2004). After all, what is recognized as literary is variable and contentious, depending on a multitude of factors. Also, the inherency model views a “literary” work as fixed and unchanging,

¹ The first part of this article draws partially on Sato, Hamada, and Nazikian (2009).

² Jakobson (1960) distinguishes six communication functions of language (message): (1) emotive (expressive), (2) conative (appellative), (3) metalingual (metalinguistic, ‘glossing’), (4) poetic (aesthetic), (5) referential (cognitive, denotative, ideational), and (6) phatic.

as something that is interpreted and appreciated uniformly across time and place, undermining the fact that it is socially and culturally constructed. Further, what is overlooked in this view are the sociocultural and historical positions that are brought into the context of interpretation by the reader/listener. This view puts too much emphasis on the production effort of the writer/speaker and not enough on how it is received by the reader/listener.

While Jakobson's inherency model views both language and creativity as static, only focusing on the intention of the text producer, Mikhail Bakhtin (1895-1975), a Russian linguist and sociocultural theorist, views language and creativity as dynamic, sociocultural, and interactionally produced. Bakhtin argues that all language is fundamentally "dialogic" in so far as every utterance responds to a previous utterance and anticipates what will be said next. What Bakhtin emphasizes is the fact that language is always changing and transforming through the interaction amongst languages, individuals, and cultures. In his view, what is considered as creativity in language is largely the effect of the individuals' (both the producer's and the interpreter's) past experiences with language repertoires. It is important to emphasize here that an individual's view and practice in terms of creative language is influenced by and a product of sociocultural factors.

In summary, on the one hand, Jakobson's theory tends to view creativity as a product of the creator's linguistic ability, which is represented within the pattern of grammatical structures without consideration of the readers'/listeners' roles. On the other hand, Bakhtin's theory views creativity as interactional and contextual, strongly related to its sociocultural context of production and reception.

Carter (2007) contends that traditionally, at least within Western cultures, creativity has been regarded as a product of an individual, inspired genius, as a process in which existing modes of thought and representation are challenged or deviated from in order to create "original," "new," mainly aesthetically valued forms. However, more recently, such assumptions have been questioned and challenged. Creativity in language has been reconceptualized as an everyday, demotic phenomenon in various contexts. It is not a capacity of special people but a capacity of all people

(Carter and McCarthy, 2004; also, Larsen-Freeman, 2003; Prodromou, 2007). Kress (2003), for example, succinctly states: "Creativity is normal, ordinary; it is the everyday process of semiotic work as making meaning" (p. 40).

Given the discussion above, in this article, creativity in language is defined as "A property of all language use in that language users do not simply reproduce but recreate, refashion, and re-contextualize linguistic and cultural resources in the act of communicating" (Swann & Maybin, 2007, p. 491).

Functions of Creative Language Use

Ronald Carter (2004), a sociolinguist in Great Britain, analyzed a large corpus of naturally occurring everyday talk and posited that there are four functions that the creative use of language has in a discourse:

- 1) giving pleasure;
- 2) evoking alternative fictional worlds which are recreational and which recreate the familiar world in new ways;
- 3) expressing identities; and
- 4) establishing both harmony and convergence as well as disruption and critique (p. 82).³

Function 1—"giving pleasure"—means simply entertaining oneself *and* others using (or manipulating) language. It is important to note that in accomplishing this function, the language used has to be enjoyed by not only the speaker/writer, but also by the receiver(s). Needless to say, the speaker's/writer's purely self-satisfactory play with the language without taking the receiver into consideration will not bring about this function. In other words, this function highlights that what is considered to be creative language use requires the speaker/writer to pay close attention to his/her audience.

Function 2—"evoking alternative fictional worlds which are recreational and which recreate the familiar world in new ways"—highlights the fact that creativity cannot be achieved by producing something completely new; it has to be based upon what is already established as shared knowledge (e.g., rules and conventions) in order for it to be understood and appreciated by others. For instance, inventing new letters or symbols without establishing agreed-upon rules would simply fail in its communicative purpose and intention. It also

³ Carter (2004) did not provide detailed explanations as to what each function means and what it entails. What is explained and discussed here are interpretations by Kumagai and Sato.

highlights that creativity is exercised and brought about by recontextualizing ordinary or mundane events into something novel or new. This function, therefore, underscores the required balance between the conformity to the convention and the diversions (or subversions) from it in creative use of language.

Function 3—“expressing identities”—means that creative use of language demonstrates who you are and who you want to be recognized as. Maynard (2007) states that “language is a source for our individual identity... By echoing multiple voices [in the Bakhtinian sense] in a creative way, an individual person finds his or her own voices” (p. 71). The identity can refer to that of an individual as well as that of a group. How the expression of identity is received and perceived by the audience varies depending on factors such as the context of the interaction and the sociocultural positions that both the audience and the creator occupy.

Function 4—“establishing both harmony and convergence as well as disruption and critique”—suggests that creative language use operates in two opposite directions: it evokes a sense of unity and solidarity among a group of people by establishing intimate interpersonal relations while at the same time excluding those who do not belong to the group by delineating the boundaries between group insiders and outsiders. The direction in which the language use works depends on whether the speaker/creator and the audience have shared knowledge, experience, and value.

What is common in all four functions is that in order for language use to be creative, there must be a receiver who accepts and understands the use of language as such; thus, any language use that is merely self-indulging and does not consider the audience cannot be regarded as creativity.

Creativity and Language Education

In order for language learners to understand the multiple functions of creativity, it is critical that they experience how a language is used in various genres and contexts in different communities. Only through such experiences do they begin to learn the role the audience plays in determining what types of and how much deviation from the norms can be appreciated and welcomed as creativity or judged as erroneous. Bakhtin (1981) contends that the creative utterance anticipates the re-

sponse of the addressee, since it is a dialogic process constrained by social context. “All understanding is constrained by borders” (Holquist, in Bakhtin, 1986, p. xix), and second language learners often do not know where the borders begin and end (Prodromou, 2007, p. 17).

In order for the learners to negotiate such borders, it is necessary to provide the opportunity for them to try using the language creatively instead of limiting their language use always and only to conform to the linguistic rules and norms. Given the reality that there is no language use that does not involve the audience,⁴ the learners need to experience and become aware of diverse readers/listeners besides their teachers and classmates by using the language beyond the confines of a classroom from the earliest stages of their language learning. In so doing, they will encounter different reactions, comments, and feedback; such experiences are critical in order for them to reflect on the gap between their intentions and their audience’s interpretations. As a result, they will become able to recognize the “borders” that separate what is considered to be creative and erroneous usage.

In the next section, I review how creativity has been discussed theoretically and researched empirically, as well as what types of classroom projects or curriculum attempts have been incorporated into the field of language education, particularly that of foreign language teaching and learning.

Treatment of Creativity in Language Education

In order to grasp the broad picture as to what kinds of research have been conducted in the field of language education, I have used the following key terms in searching for literature: creativity, language play, word game, and humor.

From the view of creativity, the most prevalent critique about the contemporary, “communicative oriented” language pedagogy is what Aston (1988) calls “transactional bias.” That is, pedagogical approaches, such as notional-functional and task-based language teaching, tend to focus on the transfer of information, with the danger of viewing language use only as utilitarian and transactional (e.g., Cook, 1997, 2000; Widdowson, 2000; Savignon, 1973; Carter, 2007; Carter & McCar-

⁴ Even in the case of monologue, it can be considered “dialogue,” as the speaker/writer has him-/herself as the audience of his/her own utterances (Bakhtin, 1986).

they, 2004). Some might argue that the utilitarian function is of the utmost importance in ensuring the “survival” of the learners. However, Widdowson (2000) argues that language learners in many contexts pass relatively quickly from purely utilitarian motivations towards goals associated with expressing their social and cultural selves. While recognizing the need of the utilitarian function of language use, many scholars call for language educators to pay more attention to and actively incorporate other language functions such as developing interpersonal relationships, building a sense of community, playing with the language,⁵ and expressing identities in classroom language practices (e.g., Cook, 2000; Kramsch, 2009; Lantolf, 1997, 2000; Tarone, 2000, 2002). They further highlight the role that creative language use plays in order to accomplish such various functions as well as to facilitate their language development. Bruner (1984), for example, argues that language is “most daring and most advanced when it is used in a playful setting” (p. 196).

But there is no agreement amongst scholars regarding the relationship between ability for “language play” and advanced language proficiency. For example, Lantolf (1997), who was the first to propose a theory of adult foreign language play in instructed language learning, writes: “I do not believe that language play, in and of itself, leads to successful SLA [second language acquisition]. . . . I do believe, however, that without language play learning is unlikely to occur” (p. 19). Guy Cook (2000) also argues that “there is good reason to regard [second] language play both as a means and an end of language learning” and that an “ability to play with language” may even be used as a “test of proficiency” (p. 204). A similar view was expressed by Tarone (2002).

Within the research on language play and its influence on language learning, there are two research trends. One addresses second language acquisition (SLA) (i.e., linguistic-focused) and another focuses on the issues of learner identity and agency. For example, the work represented by such scholars as Lantolf (1997, 2000) and Tarone (2000) focuses on the ways in which language play may facilitate the *development of foreign language forms* in the learner. Tarone (2000) discusses four ways that language play may serve positively in language learning: 1) lowering affec-

tive filter (Krashen, 1981), 2) increasing the memorability of the language, 3) facilitating the acquisition of multiple foreign language registers, and 4) destabilizing the learner’s interlanguage system. In contrast, the work by Belz (1997a, 1997b, 2000, 2002a, 2002b, 2002c; Beltz & Reinhardt, 2004) and Bell (2005, 2009) focuses on the link between language play and learner identity, that is, how learners enact and demonstrate their identity in order to effect membership in social groups and facilitate the performance of social actions within these groups. Belz and Reinhardt (2004) argue that such competence—the ability to use language as a symbolic resource—is indicative of their ability to manipulate conventional and unconventional structures in a wide variety of contexts with an array of differing interlocutors.

As shown above, research on language play has a strong relation to and significant implications for creativity in language (Cook, 1997, 2000; Crystal, 1996, 2000).

Another important area that has a significant influence in facilitating creative language use is the use of technologies in language teaching and learning. In this current era of advanced communication technology, people must be able to communicate appropriately and effectively in various new contexts by exploiting the multimodal resources that different technological tools afford (Kress, 2003; North, 2007). As the media and modes for communication shift from paper and pen to a screen and keyboard and from face-to-face communication to virtual anonymity, the Internet, in particular, offers new resources for creativity and criticality in the use of language (Carter, 2007). Further, electronic communication, often with characteristics of both spoken and written language, is said to be a facilitative force that promotes creative language use (Murray, 2000). Given these reasons, discussions on the issue of creativity are more salient in studies that investigate the use of technology in foreign language education.

FOREIGN LANGUAGE EDUCATION AND CREATIVITY

In this section, I summarize empirical studies on creativity in language conducted in the context of foreign language education into Carter’s four

⁵ The notion of “language play” encompasses both Jakobson’s “poetic” function of language and Bakhtin’s concept of “carnavalesque,” which refers to a literary mode that subverts and liberates the assumptions of the dominant style or atmosphere through humor and chaos.

functions of creativity outlined above. It is important to emphasize that the four functions of creativity are essentially interrelated and interdependent; therefore, sorting out each existent study into a separate category causes artificiality and creates some problems. But in doing so, I hope to illuminate which functions have been researched more extensively than others, and what aspect(s) of creativity in language needs further exploration and investigation. I have paid attention to the primary focus emphasized in each study in order to determine the category; when there are overlapping functions discussed in a single study, I have incorporated them into multiple sections.

Function 1: Giving pleasure

According to Guy Cook (1997), “language play” refers to “behaviours not primarily motivated by human need to manipulate the environment... and to form and maintain social relationships” and is “something to do with enjoyment and relaxation” (p. 227). Similarly, David Crystal (1996) explains, “Language play occurs when people manipulate the forms and functions of language as a source of fun for themselves and/or for the people they are with” (p. 328).⁶ These definitions clearly correspond to Function 1 of creativity. Cook (2000) posits that language play includes a wide variety of activities and can be divided into three types: linguistic play, semantic play, and pragmatic play (p. 123).

Studies on language play demonstrate how speakers creatively use language to enjoy themselves as well as entertain the listeners or highlight the process in which both the speaker and listener collaboratively develop the language play. One of the major goals in this line of research is to investigate the effects of language play on learning the language.

Taking “humor” as one aspect of language play, Davies (2003), as well as Bell (2005, 2009), investigated how English native speakers and learners communicate creatively with each other by expressing “humor” outside of the classroom (Davies, 2003; Bell, 2005) as well as inside (Bell, 2009). Based on her study, Bell (2009) argues that language play can be a marker of language proficiency, as more advanced participants used their

second language linguistic resources in more creative ways. She further argues that language play may result in deeper processing of lexical items, making them more memorable, thus helping in the acquisition of vocabulary and semantic fields.

Learning is often described in the context of schooling as requiring such attitudes as “seriousness” and “diligence”; thus the ideas of having “pleasure” and “play” tend not to be welcomed, as they may suggest superfluous activities that detract from the “serious business” of learning. This belief is alive and well in foreign language classrooms, too, and teachers tend to view the incidents of learners’ creative “language play” as meaningless and destructive behaviors and thus ignore them (Bell, 2009). These studies urge us to reconsider such beliefs and assumptions and encourage us to look closely into learners’ engagement with language play.

Function 2: Evoking alternative fictional worlds which are recreational and which recreate the familiar world in new ways

Broadly speaking, the studies that fall under this category consist of two types: studies that report incidents where students recontextualize or invent situations which allow them to use language in creative and humorous ways in ordinary language learning tasks during classroom instruction and studies that report certain types of computer-mediated language learning contexts which facilitate students’ creative language use.

The first type, where students recontextualized ordinary and often mundane learning tasks into recreational, fun events, could occur both during teacher-sanctioned activities (e.g., role play, skit, and games) and non-sanctioned contexts that are usually incidental and spontaneous. For example, a semester-long ethnographic study by Pomerantz and Bell (2007) demonstrates the process in which advanced-level Spanish learners enjoyed and accomplished the teacher-assigned task by recontextualizing it as a fictional world by intentionally employing code-switching and engaging in language play. Although the students’ recreation of the alternative context was not a teacher-sanctioned event, Pomerantz and Bell argue that such creative use of language is a natural and necessary

⁶ The definitions given by Cook and Crystal are the most popular ones among the studies that focus on “language play.” However, their definitions differ slightly from those of Lantolf, who is one of the most prominent SLA scholars on Vygotsky’s sociocultural theory. Lantolf (1997) views “language play” as not for having fun, but rather as a “preparation” and “rehearsal” for the real use of the language. Also, in the SLA field, the issue of creativity is often discussed within the context of the relationship between the learning process and one’s ability for creative language use (e.g., Tarone & Broner, 2001; Tarone, 2002). Further, Tarone (2002) discusses the creative use of language as a way to prevent “fossilization” in language acquisition.

process for second language acquisition. They further contend that such incidents of creative language play can afford access to a range of linguistic practices (which are often devalued or ignored in classrooms) which in turn positively impact their language development.

In the second type of studies that involve various kinds of computer-mediated communication (CMC) in language learning, Ducate and Lomicka (2008) reported on a year-long project that incorporated the use of a blog in intermediate French and German university-level language classes. The data from their study suggest that the project fostered the students' sense of ownership of the language. They argue that the blogosphere provided the learners with a relaxed communicative space where they could try using the language in more adventurous and creative ways. They further argue that the blogosphere offered them a window into the target culture that their textbooks did not provide.

Similarly, Warner (2004) investigated the various playful uses of language in the context of a synchronous network-based medium (the MOO) during a semester-long study of two German language courses: a second-semester beginning-level course and an advanced-level conversation course. Based on the analysis of online transcripts, Warner contends that the students were not simply playing *with* the language, but *within* the language; it is not primarily "meaning" that is being negotiated but the relations between speakers, their interlocutors, the medium, and the context. She further argues that the students were negotiating their relation to the foreign language itself.

Belz and Reinhardt (2004) report on a case study of a 19-year-old American college student who was enrolled in a fourth-semester German course and participated in a telecollaborative course between the United States and Germany. Telecollaboration involved the use of Internet communication tools by internationally dispersed groups of language learners in institutionalized settings for the purposes of facilitating language learning and developing intercultural competence. In the study, the focal student was paired with an expert speaker of German (in Germany) and used email and synchronous chat to discuss a variety of texts and to collaborate on a common project. Based on the analysis, Belz and Reinhardt found

that the focal student's uses of language play tended to cluster in the interpersonal domain of language use: the presentation of "positive face" (Brown & Levinson, 1978) and the establishment of personal rapport.

Together these studies suggest that a particular medium affords the emergence of a particular kind of language play while restricting others. Also, they demonstrate that the creative use of language most likely occurs in situations where interpersonal risks are low.

Function 3: Expressing identities

One of the themes that these studies examine is what kind of "style" the speaker employs to express (or perform) views of self and others. For example, influenced by the classic study of "crossing" by Ben Rampton (1995), studies on code-switching or code-mixing (e.g., Auer, 2004; Heller, 1988; Pujolar, 2000) as well as numerous studies on language play all fall into this category. These studies investigate the process and/or context in which speakers express their identity (or their performing identity) during interactions by using different stylistics of the language. Studies show that a person strategically uses a stylistic that is stereotypically used by a group that he/she does not belong to (e.g., accent, rhythm, choice of vocabulary, or "elevated language", etc.) or switches between and mixes different languages (e.g., Spanish and English, and Japanese and Chinese, etc.) in order to express or perform his/her identity.

Studies that examine the relationship between creative language use and learner identity often discuss and highlight the learner's identity as a "multicompetent language user."⁷ For example, Belz's (2002) study involving advanced-level German language learners at a U.S. college highlights how learners invent new morphology and syntax by mixing German and English to create a novel, unique language and to express their confidence and pleasure as language users. She argues that by intentionally mixing different languages, the learners are actively putting forth their identity as "multicompetent language users", not that of "deficient communicators" (Cook, 1991). Similar findings and discussions reported by Belz and Reinhardt (2004) and Pomerantz and Bell (2007) were introduced in the section on Function 2 above.

⁷ The term "multicompetent language user" was coined by Vivian Cook (1991). It is a notion that challenges the view of learners as deficient second language communicators. He explains that multicompetence is a "compound state of mind with

Lam's (2000) ethnographic study presents a case study that examined how a Chinese immigrant teenager developed his textual identity in using English through written correspondence with a transnational group of peers on the Internet. Using discourse analysis as a tool, Lam argues for the importance of acknowledging that the computer can be recognized and used as a creative forum for the construction of new forms of identity and solidarity among the group, instead of viewing it as simply a pragmatic and informational technological tool.

The above studies were concerned with the learners' expression of identity in daily life. Other studies report on the learners' performance of identity in a fictional world (a different context than that of their daily lives). For example, Elting and Firkins (2006) report on a classroom project that dramatizes poetry conducted in a high school English-as-a-foreign-language classroom in Hong Kong. Elting and Firkins argue that the project provided an opportunity for students to experience a new world through dramatizing poems based on their interpretation of protagonists, events, and contexts. Their project is noteworthy in that, in contrast to the regular classroom practice of reading a poem, it orchestrated multimodal resources such as quality, tone and loudness of voice, gestures, and facial expressions in order to express the students' own interpretations of the world represented by the poem.

This section summarized the studies that reported on expressing learners' identity in real (non-fictional) communicative events and in fictional worlds that were intentionally introduced by the teacher as a part of classroom language learning. With or without intention, we all express our identities through our use of language (Halliday, 1985; Maynard, 2007); thus, this function is important when thinking about any types of language use. This is probably the reason why this function is the most discussed topic in the studies on creativity in language learning.

Function 4: Establishing both harmony and convergence, as well as disruption and critique

This function is strongly related to Function 3, particularly with regard to the sense of group identity. For example, as previously cited, the study by Belz and Reinhardt (2004) discusses how

the learner manipulated (played with) the words, spelling, form, and grammar in order to create rapport with his communication partners. The use of code-mixing or code-switching as documented by Belz (2002) and Pomerantz and Bell (2007) also played the function of promoting a sense of camaraderie among people who share innovative language use. Similarly, Lam's (2000) report showed how the learner developed a relationship with others in the process of displaying various identities. All these articles share the position that when learners engage in communication, the important purpose is not necessarily to create meanings or exchange information (i.e., transactional use of language) but rather to develop and establish human relationships and promote a sense of community. These discussions corroborate the critique by Cook and others about the utilitarian-based, correctness-focused current state of language pedagogy.

As we have seen above, in the field of foreign language education, it may appear that more studies focus on Function 2 and Function 3 in relation to creativity. However, as mentioned earlier, Function 2 has a strong relation to Function 1, while Function 3 is closely related to Function 4. In other words, through evoking alternative fictional worlds which recreate the familiar world in new ways (Function 2), it is likely that users of creative language also enjoy themselves and give pleasure to others (Function 1); expressing their identity through using the language creatively (Function 3) consequently helps to establish harmony (among the group members) as well as to cause disruption (to outsiders of the group) (Function 4).

JAPANESE LANGUAGE EDUCATION AND CREATIVITY

In the field of Japanese as a foreign language (JFL) education, studies that focus on creativity are very scarce. Therefore, in this section, I summarize research papers and practice reports that touched on the issue of learners' creative language use, even though it may not be the focus of the study.

Two studies touch on the function of creative language use through evoking a fictional world (Function 2). Bushnell's (2008) study analyzes interactions between a teacher and students (whole-class interaction) as well as interactions

two grammars" (p. 112). He reasoned that if we measure the learner against the monocompetent native speaker, the learner will always be seen as deficient, operating at less than 100%. However, if we conceptualize the learner as acquiring something beyond the L1, as moving beyond the monocompetence, then the L2 user is operating between 100% and 200%.

during paired work (interactions of two individuals) in a beginning-level JFL classroom at a US university. His study demonstrates that learners use language play as a resource through which to reorganize classroom tasks and effectively engage in task-as-play, allowing them to experiment with different “voices” (in the Bakhtinian sense). Based on the findings, he calls for a serious consideration of reconceptualizing “language play as a possible *motivator* and *facilitator* rather than as disruptive, ‘off-task’ behaviors” (p. 64).

Another study that indicates a recontextualization of a familiar world in new ways is Vick, Crosby, and Ashworth’s (2000). It is a case study that reports on a collaborative project between three groups of students. The students worked synchronously and asynchronously on the project via the Internet. Two groups of students were from two intermediate college-level Japanese classes located in separate locations in the U.S. and one group of students was from a high school in Japan. The students created an imaginary town and a magazine utilizing their various knowledge and experience using the target languages. Based on the analysis of online chat, they show how the learners applied the language learned in class to negotiating and achieving their goal of creating a new world. They argue that the virtual classroom design provided a naturalistic environment for computer-assisted language learning (CALL) while motivating students to adapt more readily to interactions with peers in a varied, complex, and uncertain environment. They concluded that the tasks provided students with the opportunity to engage in virtual teamwork with peers in a challenging yet enjoyable, problem-solving, decision-making context.

There are also two studies that show the expression of identities through creative use of language (Function 3). Hewgill, Noro, and Poulton’s (2004) study involving an intermediate- and an advanced-level Japanese language course reports on a class project where students read and studied “play scripts” as course materials and performed them in a group or in pairs. They argue that by actually performing the play, the students were able to experience some important paralinguistic and pragmatic aspects of communication such as the way to pause or to give backchannels. Through performing the play, through enacting their interpretations of characters in the play, they experimented in expressing their identity. Such experiences also provided them with confidence as “Japanese language speakers.”

While the above studies are from the context of classroom learning, Kumagai and Sato’s (2009) study looks at Japanese language learners’ creative language use in daily interactions while living in Japan. They interviewed American college students who participated in a study abroad program in Japan about their experience living there in order to investigate how learners demonstrate their identities by switching codes. The results show that the students intentionally shifted between different languages depending on who they were interacting with and what social context they were in, thus performing different identities in order to strategically deal with daily communication tasks. The study found that in order to maneuver within the complex web of power relationships in Japan, the learners sometimes pretended to understand only English and thus avoided interactions with Japanese people, while at other times they asserted their identity as a Japanese speaker in claiming their rights.

Although studies that touch on the issue of linguistic creativity in JFL are limited in number and scope, similar to those studies conducted in the foreign language contexts (other than Japanese), we can see that evoking a fictional world (Function 2) and expressing identities (Function 3) are the primary areas of research. Further, similar to those in the foreign language contexts, it is clear that students who engaged in the events/moments of creating fictional worlds surely enjoyed and entertained themselves (and those who were involved in their world) in the process of being a part of that world (Function 1). Experiencing a particular world of their own creation and sharing such a moment with others also mean creating a boundary between those who are included in that world and those who are excluded (Function 4).

Discussions and Future Directions

If teachers can understand the value of being “usefully ignorant” about learning options and possibilities, at the same time as they are experts in their disciplinary field and their pedagogical practice who are active and inventive in the classroom, who challenge and support, who do not make things too easy, and who are not the only source of authority, who use processes of discovery, critique, argument and counter-argument effectively, who enjoy learning themselves and who do not rush to rescue their students from complexity—such teachers will contribute immeasurably to the

creative capacity of their students now and in the future. (McWilliam, 2009, p. 291)

In his article on creativity as the key to success in education, McWilliam (2009) argues that it is the teacher's beliefs and capacities that affect the development and nurturance of learners' creativity.

Traditionally, in the field of foreign language education, the lesson tends to focus on students' learning the linguistic rules and conventions and becoming able to use them correctly and appropriately. The learners' creative uses of language, particularly those that can be regarded as deviations from the norms, are generally not welcomed and often discouraged in a classroom. While intentional, inventive language uses by "native speakers" can be appreciated as "language play," those by the second language learners are often considered to be "mistakes" (e.g., Brutt-Griffler, 2002; Pomerantz & Bell, 2007; Prodromou, 2007; Widdowson, 1998).

In the course of the literature search for writing this article, it became apparent that research endeavor and theoretical development on creativity in second/foreign language is far behind its counter field of first language education. This is perhaps due to its stronger emphasis on "acquiring the language." For example, all but one study introduced in this article analyzed intermediate- and advanced-level foreign language learners. That is, there are almost no studies on beginning-level language learners. This may be indicative of a belief that the issue of creativity cannot be dealt with unless the learners have reached a certain level of language proficiency. Also, the relationship between creativity as employed in digital communication and learner identities—a research topic that has been receiving increased attention in first language education (see a review by Mills, 2010)—seems to be an area that needs further investigation in foreign language education. These tendencies seem to be even more apparent in the field of JFL education. The three articles that follow in this Occasional Papers (Konoeda, Sato and Hanabusa, and Fukai and Noda) are attempts to fill this gap.

It also became clear that there is no consensus among the researchers regarding what kinds of language use are considered as expressions of identity, and more fundamentally, what identity is. Further, even though studies reported their findings in phrases such as "the learners' creativity is observed" or "the learners used language creatively," there is often no clear definition regarding

what the author means by "creativity" in that particular context. This highlights the importance of furthering our discussions in order to define and refine what it means to be creative in the context of language learning.

There is no doubt that it is essential to learn linguistic norms and conventions when learning a new language. However, it is also important to recognize that such norms are often variable and change constantly depending on time and context (Sato & Doerr, 2008). Also, as studies by Belz (2002) and Pomerantz and Bell (2007) have demonstrated, we need to pay attention to and take advantage of the wealth of knowledge that the learners have *because of* their bi- or multilingual status. Similar to Vivian Cook's notion of "multicompetencies" (1991), notions such as "multiliteracies" (New London Group, 1996, 2000), "translanguaging" (García, 2009; Canagarajah, 2011), and "translanguage approach" (Horner, Lu, Royster, & Trimbur, 2011) have recently been discussed and advocated in the fields of New Literacy studies, bilingual education, and college composition respectively. These notions challenge monolingual speaker norms and acknowledge the normality of multiple languages/modes used in everyday communication. Foreign language education can learn from such orientations and discussions in order to innovate a pedagogy that is more supportive of developing students' communicative competencies, creativity, and learner identity as a confident and competent language user.

As the opening quote in this article aptly states, we, as language teachers, need to position the learners as "creators" who push the boundary of traditions and norms instead of "users" who simply conform to the established conventions (Carter & MacCarthy, 2004) in order to support their language development.

References

- 佐藤慎司・浜田英紀・ナズキアン富美子 (2009). 初級クラスにおける「創造性」: ポッドキャストドラマプロジェクトの可能性、第 16 回プリンストン日本語教育フォーラムプロシーディングズ.
- 佐藤慎司・ドーア根理子 (編) (2008). 『文化・ことば・教育: 日本語 / 日本の教育の標準を越えて』明石書店.
- Aston, G. (1988). *Learning comity: An approach to the description and pedagogy of interactional speech*. Bologna: Editrice CLUEB.

- Auer, P. (2005). A postscript: Code-switching and social identity. *Journal of Pragmatics*, 37(3), 403-410.
- Bakhtin, M. (1981). *The dialogic imagination*. Austin: University of Texas Press.
- . (1986). *Speech genres and other late essays*. Austin: University of Texas Press.
- Bell, N. D. (2005). Exploring L2 language play as an aid to SLL: A case study of humour in NS-NNS interaction. *Applied Linguistics*, 26(2), 192-218.
- . (2009). Learning about and through humor in the second language classroom. *Language Teaching Research*, 13(3), 241-258.
- Belz, J. A. (2002). Second language play as a representation of the multicompetent self in foreign language study. *Journal of Language, Identity, and Education*, 1(1), 13-39.
- Belz, J. A. and Reinhardt, Jonathon. (2004). Aspects of advanced foreign language proficiency: Internet-mediated German language play. *International Journal of Applied Linguistics*, 14(3), 324-362.
- Broner, M. A. & Tarone, E. E. (2001). Is it fun? Language play in a fifth-grade Spanish immersion classroom. *The Modern Language Journal*, 85(3), 363-79.
- Bruner, J. (1984). Language, mind, and reading. In Goelman, H., Oberg, A., & Smith, F., (eds.). *Awakening to literacy* (pp. 193-200). Exeter, NH: Heinemann.
- Brutt-Griffler, J. (2002). *World English: A study of its development*. Clevedon, England: Multilingual Matters Press.
- Bushnell, C. (2008). 'Lego my keego!': An analysis of language play in a beginning Japanese as a foreign language classroom. *Applied Linguistics*, 30(1), 49-69.
- Carter, R. (2004). *Language and creativity: The art of common talk*. London: Routledge.
- . (2007). Response to special issue of Applied Linguistics devoted to language creativity in everyday contexts. *Applied Linguistics*, 28(4), 597-608.
- Carter, R., and McCarthy, M. (2004). Talking, creating: Interactional language, creativity, and context. *Applied Linguistics*, 25(1), 62-88.
- Cook, G. (1997). Language play, language learning. *ELT Journal*, 51(3), 224-231.
- . (2000). *Language play, language learning*. Oxford: Oxford University Press.
- Cook, V. J. (1991). The poverty-of-the-stimulus argument and multi-competence. *Second Language Research*, 7(2), 103-117.
- Cook, G. (2000). *Language play, language learning*. Oxford: Oxford University Press.
- Crystal, D. (1996). Language play and linguistic intervention. *Child Language Teaching And Therapy*, 12, 328-44.
- . (2000). *Language play*. Harmondsworth: Penguin.
- Davies, C. E. (2003). How English-learners joke with native speakers: An interactional sociolinguistic perspective on humor as collaborative discourse across cultures. *Journal of Pragmatics*, 35, 1361-1385.
- Ducate, Lara C. and Lomicka, Lara L. (2008). Adventures in the blogosphere: from blog readers to blog writers. *Computer Assisted Language Learning*, 21(1), 9-28.
- Elting, S., & Firkins, A. (2006). Dramatizing poetry in the second language classroom. *English Teaching: Practice and Critique*, 5(3), 127-136. <http://education.waikato.ac.nz/research/files/etpc/2006v5n3art5.pdf>.
- Heller, M. (1992). The politics of codeswitching and language choice. In C. Eastman (ed.) *Codeswitching*. Clevedon: Multilingual Matters.
- Hewgill, D., Hiroko, N., & Poulton, D. (2004). Exploring drama and theatre in teaching Japanese: Hirata Oriza's play, *Tokyo Notes*, in an advanced Japanese conversation course. *Sekai no Nihongo Kyoiku*, 14, 227-252.
- Kress, G. (2003). *Literacy in the new media age*. New York: Routledge.
- Kumagai, Y. & Sato, S. (2009). 'Ignorance' as a rhetorical strategy: how Japanese language learners living in Japan maneuver their subject positions to shift power dynamics. *Critical Studies in Education*, 50(3), 309-321.
- Lam, W. S. E. (2000). L2 Literacy and the design of the self: A case study of a teenager writing on the internet. *TESOL Quarterly*, 34(3), 457-482.
- Lantolf, J. P. (1997). The function of language play in the acquisition of L2 Spanish. In A. Pérez-Leroux & W. R. Glass (eds.), *Contemporary perspectives on the acquisition of Spanish* (pp. 3-24). Somerville, MA: Cascadilla Press.
- Lantolf, J. P. (2000). *Sociocultural theory and second language learning*. Oxford: Oxford University Press.
- Larsen-Freeman, D. (2003). *Teaching language: From grammar to grammaring*. Boston: Heinle.
- Mills, K. A. (2010). A review of the "digital turn" in the New Literacy Studies. *Review of Educational Research*, 80(2), 246-271.
- Murray, D. E. (2000). Changing technologies, changing literacy communities? *Language Learning & Technology*, 4(2), 43-58.
- McWilliam, E. (2009). Teaching for creativity: From sage to guide to meddler. *Asia Journal of Education*, 29(3), 281-293.
- North, S. (2007). 'The voices, the voices': Creativity in online conversation. *Applied Linguistics*, 28(4), 538-555.
- Pomerantz, A., & Bell, N.D. (2007). Learning to play, playing to learn: FL learners as multicompetent language users. *Applied Linguistics*, 28(4), 556-578.
- Prodromou, Luke. (2007). Bumping into creative idiomaticity. *English Today*, 23(1), 14-25.

-
- Pujolar, Joan. (2000). *Gender, heteroglossia and power. A sociolinguistic study of youth culture*. Berlin: Walter de Gruyter.
- Rampton, Ben. (1995). *Crossing: Language and ethnicity among adolescents*. London: Longman.
- Savignon, Sandra. J. (1973). *Other peoples' languages: A game everyone can play*. Paper presented at the Indiana Foreign Languages Teachers' Association Meeting.
- Swann, J., & Maybin, J. (2007). Introduction: Language creativity in everyday contexts. In Special Issue: Language creativity in everyday contexts, *Applied Linguistics*, 28(4), 491-496.
- Tarone, Elaine. (2002). Frequency effects, noticing, and creativity: Factors in a variationist inter-language framework. *Studies in Second Language Acquisition*, 24, 287-296.
- Vik, R. M., M Crosby, M. E., & Ashworth, D. E. (2000). Japanese and American students meet on the web: Collaborative language learning through everyday dialogue with peers. *Computer Assisted Language Learning*, 13(3), 199-219
- Warner, Chantelle N. (2004). It's just a game, right? Types of play in foreign language CMC. *Language Learning & Technology*, 8(2), 69-87.
- Widdowson, H. G. (2000). On the limitations of linguistics applied. *Applied Linguistics*, 21(1), 3-25.
-

DIGITAL STORYTELLING AND CREATIVITY IN JAPANESE LANGUAGE EDUCATION: ANALYSIS OF A PROJECT IN AN INTERMEDIATE JAPANESE-AS-A-FOREIGN-LANGUAGE CLASSROOM

Keiko Konoeda
University of Massachusetts, Amherst

Introduction

We tell stories every day and everywhere. We tell and listen to stories of our experiences and news in many different forms, at a family dinner table, at a café with friends, at work with colleagues, and more. Humans have used storytelling in various forms as a means to convey a message out of their experience and to get some point across to the audience.

The setting of storytelling changes over time. Contemporary students are surrounded with media and technology. Many post or at least view movies on movie-sharing websites such as YouTube, socialize with friends on social networking sites such as Facebook and Twitter, and express themselves on blogs. For those students, communicating with multimedia has become a part of their communicative life, and producing a multimedia of their stories could be an act of participating actively in media-based communication.

Foreign language classrooms are often not up to date with the communication practice of these students. Textbooks and classrooms are full of sentences for them to memorize, but often do not afford the opportunity to use language for communication with a real audience for real-life purposes. Such opportunities of authentic communication in a foreign language would not only help

expand their linguistic knowledge and skills but also their communicative competence and confidence.

It follows, then, that incorporating the act of telling a story of personal significance in a foreign language classroom in a form of project-based learning would be a promising innovation that encourages authentic communication. Such activities are often reserved for advanced learners; however, learners who are still developing their linguistic competence may be able to participate in such projects with the scaffolded use of technology that complements oral storytelling with multimodal resources.

Digital storytelling is a project where students tell stories with the assistance of technology as a medium. Through telling their stories in the form of a digital video of a meaningful length, combining images, music, voice, and so on, foreign language learners practice communicating their significant stories and participate in media discourses.

In this paper, I present an analysis of the process and the product of a digital storytelling project conducted in a college Japanese-as-a-foreign-language classroom from Bakhtin's (1986) socio-cultural perspectives. More specifically, I examine the functions that the creative design of the participants' stories played, drawing on Carter (2004). The next section introduces the theoretical frame-

work of creativity that underlies this paper, followed by the goals and procedure of the project. The latter half of this paper presents and analyzes two focus stories. I suggest future directions in the conclusion.

Language Learning, Creativity, and Digital Storytelling

In this paper, I understand creativity following the theoretical framework of Bakhtin's (1986) dialogism. Bakhtin establishes that any language use is dialogic in that it is a response to language used in the past and will have an impact on language use in the future. From this perspective, creative language use in project-based learning does not refer to a talented student's creation of a radically novel product. Instead, the creativity of learners' language use needs be understood in the context of their language learning experience and the reception by the audience, when language use is understood in dialogues with the past and the future, i.e., responding to their experiences and having an impact on future language use. Following this concept of creativity, "creative" language use in this paper refers to the act of using the language that they have learned in a different context than they had learned it in, or for different meanings than they had learned to use it, with the intention of having an impact on the audience.

Carter (2004) analyzed creativity in a large corpus of everyday language use, taking sociocultural perspectives represented by Bakhtin (1986). Kumagai (2012) summarized the functions of creative language use in Carter (2004, p. 82) into the following four functions: creativity 1) gives pleasure to listeners, readers, or viewers; 2) evokes alternative fictional worlds which recreate the familiar world in new ways; 3) expresses identities; and 4) establishes harmony and convergence as well as disruption and critique. These four functions indicate that creativity is dependent upon the sociocultural context, which includes the receivers, and relates strongly to the identities of the storytellers and the audience.

Digital storytelling is an activity where storytellers create a digital video that tells a "story"¹ by combining images, music, recorded narration, etc. on a computer, according to the Center for Digital Storytelling (www.storycenter.org). Digital storytelling started in 1990s as a grassroots movement

for general, non-journalists to record their experiences and emotions using digital technology. It is being used in educational settings as an activity for participants to express themselves, but only a limited number of research studies have been published in regards to its pedagogical benefits. Here I present two case studies of digital storytelling that shed insightful light on creativity.

Hull and Katz (2006) is a case study of digital storytelling at a non-profit organization, DUSTY (Digital Underground Storytelling for Youth), a partnership of the University of California at Berkeley and the community. The stories that the participants Randy and Dara told display many of the functions that Carter (2004) outlined. Randy, an African American young adult who participated as part of his vocational program, expressed his emergent identity as an author and artist who is hopeful for the future through his engagement in the program. Randy's story "Lyfe-N-Rhyme" is creative not only in the language play in the title (spelling 'Lyfe' is a combination of 'Life' and 'Rhyme,' and the use of '-N-' reads both as 'in' and 'and'), but also in the combination of two genres (i.e., rap and poem) and in using familiar resources in a new context. For example, he re-contextualized photos of the Pyramids and the Sphinx in Egypt as symbols of non-changing objects and Malcom X as a symbol of African Americans. Dara, a 13-year-old Guatemalan American girl, recreated an identity as a cheerful and outgoing person, which is far from the lazy identity that she was given in school. In Dara's story, she portrays negatively perceived characteristics such as not liking school and liking to sleep in a positive light, by identifying them as traits shared with the animated TV character Sailor Moon. Dara also uses familiar elements (i.e., Sailor Moon) in a novel context for her own purposes, evoking alternative worlds.

Davis (2005) is a case study of digital storytelling at Cyber Cougar Club, an after-school assistance program developed at the University of Colorado at Denver for the community. This research study reports the development of various identities by participating African American middle school students through collaborative learning that integrates digital technology. The creativity highlighted in this project is closely tied to the expression of identities, one of Carter's functions of creativity. A male student, Noa, told a story of his

¹ Digital storytelling at the Center for Digital Storytelling tells stories that are based on actual experiences; the project discussed in this paper also included fictional stories.

transformation, after his friend's traffic accident and hospitalization, into a mature student who would spend more time with his family. Presenting this story as a product gave him an opportunity to consider his new identities. Adamma, a female student from Niger, told a story of herself having been a highly competent student in Niger, skipping two grades, the shock that she experienced coming to the United States, people's misunderstanding, being bullied because of her accent, and her gratitude for her new friends.

These case studies in non-formal educational organizations reported that creating digital stories allowed creativity in recontextualizing familiar images and characters for novel intentions (Hull & Katz, 2006), and expressing new identities (Davis, 2005). The two studies above do not come from the language teaching field, but are relevant to this paper for their sociocultural perspectives. As digital storytelling is becoming popular in the foreign language classrooms, this paper examines creativity in a digital storytelling project in a context of a Japanese-as-a-foreign-language classroom.

The Project

The digital storytelling project presented and analyzed in this paper was conducted in a private women's liberal arts college in the northeastern United States. The project was a course final project for a third semester Japanese course in Fall 2009. Thirty-nine students in three sections participated; the project lasted for approximately one and a half months. The course was intensive, meeting five days a week,² and was scheduled to finish the elementary textbook *Genki 2* at the end of the semester. The grammatical items focused on in this semester included transitivity pairs, honorific and humble verbs, passive, causative, and causative passive voices.

The project had four goals: (a) think of a message and a story to tell; (b) use in a new context the grammar structures and vocabulary that you have learned so far; (c) use effectively letters, pic-

tures, photos, music, narration, and so on; and (d) communicate the message and story to other people³ (refer to Appendix A: Project Handout).

In the beginning, the students as a class viewed two stories created by students in a past course, discussed the narrative structure and ways of using various elements, and brainstormed their own stories. Based on the first discussion, the criteria for evaluation were collaboratively created.

The students then decided whether to tell stories individually or in pairs, shared their ideas on blogs, and used the comment function on the blog to provide peer feedback to each other (see Assignment Sheet 1 in Appendix B). After that, they wrote the outline, the first and last drafts of the narration script (see Assignment Sheet 2 in Appendix C), and created a digital story of less than three minutes. Although I introduced the least technically demanding freeware Photo Story 3⁴ in class and gave short workshops in class, I left the software choice up to the students; some used Windows Movie Maker, iMovie, or Final Cut Pro. The digital stories were posted on their blogs, as well as presented at the viewing event⁵ on the last day of class.

This project was a course final project, but the assessment for the project was a part of the 15% oral presentation course grade, which also included speeches in class and interview tests. Peer assessment was a numerical evaluation based on the criteria discussed in class and a short comment (see the Peer Assessment Sheet in Appendix D). Peer assessment was conducted at the viewing event and was given to the presenters as feedback. Self-evaluation was submitted at the end of the project to encourage reflection on the process and the product (see the Self-Evaluation Sheet in Appendix E). Self- and peer assessments were not directly reflected in the course grade itself.

Two Case Stories

The students produced a total of 31 digital stories in the project. In this paper, I take up two stories

² This course was taught in a team-teaching format of three instructional staff (two instructors and a TA—the author) teaching one or two days weekly. The planning and out-of-classroom assistance with drafts were done collaboratively, and the author led workshops on days that she taught.

³ The students maintained their individual blogs in Japanese as a part of the course. Students were allowed to choose their audience on their own, although publishing on the blog was a part of the project requirement. Many stories were constructed with their classmates as their audience in mind, as the principal visitors to the blogs have been classmates, and there was a viewing event in their own classroom.

⁴ www.microsoft.com/windowsxp/using/digitalphotography/PhotoStory/default.aspx.

⁵ The viewing event was conducted in each section according to the class time, but the students were encouraged to invite their friends. One student came to another section to view friends' presentations. In addition, other instructors of Japanese who had not been involved in the project and an instructor of Chinese who took interest in the activity also came as audience.

that are insightful for the purpose of analyzing their creativity.

The first is a digital story around a character called Mameshiba, created by Amanda⁶ and Heather. In the background of this story was the Mameshiba TV commercial⁷ that was very popular among the students who had participated in the seminar “Kyoto Through the Ages”⁸ a year before the project. According to Amanda, the participants of the seminar had viewed the Mameshiba TV commercials in short periods before the faculty arrived every time they gathered for preparatory meetings before the trips; they then saw the character in the Japan and bought stuffed toys and key chains of the character as souvenirs. Amanda had participated in the seminar, and Heather received a stuffed toy from her friend who participated. They had both talked about Mameshiba TV commercials at the Japanese lunch table hosted by the college. In the interview with Amanda, she said that their story began when Amanda asked Heather if they wanted to do something with Mameshiba in the class meeting when the project was introduced.

This story consists of 36 digital photos, one video clip, subtitles, narration, and music. Almost all spoken words are displayed on the screen as subtitles, in an effort to make them comprehensible to learners like their classmates⁹. The story begins with a short introduction of Mameshiba, continues to three episodes¹⁰ featuring Mameshiba, and ends with Mameshiba saying, “Now I have really become famous in the United States” and an end roll.

In the first five screens that are shown below (Figure 1), Mameshiba in Heather’s voice introduces herself and introduces the story’s overview: that Mameshiba wishes to come to the United States. The pictures in screens 1 and 2 were taken in Kyoto by Amanda, and the game machine in the screen 1 is where Heather’s stuffed toy that plays Mameshiba’s part in the video came from. Screen 4 is the only video clip in this digital story, where the stuffed toy moves on the world map from Japan to the United States.

After the introduction, three episodes are presented, each similar in organization to Mameshiba TV commercials, featuring photos of Amanda, Heather, and their stuffed toy and the voice recordings of the two students. The first is “College students’ trip,” where Amanda and Heather, preparing for a trip, open a refrigerator, from which Mameshiba emerges. The second is “Teacher,” where Amanda, dressed as a teacher, speaks with the student Heather, and Mameshiba emerges from the chocolate box that Heather the student gives to the teacher as a gift. In the third episode, entitled “Police,” Amanda, as a police officer, hangs up a phone after Heather has called asking for help and opens a bag of snacks from which Mameshiba emerges. Similar to Mameshiba TV commercials, Mameshiba in Amanda and Heather’s stories tells a trivia, sings a song like the one in the TV commercial, and leaves while laughing. The transitions are marked with different background music. At the end, Mameshiba says in front of a Japan-themed wall, “I have really become famous in the United States,” and the end roll is set with the theme from the background music to “Big in Japan.”

The other story is “An Invisible Boy,” a fictional story by Emma that uses 12 edited photos.

⁶ Participant names are all pseudonyms to minimize the risk of identification.

⁷ “Mameshiba” is a character of an advertising agency Dentsu, which they say is neither a bean nor a shiba dog. The TV commercials where Mameshiba presents trivia are also broadcast on the Internet (See Terebi Dogatchi and the fan channel on the YouTube). Students reported that they viewed these as funny videos on the Internet.

⁸ This seminar was one of the special small seminars for freshmen at the college. It was built around a group trip to Kyoto, Japan, and included preparatory meetings and writing after the trip. The course was delivered in English by a faculty member who specializes in Japanese literature, and many learners of Japanese language were enrolled in the course.

⁹ This concern likely comes from the first viewing of previous year’s stories and one of the criteria of being “easy to follow.”

¹⁰ In this paper, I refer to the complete digital story as the “story,” with three “episodes” embedded in the story and “screens” in the episodes.

FIGURE 1. FIRST FIVE SCREENS OF THE STORY “MAMESHIBA”					
	Screen 1	Screen 2	Screen 3	Screen 4	Screen 5
Image					
Subtitle and narration in original Japanese	hajimemashite! Mameshiba to mooshimasu. Nihon ni sundeorimasu!	watashi wa chotto yuumeesu ga...	Haroo kiti no hoo ga yuumeesu de gozaimasu.	Nihon de moteru noni, Amerika ni mairitain desu.	hajimemashoo!
Subtitle and narration in English translation	Nice to meet you! My name is Mameshiba. I live in Japan!	I am a little famous, but	Hello Kitty is more famous.	Even though I am popular in Japan, I would also like to come to the States.	Let's start!
Music	Tom Waits, “Big in Japan” (beginning of the music)				fades out

FIGURE 2. FIRST FIVE SCREENS OF THE STORY “AN INVISIBLE BOY”					
	Screen 1	Screen 2	Screen 3	Screen 4	Screen 5
Image					
Narration in original Japanese	mukashi mukashi, namae ga nai otoko no ko ga imashita. ie ga arimasen deshita. kazoku mo imasen deshita. dare mo kare o miemasen deshita. dare mo kare no koe o kikemasen deshita.	jyuu ni shitai koto o dekimashita. yoku asondari netari dekiru node, zenzen kanashiku arimasen deshita.	tokidoki, inu to neko wa kare no koe o kikemashita. kare wa inu ya neko to asobu no ga suki deshita ga, zutto soto ni imasen deshita.	mada kanashiku narimasen deshita.	tokidoki, akachan wa miemashita. kare wa henna kao o shite agemashita ga, zutto soko ni imasen deshita.
Narration in English translation	Long time ago, there was a boy without a name. He didn't have a house. He didn't have a family, either. No one was able to see him. No one was able to hear him.	He could freely do what he wanted. Because he could do many things like play and sleep, he wasn't sad at all.	Sometimes dogs and cats were able to hear his voice. He liked to play with dogs and cats, but they weren't out all the time.	He didn't become sad yet.	Sometimes babies can see him. He made funny faces for the baby, but the baby wasn't there for a long time.
Zoom	Zoom out from the boy to the whole	Left to right, one swing at a time with a boy, later zoom out to the whole	Zoom into the center	Paused	Paused

According to Emma, she created a story and wrote a summary in English with Japanese expressions in mind and then translated it into Japanese herself. In the story, an invisible boy without a family enjoys his freedom, but becomes sad when he sees lights on houses and families that looked happy. He is invited into a house with a kind woman and joins her family.

In the interview, Emma said that most photos were taken in the neighborhood around the college, onto which she drew the invisible boy and added effects, but she also used a photo of her home (Screen 3 in Figure 2 above), a photo of a relative's baby (Screen 5), her friend's photo, and a photo downloaded from the Library of Congress when she couldn't find what she wanted. She used only still photos, and dynamic effects were added with focus and zoom. Subtitles, sound effects, and music were not used.

Analysis

This section analyzes how the four functions of creativity in Carter (2004) were found in the process and the product of the project. This analysis focuses on the two digital stories described above and individual interviews with the producers of the two stories, Amanda, Heather, and Emma, and other data sources were used to confirm the analysis of the main sources. The supplementary data sources included the videorecording of the class sessions on the first day and on the viewing day, drafts of the outline and narration, and peer and self-assessments.

In the following, I present the findings categorized into the two functions of "expressing identities" and "evoking alternative fictional worlds which are recreational and which recreate the familiar world in new ways," as these two functions stood out in the participants' stories. My analysis also showed the interrelated nature of these functions. In these two cases, the two aforementioned functions seemed to also contribute to the other two functions of "giving pleasure" and "establishing both harmony and convergence as well as disruption and critique."

EXPRESSING IDENTITIES AS STORYTELLERS IN A FOREIGN LANGUAGE

First, the creativity in the digital storytelling project seemed to help express identities as storytellers in Japanese as a foreign language. In for-

eign language classrooms, there is a tendency to practice short sentence production and communicative activities, with limited opportunities to create stories of a meaningful length and perform with an audience in mind. From the data, I observed the development of identities as storytellers who entertained the audience and shared their experiences in a foreign language.

Such storyteller identities were observed in the participants' responses to the self-evaluation of the project. Asked about the rewarding aspects of this project, the following were representative (21 students out of 39 had similar responses).¹¹

- Finishing the project and watching it at the end was very rewarding.
- It was fun building a video and designing the whole project.
- The fact that it was a project that I can show and share with others.
- I learned to voice-act in Japanese (a little).
- Making a story and telling it... I like storytelling.

These responses indicated that the learners developed more agent-like identity as a storyteller, beyond a learner identity of producing short sentences and practicing the conversation prescribed in the textbook.

The story in the form of a video had audience beyond the classroom wall. The project during the semester ended with the viewing event in class and posting on the blog. There was no feedback on the stories on the blog in the form of a comment, but I found in the interview that there were additional audiences. Amanda's family, Heather's family, and the participants of the seminar who traveled with Amanda also viewed their Mameshiba digital story. As Amanda's family and Heather's family didn't understand Japanese, Amanda added English subtitles for her family, and Heather interpreted into English simultaneously, making both families fans of the original Mameshiba TV commercials.

Such development of storyteller identities was also in evidence during the production process. According to Emma, she wrote the summary first in English and translated into Japanese, so her story would be coherent. In the interview, she said she enjoyed this translating "in the opposite direction from the readings [provided in the textbook]." It seemed that she had enjoyed the creative nature

¹¹ The self-evaluation was written in English.

of encoding her own story into Japanese, as opposed to decoding the reading materials provided to her in Japanese.

For Emma, video production was also a familiar technology. When asked in the interview whether she had participated in similar projects, Emma said that she had produced digital video in high school and for a college engineering course. She was an experienced video producer and was convinced of its communicative potential. With the aid of the familiar technology that allowed retakes and multimodal expression, Emma was able to effectively tell a more sophisticated message that would have been difficult to tell in the foreign language that she was still learning if restricted to a single mode. In other words, the use of technology is likely to have contributed to her development of a positive identity as a storyteller.

Amanda and Heather worked collaboratively, and I observed collaborative storyteller identities in my interviews with them. According to Amanda, a more concrete idea of their story developed in a “collaborative brainstorming at the breakfast table.” They said that in a photo shoot and voice recording at Amanda’s dormitory, the two ran around the dormitory, deliberated on their costume, posed for the camera, and recorded many times. Amanda said in the interview that it was so much fun that did not care about people’s curious stares. They also recorded themselves singing the Mameshiba song, and they said they listened to the song many times, practiced it together, and then recorded it. The “enthusiastic” storytelling helped them develop their identities as collaborative storytellers.

Lastly, Heather, who recorded Mameshiba voice, said that she experimented with various tones of voices. This was not limited to the change in roles, such as the Mameshiba voice and the student voice, but also regarding the tones and emotions in expressions such as “Yes yes” and “What?” Amanda and Heather became not only the tellers but also critical listeners of their stories, paying attention to how their stories sounded. This underscores the importance of having a purpose, audience, and personal significance in project-based learning, which draws out the learners’ creative development of identities.

RE-CREATING FAMILIAR RESOURCES INTO A FUN, NOVEL, FICTIONALIZED WORLD

In these two stories, various familiar resources were taken out of the original context and used in a fun, new, fictional world, evoking an alternative

world. This recontextualization of the familiar resources also seemed to give pleasure to the audience and evoked both harmony and convergence with those who were familiar with the resources, as well as disruption and exclusion for those who were not.

Below I discuss the visual elements of photos from Emma’s case, the patterns of conversation in the textbook and in class, and the experientially shared knowledge with the audience from Amanda and Heather’s case. Familiarity for the classmates, considered the main audience by the producers, was analyzed with such data sources as the videorecording of the viewing event and the comments in the peer assessment.

VISUAL ELEMENTS

To begin with, Emma’s story contained many instances of recontextualizing familiar visual elements. Emma said in the interview that she had originally thought of drawing all the images, but she decided to edit photos instead due to the time constraint. What was especially familiar for the classmates was the scenery around the college. For the audience who knew the neighborhood scenery, the combination of the familiar scenery and Emma’s hand-drawn boy would have turned this familiar scenery into a fictional world, where the invisible boy would play.

Another visual element familiar to Emma and another student was a photo of a person. Emma used her friend’s photo for the scene where a kind woman invited a boy into the house, embedded into a house window through photo editing. This friend was also a friend of another student, and that student laughed loudly upon seeing this photo, and turned and talked to Emma. A familiar element used in a new context could give pleasure to the audience and establish convergence with those who were familiar with it, but it also established a boundary with others in the audience who were not familiar with that visual element.

PATTERNS AND PHRASES FROM THE TEXTBOOK AND THE CLASSROOM

As I mentioned before, Amanda and Heather’s story had three episodes similar in organization to the genre of the Mameshiba TV commercial. The patterns and phrases from the textbook and the classroom were recontextualized in these episodes.

When I asked about the process of making the story, Heather said that she thought, “When would an American person encounter Mameshiba?” and she also thought of ways to use the grammar that

they had learned. For example, the ideas for the first episode, “College Students’ Trip,” was generated while thinking about using the transitivity pairs that they had learned at the beginning of the semester. The following interaction took place in the interview when I asked about the thought processes that had gone into creating the storyline.

Heather: We probably thought of the scenes while thinking about what grammars we have learned. For example, we learned a lot of transitive verbs, and we learned in the context of the restaurant that a character was working at, Little Asia¹²? We don’t have a restaurant, but oh! We live in a dorm. Then if we go on a trip, we can do it with students. For example, is the light off? Or on? And so on, And have Mameshiba, oh, yes! a refrigerator! If we see what is in the refrigerator, then that is also transitivity structure.

Konoeda: That’s interesting. You’re kind of combining the story in the textbook and adding the Mameshiba.

Heather: I never thought of it that way, but we’re probably influenced by the context that we learned the grammar in. So I remember the transitivity verbs in the context of all the little exercises we did in class, like preparation for parties.

Konoeda: So that’s taking the patterns in the classroom and using it for your purposes.

The episode that Heather re-created her thought process is the following.

1 (Subtitle “shiin 1: daigakusei no ryokoo [Scene 1: College students’ travel]”, Quiet music)

2 Amanda: motto hayaku hashire ba, densha ni ma ni au yo.

If we run faster, we’ll be in time for the train.

3 Heather: hai hai
OK OK

4 Amanda: denki ga kiete iru no?
Is the light off?

5 Heather: ee, keshite aru yo.
Yes, it is turned off.

6 Amanda: reizooko ni biiru ga irete aru?
Is the beer put in the refrigerator?

7 (Heather opens the refrigerator. Music fades out. Mameshiba is on top of a can in a refrigerator)

8 Mameshiba: Nyuuuu (Mameshiba BGM “rarara” begins)

9 Heather: ee?

What?

10 Mameshiba: nee, shitteru?

Hey, do you know?

11 nihon no kaishain wa, yoku zangyoo no atode osake o nomasaremasu.

Japanese company workers are often made to drink sake after working overtime.

12 (Singing) mainichi hitotsu mamechishiki rarara (Mameshiba laughs)

Every day one piece of trivia, lalala

This episode was organized similar to the TV commercial. The context for Mameshiba to appear was established with the dialogue (lines 2-7), and Mameshiba appeared with music and sound effects (line 8) and concluded with a trivia, a song, and a laugh (lines 11 & 12). In this organization, modeled after the TV commercial, the dialogue to contextualize Mameshiba’s appearance made use of patterns in the textbook and the classroom. An especially long chunk was found in the textbook dialogue of preparing to open the restaurant (lines 4-7). In this way, familiar dialogue patterns and phrases were recontextualized into a new fictional world, making it especially pleasing to the classmates who had become familiar with the textbook and the classroom.

INSIDER JOKE

Another category of elements that Amanda and Heather used in their story is a joke that only insiders (classmates and Kyoto seminar participants in this case) would appreciate fully. According to Amanda, the choice of the character Mameshiba itself was an insider joke. This was confirmed by the fact that Mameshiba had been popular among their peers. The comments written on the popularity vote at the viewing event also said, “[I vote for] Heather and Amanda’s. I like Mameshiba, too. It was close to the real thing,” which indicated this viewer’s familiarity with the TV commercial.

Another resource in this category was the teacher in the second episode and the trivia that Mameshiba told there.

1 (Subtitle “shiin 2: sensee [Scene 2: Teacher]” Amanda stands at the teacher’s desk with a moustache. Quiet music)

2 (Amanda’s face is up. In the background is Japanese graffiti on the blackboard)

3 Heather: sensee, mondai o setsumee shite kudasatte arigatoo gozaimasu.

Teacher, thank you very much for explaining the problem for me.

- 4 Amanda: yoku dekimashita ne!
You did very well!
- 5 Heather: tetsudatte kudasatta kara, kore o sashiagemasu. (Hands her a box)
Because you helped me, I give this to you.
- 6 Amanda: arigatoo! (Unties the ribbon on the box. Music fades out.)
Thank you!
- 7 Mameshiba: (from inside the box) Nyuuuuu! (Mameshiba BGM 'rarara')
- 8 Amanda: ee?
What?
- 9 Mameshiba: nee, shitteru?
Hey, do you know?
- 10 sekai no naka ni donna doobutsu ga imasu ka?
What animal is in the world?
- 11 Amanda: ano, shirimasen.
Well, I don't know.
- 12 Mameshiba: ka desu. hehehehe
Mosquito is. (Mameshiba laughs)
- 13 Amanda: Ehhh (wearily)
- 14 (Song) mainichi hitotsu mamechishiki rarara (Mameshiba laughs)
Every day one piece of trivia, lalala

According to Amanda and Heather, the teacher's "You did well!" in the fourth line is taken from one Japanese teacher's favorite phrase. In the interview, both said, upon watching this scene, "This is what Johnson-sensei says," and laughter broke out among the classmates in the viewing event at this screen. For the learners, this favorite phrase of the familiar teacher had a special shared meaning, and when recontextualized in a fictional world, it seemed to have had a humorous effect. This was another example where a recontextualization of a familiar resource into a fictional world would give pleasure to the audience and establish harmony and convergence.

In addition, in this episode, Mameshiba told a joke instead of a trivia. "What animal is in the world" was a word play riddle, with the intention that the word 'sekai' [world] contained an animal 'ka' [mosquito] in the middle of the word. According to Amanda and Heather, this was also a joke that the Japanese teacher taught in class. In the interview, Heather said that having Mameshiba say a joke instead of telling a trivia was "the only deviation from the Mameshiba commercial pattern," but they still wanted to use this joke. Amanda also admitted that other speakers of Japanese had not easily understood this joke, but

that it was meaningful for the classmates who had learned it in class.

Although Amanda and Heather's family had a hard time appreciating this joke while reading the English translation, their classmates responded enthusiastically. Another comment on the popularity voting ballot said, "[I vote for the story by] Amanda and Heather. What animal is in the world?" A teacher's reading of this comment aloud also caused the audience to laugh. Emma also said in the interview that she remembered Amanda and Heather's story the most because they had used her favorite and only joke she knew in Japanese.

Discussion

The previous section presented the analysis of creativity in this digital storytelling project with the focus on the two stories, especially in terms of the two functions of creativity, expressing identities and recontextualizing familiar resources to evoke a fictional world. The analysis also indicated that such recontextualization gave pleasure to the audience and established both harmony and convergence among those who shared the experience and could appreciate the familiar elements as such. In this section, I discuss the potential benefits and cautions in using digital storytelling in language classrooms.

First, it was meaningful that the learners told their stories and expressed their identities as storytellers. I believe that this project afforded an opportunity for the learners to tell their stories creatively and to forge identities as storytellers. This development of identities gives ownership to the stories they tell and the language they use, encouraging more creative use of language to communicate for real-life purposes.

In the process of doing that, I should note the use of multimodal digital technology that made it possible to produce a tangible story and enrich storytelling with such multimodal resources as music, images, and motion. The technological process of editing and multimodal expression in digital storytelling had different characteristics than those of non-digital or single-mode storytelling. Digital processes with editing enabled the three producers of the focus stories to repeatedly practice and record until they could tell them smoothly with their emotions. Through practicing and recording in smaller chunks what they might have had difficulty producing all at once and through listening to them many times in the

process of editing, they learned to say those challenging phrases well. The ability to (re-)record, (re-)view, and select the best performance were advantages of digital technology that helped learners polish the production and tell the stories at a higher level than independent spontaneous performances would have been. Non-linguistic elements also complemented their still-developing Japanese language skills and made it possible to tell their stories in a manner close to their vision.

The students were able to use various familiar elements in a creative way in this project. In particular, recontextualizing familiar elements such as textbook dialogue patterns, phrases, and Japanese jokes in a meaningful fun fictional world increased the opportunities to use and learn those linguistic elements. In addition, adding their own intention for their purposes allowed them to become creative users and creators of Japanese, instead of merely repeating what they had heard and read in authoritative texts.

Of course, such learning would not be limited to digital storytelling but would occur in any creative project. However, the potential of digital media to create a multimedia product and the impact it can have on the audience may have made it easier to use the dialogue patterns and phrases creatively. Such a multimedia product has the potential to be presented to the media community for receiving feedback and conveying messages, expanding the range of the audience beyond the classroom. More refinement in pedagogy and its research is necessary to support learners' engagement in media community using multimedia productions.

On the other hand, the limitation of this project lies in the fact that the participants had their classmates in mind as the primary audience. One of the goals of this project was to broadcast their stories outside the classroom on their blogs, but the participants' attention was mainly on creating stories that their classmates would understand and enjoy. This may be due to the learners' past classroom experiences and my implicit focus in teaching. First, the participants had previously presented skit performances as course final projects, and they seemed to have understood digital storytelling as an alternative to the skit presentation. The skit presentation was creative, yet it did not produce a product that was transportable outside the classroom nor communicate outward to larger communities. The participants and I paid attention to making a "transportable product" but did not raise enough awareness on "who we would like to

be our audience" and "why we'd like to tell such a story" when we transitioned to digital storytelling. Instructors would need to be aware of this in initiating a new project in a context where there had already been a project.

In addition, we lacked the perspective of what social impact the storytelling would have or what meaning the story would carry outside the classroom. In the interview, Amanda and Heather admitted that their purpose for "making Mameshiba more widely popular" came after their visions and wishes to create a story around Mameshiba. They also didn't know the context in which Mameshiba TV commercials are produced and consumed, and they asked me in the interview where the commercials were broadcast and who was creating the commercials to sell what. In real life, storytellers have some responsibility over how their audience thinks and acts. It would be beneficial to incorporate research on the topic that they would like to tell a story about. In fact, Mameshiba commercials were circulated on TV so that the advertising agency could brand the character, which would then have high value, and other corporations would want to adopt it. Amanda and Heather unknowingly helped the advertising agency; however, they could have used this character for many other purposes that might better serve personal or community interests.

In the same way that Amanda and Heather developed a love for the Mameshiba character through watching the original Mameshiba commercials, anyone who watches a multimedia story cannot help but learn something from a story. When incorporating multimedia in language education, it is imperative that we foster learners who do not blindly accept the strong messages that the communicative media convey. Understanding the contexts and purposes of media is a necessary component of literacy in the media society, as well as creating multimedia with real-life purposes and for audiences of intentional choice. The next step is for the learners to learn to watch and tell a story with the impact on the audience in mind.

Conclusion

This paper analyzed and discussed the creativity in the digital storytelling project, where learners told stories with the goals of using the grammar and vocabulary in new contexts, effectively integrating fonts, pictures, photos, music, narrations, and so on, and communicating their messages

outside the classroom on their blogs. The analysis indicated that the learners expressed identities as storytellers in Japanese and that they were able to recontextualize familiar resources to recreate a fictional world for their purposes. Also, technology that enabled multimodal storytelling complemented their oral storytelling and made it possible to tell stories in a sophisticated manner.

Such creative activities are beneficial in developing true communicative abilities, and future teaching can improve such projects by overcoming limitations such as raising awareness of audiences outside the classroom and paying attention to the connections that the stories have to society.

References

- Bakhtin, M. (1986). *Speech genres and other late essays*. Austin: University of Texas Press.
- Carter, R. (2004). *Language and Creativity: The Art of Common Talk*. London: Routledge.
- Davis, A. (2005). Co-authoring identity: Digital storytelling in an urban middle school. *THEN: Journal*, 1(1). Retrieved from <http://thenjournal.org/feature/61/>.
- Hull, G. A., & Katz, M. (2006). Crafting an agentive self: Case studies of digital storytelling. *Research in the Teaching of English*, 41(1), 43-81.
- Kumagai, Y. (2012). Creativity and Japanese language education. Occasional Papers, Association of Teachers of Japanese, 11, 3-13.

APPENDIX A.
PROJECT HANDOUT (ORIGINAL IN JAPANESE)

日本語 220 デジタル・ストーリーテリング・プロジェクト

今学期、コンピュータを使って、日本語でストーリーテリングをするプロジェクトをします。絵、写真、音楽、文字(subtitle)などを使い、ナレーションをろくおん(recording)して、3分よりみじかいビデオを作ります。

もくひょう (Goals)

1. 伝えたいメッセージ、ストーリーを考える。

This project focuses on a message/story that is important to you. This is an opportunity not only to learn the mechanics of language but also to become an “author” in Japanese and to reflect on what is an important message/story for you.

2. 今までに習った文法やたんごを、新しいコンテキストで使う。

In this project we encourage you to use the grammar and vocabulary that you have learned so far in a context that is meaningful for your self-expression.

3. 文字、絵、写真、音楽、ナレーションなどをこうかてきに(effectively)使う。

This project allows you to integrate various modes of communication effectively for the above purposes.

4. ほかにの人に、自分のメッセージ、ストーリーを聞いてもらう。

The product of this project will be posted on a blog so that your message/story can be shared with a wider audience.

スケジュール

10月29日(木)	授業でせつめいする。去年のビデオを見る。
11月3日(火)	宿題1しめきり (ブログに proposal を書く。See the attachment)
11月5日(木)	授業で assessment criteria を考える。Peer group will be assigned.
11月9日(月)	宿題1への Peer group feedback しめきり (ブログにコメント)
11月12日(木)	宿題2しめきり (アウトライン、ナレーションの first draft. See the attachment) 授業(ラボ)でワークショップ1 (デジタル写真、絵などを持ってくる)
11月12日(木)から12月8日(火)まで:	コンピュータ・ラボでプロジェクトを続ける
11月19日(木)	宿題3しめきり (アウトライン、ナレーションの second draft)
11月24日(火)	授業(ラボ)でワークショップ2 (ナレーションをはじめる)
12月8日(火)	授業(ラボ)でワークショップ3 (export a video file)
12月15日(火)	授業で発表会 (Please save a full block)。ビデオをブログにポスト。
12月19日(土)	宿題4しめきり (self-evaluation and reflection)

APPENDIX B.
ASSIGNMENT 1 (PROPOSAL) (ORIGINAL IN JAPANESE)

日本語 220 デジタル・ストーリーテリング 宿題 1(プロポーザル)

しめきり:11月3日(火)

ブログがある人は、ブログにポストしてください。ブログがない人は、紙に書いて出してください。

ひとりで作りますか？ふたりのグループで作りますか？（ひとり・ふたり）←Circle one

メンバー: _____ / _____

1A **トピック**:

1B トピックについてビデオで伝えたいメッセージ

1C ビデオをだれに見てもらいたいですか？

2 **トピックをえらんだ理由(りゆう)**: どうして、そのトピックをえらびましたか。 えらぶ=to choose

ぶんぼうのれい: 【 ~ことがある ~にきょうみがある ~てよかった ~てみたい ~という...
V-volitional と思う ~から/~ので それに ~たり、~たりする ~し、~し 】

3 **どうやって作りますか？**

使いたい写真、絵、音楽がありますか？ _____

Video editing software を使ったことがありますか？ （ はい いいえ ）

「はい」の人 → 何を使いましたか？ _____

APPENDIX C.
PAGE 1 OF ASSIGNMENT 2 (ORIGINAL IN JAPANESE)

日本語 220 デジタル・ストーリーテリング
宿題 2
(アウトライン、ナレーションのファースト・ドラフト)

しめきり: 11 月 12 日 (木)

メンバー: _____

4 **タイトル**は何ですか？

5 **メイン・アイデア**: 大切なアイデアを書いてください。

-
-
-
-

6 **アウトラインとナレーション** どんなストーリーにしますか？シーンを考えて、せつめいしてください。

シーン	写真、絵、ビデオ sketch/describe each scene	Voice narration in each scene (日本語で書く)	Special effects (sound, subtitle, transition, etc.)
1		<hr/> <hr/> <hr/>	
2		<hr/> <hr/> <hr/>	

APPENDIX D.
PEER ASSESSMENT (ORIGINAL IN JAPANESE)

さんのデジタル・ストーリーテリング					
	← Not really			Wonderful! →	
1. Easy to follow	1	2	3	4	5
2. Interesting	1	2	3	4	5
3. Creative	1	2	3	4	5
4. Grammar and vocabulary	1	2	3	4	5
5. Aware of the audience	1	2	3	4	5
6. Communicating message	1	2	3	4	5
	Total		_____/30		
Comments:					
Name (optional):					

APPENDIX E.
SELF-EVALUATION

Evaluate the process and product of your digital storytelling project.

1. In what ways was the story/message important to you?
2. What kinds of things did you do to make your digital story fun and easy to follow?
3. Which grammar patterns did you try to utilize in your digital story? Were you able to use recent vocabulary in the context of your story? Please give examples.
4. Were you able to integrate pictures, videos, audio, letters, and transitions effectively? How? Please explain how each element enhanced your story.
5. What do you think were the strengths of your digital story?
6. In what area do you think you will need to make improvement? How will you do it?
7. On a scale of 5 to 10, how would you grade your digital story?
8. What aspects of the digital storytelling project were rewarding?
9. What were the difficult aspects of the digital storytelling project?
10. Any other thoughts or suggestions?

GLOBAL ISSUE PROJECT AND CREATIVITY

Shinji Sato
Princeton University

Noriko Hanabusa
University of Notre Dame

Introduction

Intermediate-level language learners are expected to understand, express, and communicate about social as well as abstract topics. For intermediate- or advanced-level Japanese language instruction, teachers often assign students to conduct a “research project” in which students collect the necessary data, analyze them, and write a research paper. They then receive feedback from the instructor on their use of vocabulary, phrasing, grammar, and the organization of the paper. Finally, they revise the paper and present it orally in class. This type of project is meaningful in terms of learning the technical aspects of language (e.g., grammar, phrasing, and vocabulary). However, if we think about why we write or speak, questions remain. We write or speak to express ourselves, exchange ideas, and make connections between people. Whatever and whenever we write or speak, we do not write to just anyone, but to a particular audience with a particular purpose. However, in the research project, other than showing what the students have learned in terms of content and how well they have mastered the language, the question of for whom or for what purpose students write the paper are not normally asked. The global issue project we propose in this paper encourages students to collect data about a global issue they have selected, examine the data, express their opinions to a particular audience, exchange opinions, and propose solutions for the issue.

This project was inspired by the theory of multiliteracies (New London Group, 1996), and so we first review the theories of multiliteracies and creativity. We then introduce the global issue projects and demonstrate how these projects were able to foster creativity as students analyzed and commented on their videos and reviewed the questionnaires conducted at the end of the semester.

Multiliteracies and Creativity

Our era is experiencing a dramatic change in communication and globalization, and information technologies shape our lifestyles. People have greater opportunity to be in contact and negotiate with people with different backgrounds. Official or standardized knowledge, such as standard forms of language and culture, have become undependable because they cannot fully explain how to engage different languages and cultures. The many problems prevalent in the world community cannot necessarily be solved by following existing systems. We need people who are brave enough to combine what we currently with new systems and ideas.

The theory of multiliteracies claims that the central, critical issue of our time is how to understand and engage in multiplicity. Two aspects of multiplicity are seen to be crucial: the context of culturally and linguistically diverse and globalized societies and a variety of text forms associated with information and multimedia technologies. When we incorporate this reality of multiplicity into the foreign language education, learners experience a variety of language use in communities where the language is used and are able to learn a language well enough to be considered acceptable or creative.

Carter describes four functions of creativity (2004, p. 82)—giving pleasure, evoking alternative fictional worlds which are recreational and which recreate the familiar world in new ways, expressing identities, and establishing both harmony and convergence as well as disruption and critique—that are useful in terms of analyzing the data, but it is difficult for teachers to translate them into actual classroom practice. We created four keys which teachers should incorporate into a project so that students can test the limits of their creative freedom.

Provide Students with Opportunities

1. Take the target audience into consideration.
2. Create something new by combining familiar elements.
3. Express identities.
4. Experience how the audience receives their work and revise/negotiate them.

We report here on global issue projects which seek to provide students with these four opportunities to test the limits of their creativity by involving Japanese-speaking communities as well as communities of student interest.

The Global Issue Projects

The global issue projects were conducted at two private universities in the United States in the spring semester of 2009, one in a third-year Japanese class at Neales University and the other in a second-year Japanese class at Cube University.¹ The detailed procedures, timelines, and duration of these two studies differ because of the differences in the curricula. In this section, we will describe the process that applies to both projects.

First, the purpose of this study, shown below, was presented in class.

Purpose of the Project

To use the Japanese language to address a particular social issue.

- Collect data by watching, reading, and listening to materials.
- Explain the collected data to other people.
- State your opinion about the issue.
- Think about what you can do in order to address the issue and solve the issue.
- Convey your ideas in an easily understandable way, by using not only language but also other modalities (pictures, colors, etc.).

The above purpose includes taking the target audience into consideration, which is one of the four points for cultivating creativity listed above. This helps students to think about their readers and listeners at all times.

After being introduced to the purpose of the project, the students selected a social issue based on their interests, either individually or as a group. They submitted the topic and made a list of necessary vocabulary for their research. They submitted a project outline and had an individual consultation session with the instructor, after which they revised the outline and finished making the final product, for example, a video or a blog entry. They showed their final product to the public. Peer and self-evaluations were conducted by the students themselves, their classmates, and the instructors. Receiving feedback on the draft and/or final product from instructors, classmates, teaching assistants, and students at other schools provided the presenters with an opportunity to experience how their own products were received by others, the fourth aspect of creativity. Finally, classmates, students in other Japanese classes, and Japanese students evaluated the students' work.

Procedure

1. Determine why you chose the topic and why the issue is important.
2. Look up necessary vocabulary words and memorize them.
3. Discuss how to evaluate the final product in class.
4. Exchange opinions about the issue with others.
5. As a final project, create a product such as essays, voice messages, and video clips.
6. Evaluate the product based on the criteria you decided on in Step 3.

This project is quite different from a regular research project because the instructors encouraged the students to address global issues and take action to solve them. Our aim was for students not to relate passively to their communities, but rather to be actively involved and enable positive change.

Appendices 2 and 3 show the handouts given to the students. Many of the questions draw on students' creativity. For example, "What is original about your product? What solution did you create for the given problem?" These are related to the students expressing their own identity.

¹ All names used in this paper are fictitious.

At Neales University, six students in a third-year Japanese class participated in the study.² The students were divided into three groups of two. Their topics were reusable cloth bags, the harmful effects of fast food, and dog-fighting. Each group chose to make a video or put on a skit or use photos to convey their messages. In class, they discussed their topics, did a peer-editing activity with Japanese exchange students, exchanged comments on their voiceblogs, and had several individual consultations with the instructor. Through these activities the students reflected on their ideas and revised and reconsidered the contents of their projects with their partners. This procedure gave them many opportunities to find out how their ideas were received by others.

Each group conducted an interview or survey in Japanese, and the results were incorporated into the final piece. They also learned the necessary statistical terminology and expressions to explain data using graphs and tables.

This project was 10% of their final course grade, 5% for the oral in-class presentation (peer and self-evaluation) and the other 5% for the final essay as evaluated by the instructor. Students discussed the criteria for the peer and self-evaluation in class. They decided on and evaluated each other's work based on the following criteria: understandability of the content, clarity of the message, accuracy, pronunciation, speed in the Japanese language, and teamwork.

CUBE UNIVERSITY

Seven students from one of the sections in an intermediate-level Japanese class participated in this project, which was originally to have been a group project, but since students' interests were quite diverse, the instructor decided to add an individual project option. Topics chosen were ocean pollution, endangered species, health damage from tobacco, a puppy mill, traditional culture in modern society (a group project), and the medical system. When choosing their topics, the students/groups also chose the media they thought most appropriate to convey their message. One

student chose a video and the others selected blog entries with visual images.

Cube University followed basically the same procedure as Neales University, with some variations. Since this project was conducted immediately after students finished learning the basic grammar, the instructor thought that it would be hard for students give each other feedback because their products contained technical terms and Chinese characters they did not know. Instead, the Japanese TAs, the partner school students in Japan, and the instructor provided feedback on the students' drafts. All of the students had their own blogs for other activities, so they uploaded their final product on their blogs and exchanged comments on the blog comment column. After they posted the final product on their blog, students were asked to think about efforts they could undertake to share their work with a wider audience. The instructor also encouraged students to take action to solve the social or global issue they had chosen, using Japanese where appropriate.

The instructor, the students themselves, the teaching assistants, and the students at partner schools in Japan evaluated the students' projects (both product and process) based on the evaluation criteria the instructor and students had created at the beginning of the semester. This project was graded as a portion of the total for homework (9%), quiz (15%), and participation (10%) of the final grade.

Data Analysis and Discussion

In this section, we analyze two of the students' final products and discuss how the students learned to utilize their creativity based on the four functions Carter suggested.

CASE 1: REUSABLE CLOTH BAGS

Ellen (junior, film major) and Jason (senior, French major) at Neales University chose the use of reusable cloth bags. They both became interested in environmental issues during their study abroad experiences in Europe. The following is their outline sheet, which was submitted after deciding on the topic (see Project Sheet 2, Appendix 2).

² Initially, the instructor wanted to make the students' final products available to public on the Internet, but in-class presentations were done instead, since regular blogs were not incorporated into the class. We used a voiceblog called "Kerolog" for practicing speaking and listening, but it is not suitable for written documents or global issues.

TABLE 1. “REUSABLE CLOTH BAGS” OUTLINE	
1. What is the social issue that you are interested in?	We are interested in environmental issues, particularly recycling and reusable shopping bags.
2. Why you think it is important? Explain in detail.	When we went to Europe, people used reusable bags more than plastic bags. Plastic bags are not allowed in China, Australia, and South Africa. Americans use too many plastic bags and usually throw them away. It takes from 450 to 1,000 years for them to decompose, which is bad for the environment. Recycled plastic bags can be made into composite boards. Composite boards are planks made from plastic products. In the U.S., stores such as Wal-Mart sell their own reusable bags, but not many people buy them. We do not understand why they are not widely used. Therefore, we are going to interview both American and Japanese students at Neales University.
3. What kind of information are you collecting? From whom and how?	We are going to collect information from the GreeND club, Internet, and books. We also want to do research on statistical data and recycling, and we will interview students.
4. What kind of message(s) do you want to convey in your final product (photos, voice message, movie)? Why you think that particular medium is best? Explain in detail.	We will make a short video clip promoting the use of reusable bags. Everyone likes movies, so they will want to watch ours, too. And Ellen is good at making films.
5. What can you do to solve the social issue by using Japanese?	The audience will be students studying Japanese at Neales, Japanese exchange students, Japanese people in the community, and others who understand Japanese. Our message will be in Japanese, so the audience will not be mostly Americans. We all should bring reusable bags when we go grocery shopping. When you forget them, you have to use plastic bags, but you should put them in a recycling box later. Many people do not know about recycling boxes, so we want to tell them. In 2006, the rate of recycling plastic bags increased to 24%, but we should further increase this. We can solve some environmental problems this way. After making our video clip, we will put it on our voice blogs and YouTube. We will advertise through email to encourage more students to watch our video. We will add English subtitles for a wider audience. By doing so, we think more people will become interested in recycling.

The students made an 8-minute video clip as the final product. At the oral presentation in class they explained the motivation for the topic, showed the video, and repeated their message orally.

In the opening scene of the video, Ellen appears as a typical college student. Then, the voice of the narrator, “Matsu” (“pine”), comes on as the “conscience of the environment.” No music was used. The clip consisted of several scenes. In the introduction, Ellen tries to go to a supermarket without bringing her reusable bag and is criticized by Matsu. The next part shows interviews with Japanese people on environmental issues. The

third scene tells the audience that it is easy to buy a reusable bag and shows interviews with American students. They explain recycling boxes. The last scene was shot at a student dormitory. Even though some interviewees had negative views, such as “reusable bags are expensive,” and “I always forget to bring them,” we can certainly say that Ellen and Jason successfully convey the following messages: “Let’s bring reusable bags when we go grocery shopping” and “Let’s put plastic bags in recycling boxes.” The table below shows the flow of the video.

TABLE 2.
“REUSABLE CLOTH BAGS” PLOT

Character(s)	Script	Scene
Ellen and Matsu (voice only)	Ellen: I am hungry, but there is no food. I should go to the supermarket. Matsu: Aren't you forgetting something? Ellen: What? Who is it? Matsu: I am Matsu. I am your environmental conscience, Ellen. Ellen: I see, but I do not think I am forgetting anything. Matsu: How are you bringing back the groceries? Ellen: I am going to use the store's plastic bags. Matsu: ...but, Ellen!	(In a dorm room) Ellen opens the refrigerator and sees no food. Ellen slams the door.
Matsu (voice only)	Usually Americans do not think about the environment when they go grocery shopping. Every year, one billion plastic bags are used in the U.S., which is really bad for the environment. We should use our own reusable bags instead. Now you can find them at many supermarkets, but they are not popular yet.	Photos of supermarket plastic bags Photos of reusable bags
3 Japanese speakers (Exchange students & an instructor)	Interview questions: 1. In general, are Japanese young people interested in environmental issues? 2. Do you bring reusable bags or use plastic bags when you go grocery shopping? Why? 3. Do you think it is difficult to use reusable bags? Why? 4. How is the recycling system in the U.S. different? What do you think of it?	Interviews with Japanese speakers
Ellen and Matsu (voice only)	Matsu: What are you doing, Ellen? Why? Look at those plastic bags! Do you know that's very bad for the environment? Ellen: What? I am a college student with no money. Reusable bags are too expensive. Matsu: Saving money is more important to you than our environment? Ellen: ...well, that's not true. Ellen: Great! Matsu: Unfortunately, not enough Americans think this way. Let's ask some for their opinions on this issue.	(In front of a supermarket) Ellen is carrying many plastic bags from the store to her car. Someone off-camera throws a reusable bag to Ellen.
3 Americans (students in the intermediate Japanese class)	Interview questions: 1. In general, are American young people interested in environmental issues? 2. Do you bring reusable bags or use plastic bags when you go grocery shopping? Why?	Interviews with Americans
Ellen and Matsu (voice only)	Ellen: Now I have this reusable bag, so I do not need any plastic bags. Matsu: Wait! You can recycle those plastic bags. Ellen: Really? Where? Matsu: There are now many places at supermarkets where you can recycle those bags. When you have to use plastic bags, always recycle them there. Ellen: Yes, I will!	Ellen is about to throw away plastic bags. Photo of a recycling box
Ellen	Ellen: I did not know that these plastic bags are so bad for our environment. From now on, I will always use my reusable shopping bag. Thank you, Matsu!	(At the recycling center) Ellen is recycling plastic bags. Ellen smiles toward the camera.

As mentioned above, conducting either an interview or a survey in Japanese was required for this project. Ellen and Jason interviewed three Japanese native speakers (two exchange students and one instructor) and three English speakers (students in intermediate Japanese classes). During the interviews, they asked questions such as “Are young Japanese/American people usually interested in environmental issues?” “Do you use reusable bags or plastic bags when you go grocery shopping?” and “Do you think it is difficult to use reusable bags? Why?” Each interviewee had a slightly different opinion; however, all three Japanese people answered that young Japanese people tend to have more interest in the environment than Americans. On the other hand, the American interviewees said that they were not necessarily insensible to the environment but did not use reusable bags because of the high price. These interview results show that views of Japanese and Americans are very different.

Moving on to a detailed discussion of the video product and the four functions of creativity, “to give pleasure to the audience” is strongly connected to the second function, “to evoke alternative fictional worlds which are recreational and which recreate the familiar world in new ways.” In other words, they give people pleasure by showing them a newly created fictional world. We can certainly find these in the video clip. The students invented the fictional narrator Matsu, “the conscience of the environment,” and had him reproach Ellen, saying that they wanted to make something similar to “the spirit of the forest” to facilitate environmental conservation and that they had selected “pine” as a symbol of forests. The audience should be familiar with characters such as “spirits” or “fairies” from their childhood memories of fairy tales. It is clear that they created the fictional world based on existing things, which gives nostalgic memory as well as pleasure to the audience.

As Table 2 indicates, the interviews and the scenes with Ellen, which have more of a story line, appear alternately. The creators may have thought that it would be effective to show the contrast between the interview results with Japanese and Americans. They emphasize that, as in European countries, in Japan people seem to be more interested in environmental issues than in the United States.

In addition, they wrote on their outline sheet that everyone likes movies and would want to see their product. They chose video as the best me-

dium because it is the best way “to give pleasure to the audience.” Originally, as the outline sheet says, they planned to make an English version of their video and make it available to the public through YouTube. Unfortunately, because one of the interviewees objected to it at the last minute, the students were not able to carry out their plan. They had intended to make it public until just before their oral presentation. By contrasting the interviews with the Japanese and the Americans, they wanted to promote environmental awareness.

Ellen’s changing attitude towards reusable bags is described in the plot. She did not have any knowledge about the bags but became more conscious as a result of Matsu’s advice. Ellen and Jason assumed that most of the audience was not interested in this issue and tried to give easy-to-follow information to convince them. Additionally, they explained the recycling boxes at the supermarket that many people are not aware of.

The third point is “to express identities.” Ellen and Jason have study abroad experience in Europe, where they became aware of the reusable bag situation. This became their motif for this topic, and they clearly addressed it both on the outline sheet and at the oral presentation. Their identity is that of study abroad returnees who have a strong interest in environmental issues after returning from Europe. On this particular issue, Ellen and Jason think of themselves as quite different from the other American students around them, as we see in the interview results with the Americans. They do not understand why Americans don’t act the way Europeans do and think that Americans should be more aware of this issue and stop complaining about the price of reusable bags. Also, they want to tell others that plastic bags are recyclable.

The fourth point is to “establish both harmony and convergence,” which is related to how the audience feels and whether the product will have an impact on the audience’s future actions. Unfortunately, we provided very few opportunities for comments and feedback after the oral presentation, so it is difficult to know how much shared awareness was created. However, some comments were entered on the comment sheet collected right after the presentation. Two classmates wrote, “I’m going to use reusable bags from now on.” In fact, one of the authors of this article, the instructor for this class, now uses a reusable bag when grocery shopping.

The students exchanged comments on their voiceblogs while working on the project. One of

the classmate's comments on this group's topic was, "I often feel that I use too many and waste plastic bags." This could be evidence of an increased empathy on this topic. Furthermore, the peer evaluation score for this group's presentation was higher than those of the other groups. This may indicate that their message had more impact on the audience.

CASE 2: OCEAN POLLUTION

Based on the four functions of creativity, we analyzed the student work from the teacher's point of view in Case 1 above. However, even if the teachers and researchers consider a particular piece of work to be creative, how others would judge it is not known. For this reason, in Case 2

we will focus on analyzing the comments students receive on their work.

Here we analyze the work of Elizabeth (sophomore, organic chemistry major). We chose this piece because it seems that this work influenced the audience the most, judging from the comments she received and exchanged on her video on ocean pollution. In her outline Elizabeth wrote, "My originality lies in how I show interviews, photographs, and information." During individual consultations with the instructor she focused on how she could express her originality. After discussions with the instructor and Japanese TAs, she decided to incorporate her personal experience in the beginning of the video and narrate stories from sea animals' point of view. Table 3 shows her outline.

TABLE 3. "OCEAN POLLUTION" PROPOSAL	
What is a social or global issue that interests you?	Ocean pollution.
Why do you think it's a problem?	All living creatures are connected to the ocean. If we pollute the ocean, humans and animals get sick. In order to survive we need clean drinking water.
What is the relationship between the issue and you? Why are you interested in it? Why is it important for you?	I like animals, so it is important for me to be kind to animals. My interest is the safety of animals. Every year many marine animals die because of human activities that pollute the ocean. I want this pollution to end.
What messages would you like to convey to a Japanese-speaking audience? Is it the same as the one for the English-speaking audience?	My message is that ocean pollution is a crucial issue for both humans and animals. If we do not clean the ocean, people will get sick and clean drinking water will disappear. Because ocean pollution is a global issue, it should be everyone's concern. Anyone can help. No matter where people live, the message is the same.
In order to convey your message, which media do you think would be effective? Why are the media you choose suitable?	Media: Video (slide show and audio). Reason: In order to know how important the issue of ocean pollution is, it is crucial for the audience to see photos of it.
What is the originality of your work?	I will ask other people about their opinion. The originality of my work is the way I show videos and information.
What do you think should be done in order to solve the social or global issue you chose?	Using electricity means using fossil fuels, so it pollutes the ocean. Do not put harmful chemicals in the sink or under the soil.
What are some of the actions you could take by using Japanese?	Especially for Japan, ocean pollution is a crucial problem. Fish are indispensable in the Japanese diet, but because of over-fishing and pollution, the yield decreases every year. Japanese generates a great deal of energy from nuclear power plants that create waste that goes into the ocean. The Japanese people must ask politicians to stop building nuclear power plants.

In the actual video, Elizabeth appears alongside a sea turtle (Tomo), a dolphin (Mina), and a sea otter (Haruka). Since she wrote, "In order to know how important the issue of ocean pollution

is, it is crucial for the audience to see photos of it" in the outline, she showed actual pictures of suffering ocean creatures and ocean pollution while narrating the story. In the final section of the

video, she proposes the following suggestions to solve the issue:

1. Demand that the government restrict sewage dumping by cruise ships.
2. Stop dumping garbage into the ocean.
3. Save energy and water (by discarding old machines and purchasing new and more energy-efficient ones).

4. Become a vegetarian (so as to save energy and reduce pollution).

Elizabeth utilized photographs and music to appeal to the audience effectively. At the start of the video she relates her personal experiences and then narrates the story as a sea turtle, a dolphin, and a sea otter, showing photographs of those sea creatures when she can. Below is the flow of the video.




Narrator	Narration	Scene
Elizabeth	<p>Hello! My name is Alice. I’m a student at the Japanese Department of Cube University in New York. I grew up on a farm. I’ve always liked animals a lot because my family had many dogs, cats, horses, and other animals. Last year, I went to see an exhibition called “Water” at the Natural Science Museum. Before going to this exhibition, I didn’t know anything about ocean pollution, but this special exhibition taught me how much we are hurting the Earth by wasting water. After this exhibition, I became interested in the sea pollution problem. I made this video so that you could also be interested in it! I hope you’ll like it!</p>	Elizabeth talks to the audience.
Tomo (sea turtle)	<p>Hello. My name is Tomo, and I am a sea turtle. I’m ten years old—I’m still a child! Usually, we sea turtles live up to eighty years, but recently, our lives have become difficult. We’ve been swimming in the ocean for a hundred million years, but because of human activities in recent years, the number of sea turtles has declined by 80%. Now, sea turtles are considered to be creatures in danger of extinction!</p> <p>Global warming has made the Earth a difficult place to live. It’s not yet possible to fully understand the effects of global warming, but this is probably one of the causes for the decline in the number of sea turtles. Humans put too much fossil fuel into the atmosphere that absorbs the heat from the Sun, making the Earth gradually warmer. If the water temperature rises even a little, the ecosystem is disturbed and it becomes harder for creatures to find food. This means that it would eventually be harder for humans to find food too!</p> <p>Another reason for the death of sea turtles is the fishing tools that humans use. Longline fishery means that fishermen put many fishing hooks into the ocean. These hooks are used to catch fish, but they could easily catch sea turtles as well. If sea turtles get caught by these hooks, they will be suffocated.</p> <p>The trawl net catches everything nearby, including fish and sea turtles! Every year, the trawling fishery industry as a whole catches more than 770 sea turtles. But it’s not just sea turtles...</p>	<p>Explain global warming and long-line fishery by using drawing and photos.</p> <p>Show vivid images of captured and dead sea turtles.</p>
Rina (dolphin)	<p>Trawling fishery and extended line fishery also kill dolphins!</p> <p>My name is Lena and I am nine years old. I hope I could live for a long time, but just like the sea turtles, our lives are also in danger because of human activities.</p> <p>I don’t think humans understand how much they have changed our lives. First of all, humans throw trash on the beaches that then reaches the ocean. Humans don’t think before throwing trash, but for me, getting my nose stuck in a piece of trash could mean life or death. I have had many friends who lost their lives because they ate pieces of plastic that humans had thrown into the ocean as trash.</p>	Show images of dead dolphins and birds as well as how cruise ships pollute the ocean.

	<p>I have heard before that humans like to travel on cruise ships to relax and have fun. Even though it's fun for the humans, it could be dangerous for the creatures living in the ocean.</p> <p>Every day, each cruise ship generates 640,000 liters of sewage, 56 liters of poisonous chemicals, and 7 tons of greasy water and trash! They are very harmful to all the creatures living in the ocean. Despite the damage to the oceanic creatures, cruise ships are still being made! There are many reasons why these ships are dangerous. My friend Haruka, who is a sea otter, knows this from her own experience...</p>	
Haruka (sea otter)	<p>Hello! I'm Haruka. You must think it's fun to be a sea otter, don't you? We are very cute and always playing around and have lots of friends. It has been fun indeed, but recently, my life has become hard because humans have polluted the ocean. It has become very difficult for me and my friends to live.</p> <p>The most dangerous thing for us is the leakage of oil. Ships and oil drilling facilities spill thousands of liters of oil into the ocean. Since sea otters live in a very cold climate, without their fur, they will quickly die of cold. Oil leakage has killed thousands of sea otters, and it will take many years to clean the ocean.</p> <p>Offshore drilling of oil might reduce the price of oil, but the ecosystem in the ocean has been severely damaged by it, and it has killed thousands of innocent sea otters like me. In the future, humans will have to be more careful of not spilling dangerous chemicals into the ocean. Not only it is harmful to the creatures, it could also create many health problems for humans.</p>	Show images of sea otters and an oil spill. Also show sea otters who have black fur because of the oil spill.
Tomomo Lena Haruka Tomomo Tomomo, Lena, Haruka	<p>But there is some good news. You can save the ocean!</p> <p>We—dolphins, sea turtles, and sea otters—can't speak, but you can ask the government on our behalves to limit sewage dumping by the cruise ships!</p> <p>Moreover, next time you come to the ocean, please remember that we live here! Please respect our space and do not throw trash in the ocean!</p> <p>Most importantly, please save energy and do not waste water. Please turn off the lights when you don't need them. If you are using old electric appliances at home, maybe it's time for you to discard them and switch to new energy-efficient appliances.</p> <p>Another good solution is to become a vegetarian! For the preparation of one steak, it requires the wheat, water, and energy that is sufficient to feed 15 vegetarians. If you all became vegetarians, we can save energy and reduce pollution. And becoming a vegetarian means being kind to our friends!</p> <p>Every one of us who live on Earth is connected to the ocean. The effort that each one of us makes will help prevent the sea pollution. That's why we should think about the sea pollution.</p> <p>For our future and your future!</p>	Shows all three sea creatures and the human living happily together with happy music.

When Elizabeth used a term that was hard to understand—such as trawling fishery or extended line fishery—she explained it with visual aids. When she talked about how harmful a fishhook, spilled or leaked oil, or garbage from cruise ships are for creatures who live in the ocean, she

showed a bird with a fishhook on its beak and a sea otter who had oil-black fur as well as the statistics which showed how much dirty water, chemicals, oil, and garbage the cruise ships produced. She provided more concrete data so that the audience can engage the topic easily.

FIGURE 1.
ACTUAL PHOTOS USED IN “OCEAN POLLUTION”

		
<p align="center">Scene explaining the principle of global warming</p>	<p align="center">Image of cruise ship with statistics of polluted ocean</p>	<p align="center">Image of a dolphin dead by ocean pollution</p>

After completing the product, students posted their work on their blog³ and exchanged comments with the audience using the comment column. Elizabeth received comments from four Japanese TAs (A, B, C, and D), who also gave comments on Elizabeth’s outline, and three partner school students in Japan (I, II, III) who saw only the final product. Comments from TAs:

- This video is well made. (A)
- Very well made! Elizabeth’s narration was also very good. (B)
- Clear images, and Elizabeth’s narration was good. This work is well done. (C)
- Video can convey message better than just writing. It is very good to use various images for explanation. (D)

These comments indicate that they evaluated Elizabeth’s work very positively.

Here we would like to analyze Elizabeth’s case in light of the four functions of creativity (Carter 2004). The first two, “give pleasure” and “evoke alternative fictional worlds which are recreational and which recreate the familiar world in new ways,” can be seen everywhere in Elizabeth’s effort. Elizabeth created imaginary characters, sea creatures that spoke Japanese and made the audience feel closer to the topic of ocean pollution. She also utilized visual and audio elements effectively to make the video more appealing to the audience. By combining familiar elements such as ocean creatures, Japanese language, images, and music, she created alternative fictional worlds that recreated the familiar world in new ways. Her

effort to give pleasure while narrating serious issues such as ocean pollution was received very positively. The following comments are from the partner school students in Japan.

- I could enjoy the video until the end. Your explanation was easy to understand because you gave the viewpoint of sea turtles, dolphins, and sea otters. Your way of speaking was also very good. (I)
- This video was interesting and made me think deeply. The video design was well considered. It was impressive because you narrated the current situation and cause of ocean pollution from marine animals’ point of view—sea turtles and dolphins—and proposed possible solutions. (II)
- Your point became stronger and deeper by making a movie. Images conveyed your point stronger. The structure of this video is that a cute sea turtle and dolphin appeared on the video and narrated from their point of view. I felt that ocean pollution is an immediate problem. (III).

These comments showed that the audience thought Elizabeth’s attempt to evoke alternative fictional worlds which recreate the familiar world in new ways was “interesting,” they “enjoyed” it, and she successfully made the audience feel that ocean pollution was an immediate problem.

The third function, “express identities,” is concerning who the author is, what the author is, and how the author expresses his or her identity. Throughout this work Elizabeth expresses her

³ At Cube each student had his/her own blog for another project.

identity as a person who is interested in ocean pollution. This identity is expressed especially clearly in the beginning of the video.

I grew up on a farm. I've always liked animals a lot because my family had many dogs, cats, horses, and other animals. Last year, I went to see an exhibition called "Water" at the Natural Science Museum. Before going to this exhibition, I didn't know anything about ocean pollution, but this special exhibition taught me how much we are hurting the Earth by wasting water. After this exhibition, I became interested in the sea pollution problem.

Here Elizabeth expresses her identity by connecting herself, surrounded by animals and liking animals, and her interest in ocean pollution to the special exhibition "Water" at the Natural Science Museum. Seeing this, the audience can understand who Elizabeth is. She certainly responded to the instructor's suggestion about the originality of her work and the question, "What is the relationship between the issue and you?" In the questionnaire conducted at the end of the semester, to the question, "What did you learn from this project?" She answered, "I learned a lot about ocean pollution. I also learned new Japanese vocabularies. I am happy to be able to discuss what I am interested in." These data suggest that she was happy to be able to talk about her interests in Japanese and that the audience accepted what she had to say.

As far as the fourth function, "establish both harmony and convergence as well as disruption and critique," the audience learned what they as humans actually do to the ocean and felt that they would like to be more careful or do something to prevent ocean pollution after watching the video, especially the scenes with very shocking images. The following comments are from the Japanese TAs:

- Humans' happiness lies on others' sacrifice, and as a result human beings strangle themselves. (A)
- This is a great video to provide an opportunity to think about what it means to protect the environment. I hope other people will be interested even little by little. Then conservation will be easier. (C)
- You are very good at presentation, Elizabeth. Your work appeals to people's hearts like your paper theater work. After watching this video, I have been putting an effort in re-

cycling, because I thought that I should do whatever I can even little by little. (E)

These comments are from one of the partner school students:

- I was impressed by your work because you talked not only about the current status and cause of ocean pollution but also gave suggestions on how to solve those problems. I was particularly shocked by the image of the sea otter covered in oil. If I were the sea otter, I would have already died by now. I feel very bad because I sometimes do not sort garbage properly, do dishes with running water, take a shower with TV on. (III)

This project provided students with opportunities to test whether their creative work had been accepted by the audience. More specifically, we incorporated the following four elements into the project: take the target audience into consideration, create something new by combining the familiar elements, express identities, and experience how the audience receive students' work. In order to show how incorporating these elements into the project is useful in fostering students' creativity, in this paper, we analyzed two pieces of student work by focusing on four functions of creativity (Carter 2004). For "give pleasure" students needed to answer questions such as, "What messages would you like to convey to a Japanese-speaking audience? Is the message the same as the one for the English-speaking audience?" before they created their work. By analyzing their outlines and scripts we can see how students took the target audience into consideration. For "evoke alternative fictional worlds which are recreational and which recreate the familiar world in new ways," we showed how students created original characters such as the mysterious fairy Matsu or the Japanese-speaking sea turtle, dolphin, and sea otter, by combining familiar elements and the Japanese narration with visual images and music. In order to "express identities," students identified themselves as a group concerned about the environment or an individual who grew up on a farm and was interested in ocean pollution. Finally, to "establish both harmony and convergence as well as disruption and critique," learners had the opportunity to see whether the audience would accept their creative work by analyzing the comments that their classmates, TAs, partner school students, and instructors provided.

The Teacher's Roles in the Projects

At the beginning of this paper we examined a research project for an intermediate Japanese class focused primarily on the technical aspects of language and determined what was missing in that project. We then introduced global issue project, which fosters both students' language skills and their creativity. Now we would like to summarize the teachers' roles in these global issue projects. On a basic level, **the teacher has the traditional role of teaching the subject knowledge and evaluating how well students master it.** For example, when teachers gave comments on students' outlines or scripts and during the individual meetings, they made comments on the Japanese language. Teachers also made a final decision on what percent of the grade should the project should account for and how it should be evaluated.

But teachers also had other roles. They provided students with opportunities to interact with people inside and outside class. For example, at Neales University students had opportunities to talk about the topic with other students locally or with students from Japan. At Cube, students received comments on their outlines and their work from people outside class. Teachers also gave feedback. Students met with the instructor and a TA outside of class and talked about their projects. Students had opportunities to reflect on their own work through feedback received from other classmates, their instructor, and other Japanese speakers. Students also had individual or group consultations with their instructor after submitting the draft script and received feedback at that time. This may have provided students with the opportunity to reconsider the elements of creativity while producing the final product. Creativity is co-constructed by the creators and the audience. Therefore, it is necessary for students to receive feedback from a variety of audiences and incorporate the feedback into their work so that they can create a product that is creative and original. **Here the teacher's role is as a facilitator of learning.**

Teachers also explored with students how to produce original work. Throughout the project instructors always encouraged students to engage in the global issue which they were interested in and to find ways to solve the issue with the students. In Case 2, we examined comments from non-teachers to see how functions of creativity appeared to them. Being aware of or "considering

the audience (people with whom we communicate)" is crucial for effective communication (including reports and presentations) and is the first step in cultivating students' creativity. For example, students and teachers together explored ways to convey a message effectively and discussed how to approach the target audience. **Here the teacher's role is that of a co-participant who shares his or her thoughts.**

The audience for the presentation is often just the instructor and the other students. However, this project also involved various communities both inside and outside the classroom and asked these communities to assess the students' final product. The instructor tends to have a power as the person who gives a final grade, but in the global issue project **the teacher's role is as one of the evaluators or assessors.**

Each institution has its own curriculum, and it is sometimes challenging to change current methodology, but change begins with changing the teacher's attitudes and beliefs. Being aware of these different roles leads us as teachers to cultivate students' creativity. At Neales University, students only presented their work in the classroom, but the four functions of creativity were observed. It may be because the instructor tried to encourage students to engage the topic, take the target audience into consideration, and exchange comments with people outside the classroom. Here the most important thing is to know the different roles teachers can play. By taking on different roles for different purposes, it is possible for us to incorporate elements to foster creativity.

Conclusion

This paper analyzed creativity in the global issue project and demonstrated that it is possible for us to foster students' creativity by incorporating the four keys into the project: take the target audience into consideration, create something new by combining familiar elements, express identities, and experience how the audience receives their work and revise it, negotiating their feedback into the project. The fundamental question, though, is why we need to focus on creativity. Japanese language education tends to focus more on the language itself (i.e., the linguistic rules and conventions) than education. But the authors of this paper think that Japanese language education should also focus on the education part, in other words, to help grow future global citizens (Sato & Kumagai 2011). Why is focusing on education so impor-

tant? We believe that one of the goals for foreign language education is to ensure that all students benefit from foreign language learning in ways that allow them to participate fully in the communities to which they belong or would like to belong (New London Group, 1996). In the world, our society, or our communities there are many problems. In order to solve them, we need not only new ideas and forces, such as creativity, but also people who accept them. In this context, both teachers and learners are members of the same community, building the future. We must see our students as not only foreign language learners who need to learn the target language, but also individuals who actively and creatively engage in the world, our society, and our communities and who have the wealth of knowledge that

comes from learning other languages than their own.

References

- Carter, R. (2004). *Language and creativity*. New York: Routledge.
- New London Group (1996). A pedagogy of multi-literacies: Designing social futures. *Harvard Educational Review*, 66, 60-92.
- Sato, S., Hamada, H., & Nazikian, F. (2009). Beginning-level Japanese and creativity: Podcast drama project. *Princeton Japanese Pedagogy Forum Proceedings*.
- Sato, S. & Kumagai, Y. (2011). *Syakai ni sankā shite iku shimin to shite no gengo kyōiku* [Language education for the global citizen]. Tokyo: Hisuzi Shobo.

APPENDIX 1. OVERVIEW OF THE COURSES					
	Project time	Course level	No. of students	Contact hours	Main textbook
Neales University	spring 2009	third year	6	50 min. 3 times/week	<i>Chukyu no nihongo</i> Chapters 4, 5, and 7
Cube University	spring 2009	second year	7	65 min. 4 times/week	<i>Hiyaku</i>

APPENDIX 2. HANDOUTS USED AT NEALES UNIVERSITY	
プロジェクトシート 1 名前	
1.	きょうみ 興味のある社会問題は何ですか。
2.	どうして2に興味があるんですか。できるだけくわしく理由を書いて下さい。
3.	～さん(you)とその社会問題の関係は何ですか。できるだけくわしく書いてください。
4.	プロジェクトで作る作文、写真、ボイスメッセージ、映画でどんなメッセージを伝えたい(to convey)ですか？できるだけくわしく書いてください。
5.	その問題を解決する(to solve)ために日本語を使って、みなさんにできることがありますか？小さいことでもいいので、書いてください。

プロジェクトシート2 名前	
1.	^{きょうみ} 興味のある社会問題は何ですか。
2.	どうして2に興味があるんですか／どうして問題だと思いますか。できるだけくわしく理由を書いて下さい。
3.	どうやって、だれから、どんな情報を集めるつもりですか。
4.	プロジェクトで作る写真、ボイスメッセージ、映画でどんなメッセージを伝えたい(to convey)ですか？できるだけくわしく書いてください。どうしてその媒体がいいと思いますか。
5.	その問題を ^{かいけつ} 解決する(to solve)ために日本語を使って、みなさんに何ができるでしょうか？ <u>視聴者はネールズ大学で日本語を勉強している学生、日本人の留学生、コミュニティーの日本人、あと日本語が分かる人です。メッセージは英語じゃありませんから、視聴者は普通のアメリカ人ではありません。</u>
6.	プロジェクトをするために必要だと思う単語リストを作って下さい。(日本語の単語と英語の意味)

APPENDIX 3. HANDOUTS USED AT CUBE UNIVERSITY 名前	
1.	^{きょうみ} 興味のある世界問題社会問題は何ですか。
2.	どうして2が問題だと思いますか。
3.	<u>みなさんとその社会問題の関係、どうしてその問題に興味があるのか、みなさんにとってどうしてその問題が大切なのかくわしく書いてください。</u>
4.	プロジェクトで作る新聞記事、テレビ／ラジオ番組、映画で日本語がわかる人にどんなメッセージを伝えたいですか？ <u>そのメッセージは英語がわかる人に伝えたいメッセージと同じですか？違いますか？どうしてですか？</u>
5.	伝えたいメッセージを伝えるためにはどんな媒体 (medium : ビデオ、ラジオ、ブログなど)がいいと思いますか？それはどうしてですか？
6.	みなさんのブログ／テレビ番組はみなさんにしかできないものですか？作品のオリジナリティー (独創性) はどんなところにありますか。
7.	みなさんの興味のある社会問題を解決する(solve)にはどうしたらいいと思いますか？その問題を解決するために <u>みなさんにしかできないこと</u> は何ですか？
8.	みなさんの興味のある社会問題を解決する(solve)ために <u>日本語を使って</u> できることは何ですか？

CREATIVITY IN COMMUNITY INVOLVEMENT PROJECTS IN STUDY ABROAD PROGRAMS

Miyuki Fukai

Kyoto Consortium for Japanese Studies

Mari Noda

The Ohio State University

Introduction

College students in the U.S. participating in study abroad programs typically expect drastic improvements in their skills in the target foreign language through being immersed in the environment in which that language is used. However, people in the local communities where study abroad programs are located often regard U.S. college students on study abroad as short-term visitors or temporary guests. Consequently, when problems arise, people in the local communities often become overly accommodating, thinking that it's natural that foreign students don't understand the way things are done in the community, even if they are being rude. In addition, even when those participating in the study abroad programs have the opportunity to interact with the local people and the community, students tend to interact only among each other, failing to take advantage of the opportunity to mingle with the local people. Both of these tendencies result in the common perception that students on study abroad need to be "looked after" by the residents of the hosting community. And yet, through participating in activities in the local community and interacting with the local people with a sense of shared purpose, international students, in cooperation with others in the community where their program is located, could co-construct an identity not as a "guest" but as a contributing member of the community, known as a "persona," an aspect of a person disclosed to others in a particular situation. A persona is developed flexibly according to skills or ideas acquired through interaction with others (Walker and Noda 2000). While personal identity may be established through a complex interaction of factors that include, but are not limited to, the preconceptions that others have about the person and the circumstances that surround relationships and interactions, a persona is a major contributing factor to identity-building. Thus, we consider development of a persona as seen in study abroad

students participating in community activities as one of the four functions of creativity proposed by Carter (2004): expressing identity.

Regarding this function of creativity, "to express identities," Carter (2004, p. 48) states that "[i]dentities can be created through creative acts. Creativity inheres in responsive, dialogic, interpersonal acts of mutuality as well as in individual acts of self-expression." By default, study abroad participants have a marked identity in the host community. They are marked as "international students," "tourists," and "guests," and in the case of U.S. students in Japan, their identity also includes the feature "non-native learner of the language of the community." On the other hand, personae that the students bring in when they begin to participate in such co-curricular activities as learning traditional dance or participating in a local safety patrol group could be developed and lead to new identities through playing the appropriate roles in the groups with the help of others surrounding them. The new identities are less marked as "international students," "tourists," and "guests" and more as "individuals who share the goal of becoming better carriers of the particular dance tradition" or "of keeping the community safe." In this sense, we believe that interacting with local people actively and functioning as a member of the local community enable study abroad students to express their identities creatively.

In this paper, we report how study abroad students use Japanese creatively to express identity and become a member of the local community in the context of the Community Involvement Project (CIP) implemented in a study abroad program for intermediate- and advanced-level Japanese learners. In the CIP, students participate in an activity of the local community related to their "domain," i.e., their academic major or areas of identified interest. In the process, with the instructors' support, the students practice the communication skills necessary to participate in the activity,

write short reports regularly, and reflect on what they did. Underlying the CIP is the idea that an important mission of a study abroad program is to facilitate development of a persona leading to expression of identity beyond that of a “foreign Japanese language learner” or an “international student,” “tourist,” or “guest.”

The Background of the CIP

As stated above, when students of a foreign language participate in a study abroad program, they invariably expect increased exposure to the target culture and improvement in their ability in the target language. It is true that they have many more opportunities to use the target language in the country where it is primarily used for communication than in the classroom, but this does not necessarily result in the improvement of their language skills. Findings from recent research on study abroad programs (Brecht et al., 1995; Freed et al., 2004; Lafford, 2004) indicate that improvement in language ability differs depending on such factors as the students’ initial language ability, their gender, their role in the local community where they study, and the degree to which they use the target language.

Immersion in the environment where the target language is the primary medium of communication is seen as an optimal condition for language learning (see Lafford & Collentine, 2006, for a review of recent studies on study abroad programs). By being in the place where the target language is embedded in daily life, the students have the valuable opportunity to express themselves in the target language and to foster relationships with the people in the local community where the study abroad program is located. In other words, there is a possibility for students to establish a position in the local community and become one of its members. Nevertheless, simply studying abroad does not always guarantee their involvement or membership in such communities. How can study abroad programs help students construct an identity as “a member of the local community,” shedding the default “guest” identity? In recent learning theories, learning is viewed as an activity situated in socio-cultural practice (Nishiguchi, 2006; Lave & Wenger, 1991). Learning occurs when learners and people and situations surrounding them (society, culture, etc.) change through interacting with and influencing each other (Sato & Kumagai, 2008).

Matsumoto (2001) implemented a volunteer program in which international students studying at a university in Japan interact with hospital patients in the region as a way for these students to actively participate as members of the local community. She reports that international students not only improved their communication skills in Japanese but also successfully constructed relationships with the hospital patients based on trust and the realization that they can help others. The CIP also aims to enable students to construct relationships as contributing members of the local community, going beyond the default perception, both on the part of the students and the hosts, that they are guests to be given special treatments for the brief duration of their visit.

As Kumagai points out in her paper, recent research on language and creativity considers creativity to be not only an inherent ability within individuals but also something that depends on the relationship between the language user and the recipient (Sato, Hamada, & Nazikian, 2009). In the CIP, the students are expected to communicate with a variety of people and function in the local community so that they become a member of the group.

Participation in another culture presents an inherent issue of different norms that are sometimes in direct conflict with the norms of the students’ base culture. Students may feel uneasy about accepting some of the very basic themes that underlie the practices of the target culture that may be perceived to negate or compromise the students’ base cultural value systems. World-class tennis players are not by default world-class basketball players because the rules of tennis and rules of basketball are different, even though they are both ball games. A well-accomplished tennis player can be a beginning-level basketball player, and being a beginning-level basketball player does not diminish the fact that she is a great tennis player. She must be willing to reveal the “beginner” persona on the basketball court, just as any beginners do, and, depending on her fame, may also have to reveal that she is an advanced tennis player and go from there to develop her persona as a basketball player. Similarly, American students who strive to behave in ways that allow them to be treated as members of a group of people in the Japanese cultural community must start, just as any Japanese person joining the community, with a “new member” persona. They also have to reveal that they are not as smooth in communicating in Japanese as their fellow begin-

ners who already belong to the larger cultural entity: Japan. They may also choose to reveal some of their domain knowledge related to the group's objectives. As the students become familiar with the new "rules" of the game and more comfortable playing by those new rules, their personae also change. New persona development contributes to development in one's identity as well. To establish their own position in the community in which they participate, it behooves the students to demonstrate development of a persona that is able to contribute to the shared activities. In this paper, we focus on two students participating in a study abroad program in Japan in fall semester 2009 in order to examine how study abroad students develop a new persona in their CIP activities and express re-marked identity.

Community Involvement Project

SITE OF IMPLEMENTATION

The Community Involvement Project (CIP) was implemented in a study abroad program in Japan administered by a consortium of 14 U.S. universities. This study abroad program accepts undergraduate students who have completed at least two years of Japanese language study or have equivalent proficiency in the language. The majority of the participating students are juniors, and they stay with homestay families or in apartments. The program offers an academic year or a semester curriculum that consists of 10 hours of Japanese and 12 hours of content course classes (history, economics, etc.) per week. At the beginning of each semester, the students are divided into five language classes according to their levels of performance on the placement examination, which consists of listening, reading, grammar, and an oral interview.

OVERVIEW OF THE CIP

Purpose. The CIP started in the fall semester of 2009 (September to December) as a mandatory component of the Japanese language program. The purpose was to encourage the participating students' sustained involvement in the local com-

munity and meaningful interaction with the local people. The goals are¹:

1. To increase opportunities to use Japanese that is socially and culturally acceptable in order to have purposeful interaction with native speakers of Japanese who do not use "teacher-talk" (i.e., may not adjust vocabulary and grammar depending on students).
2. To acquire skills that make it possible to communicate in the individual student's areas of expertise or interest (i.e., domain).
3. To practice in concrete situations that students may encounter so that they prepare for communication as described in 1 and 2.
4. To contribute to the domain group by functioning as a legitimate member of the group with which each student shares a domain (areas of expertise or interest).
5. To the extent possible, to increase knowledge in the domain and participate in events of the domain group.
6. To motivate students to increase knowledge of the domain and study Japanese through participating in activities in local communities.

Procedures. The CIP in the fall semester consisted of four major phases: Prior to arrival in Japan and immediately after arrival in Japan (weeks 1-2), during the semester (weeks 2-12), and the end of the semester (weeks 13-14). In Table 1 below, phases two and four are each further subdivided into two time frames, showing the objectives and primary activities of CIP in each time frame.

First, the students receive information about the CIP (what they are expected to do and how they do the CIP) by email and they submit the activities that they wish to engage in. Immediately after they arrive in Japan and the semester starts (weeks 1-2), multiple orientation sessions are given to go over in detail the purpose and procedures of the CIP as well as to practice communication strategies in situations that they are likely to encounter. Simultaneously, in consultation with the instructor, each student decides what they want to do and contact the group with which they would like to work.

¹ Originally, Noda (2008) proposed five goals for programs aimed at greater student participation in the host culture. The sixth goal in this list was added when we started the CIP.

TABLE 1.
PROCEDURES OF THE CIP

Time	Objectives	What Students Do	What Instructors Do
Prior to arrival	Think about possible activities.	Read the handout and submit a list of possible activities.	Emphasize that activities must be related to Students' "domain" (i.e., interest or major/specialty).
Week 1	Prepare: build basic networking strategies.	Practice basic strategies in meeting new people and contacting people by email.	Give orientation. Practice networking strategies in mixed-level groups.
Weeks 1-2	Choose activity.	Determine activity.	Discuss the feasibility and possibility of the activity with each student.
Weeks 2-12	Participate in activity.	Arrange to participate in activities. Participate in activities regularly. Talk about how communication has been going, either in groups or individually with the instructor. Submit journal entries in English or Japanese (biweekly; total of five).	Give feedback to journals. Monitor students' activities and advise solutions to problems or better strategies.
Week 12	Reflect on activity.	Prepare a poster presentation in Japanese.	Give feedback to draft of poster.
Week 13	Present experiences.	Give a poster presentation.	Prepare invitations to the poster presentation.

Starting as early as week 2, while the students begin to participate in the activities of their choice, they discuss their activities, identify the communication strategies needed for the specific activities, and practice them in groups. In addition, they submit their journal entries biweekly and receive feedback from the instructor (see the journal template in Appendix A). In these journals, the students are instructed to write what they have done during their CIP activity and any insights that they have gained through it (e.g., what they thought and observed, their reflections on it).

At the end of the semester, the students summarize their experiences and present them in a poster presentation to the host families and groups whose activities they participated in.

The assessment of the CIP is based on the number and quality of journals submitted, the quality of the poster presentation, and participation in regular meetings. 12.5% of the Japanese language course's grade is assigned to the CIP.

Two things are particularly emphasized in the CIP. One is that students have specialized knowledge of or personal interest in their CIP activities,

that is, their CIP activities are within their "domain." This helps students overcome to some degree the relative handicap that they have in the language as compared to their Japanese peers. The other is the students' awareness about learning in the CIP. Through feedback on journals and in group meetings, students are encouraged to reflect on their experiences in the CIP with an emphasis on their functions in the groups, difficulties in communication, and possible solutions when they encounter similar difficulties in the future. These reflections are very much tied to whether the students can overcome the language-related handicap. Together, these two requirements help the students use Japanese creatively to interact with the members of the local community and develop their personae, thereby establishing new identities in the local community, going beyond the typical study abroad student identity.

Findings from Two Cases

In this study, we chose two students and examined their experiences in the CIP² using the framework

² Appendix B shows the CIP activities of 33 students who agreed to provide the information for this study.

of creativity proposed by Carter (2004). These students were selected because they participated in their CIP activities regularly and provided detailed reflections in their journals on their experiences and observations. The data consisted of the two students' journals, observations and audio recordings of their activities in November and December, and interviews with the students, people who worked with them in their CIP activities, their host families, and their instructors. The recordings of the activities and interviews were transcribed. The data analysis focused on how each student expressed his or her identity within his or her CIP activity³. In this paper, we focus on one student for whom we observed a broad range of involvement in CIP activities.

ADAM⁴: A VOLUNTEER IN THE AFTER-SCHOOL PROGRAM "LEARNING CLASS"
(*MANABI KYOUSHITSU*)

Adam was an Anglo-American student in the highest-level Japanese language class, equivalent to the fifth year of Japanese at the consortium schools. He had taught children in the U.S. and had an interest in education in general, so he chose as his CIP activity to volunteer in an after-school program called "learning class" (*manabi kyoshitsu*) at a local elementary school two days a week for two hours each day. This after-school program was operated by volunteers in the local community in a classroom at the elementary school with the purpose of supporting children's study. Adam's host mother was one of the volunteers, and Adam started volunteering in week 3 after being introduced to the group by his host mother.

Simply put, the role of volunteers in the learning class was to interact with children. They monitored children who worked on their homework or other tasks and supported them by answering their questions and giving them hints. The volunteers also did such activities as playing card games and drawing with the children. The volunteers were not licensed teachers, but the children addressed them as "teacher" (*sensei*). In his journal, in the third week after he started volunteering, Adam wrote, "I hope that children gradually trust me and [I can] play a role like real Japa-

nese teachers,"⁵ suggesting that he was aware of the importance of gaining trust from the children as a volunteering "teacher." Audio recordings collected during his session with children two to four weeks after this journal entry show that Adam brought in a persona that was different from being "an international student" and constructed an identity as a supporter in the learning class. More specifically, such a new identity was exemplified in strategies such as code-switching between the casual style and the formal style when he talked to other volunteers and to children, intentional use of the local dialect, chatting to share perspectives with the children, and joining in with them to mock his Japanese language skills. He acted out an identity as "a big brother of the learning class" through interacting with others, and the people around him came to feel a sense of stability in his identity. In the next section, we will examine Adam's creative language use that led to his identity as a "supporter in the learning class" from the data collected from the recordings of his activity.

Code-Switching: Use of Casual Style. Looking at Adam's activity in the learning class, it is clear that he changed speech styles or used code-switching depending on whom he talked to. In the following examples, bold face is used to draw attention to the particular segments of the speech that are relevant to the discussion. Single solid underlines are used to indicate the style of the speech, and wavy underlines are used to indicate use of the regional dialect.⁶ One day, he asked for help from Ms. Tanaka, a volunteer who was older than he, when he encountered unknown words in a child's homework. At the same time, the child asked Ms. Yamamoto, another middle-aged volunteer, if she knew the word, using the casual style: "*Yamamoto-san, nattokin tte wakaru?*" (Ms. Yamamoto, do you know what natto yeast is?).

In contrast, Adam used the formal style when he asked Ms. Tanaka the question: "*Na, nattokin tte wakarimasu ka?*" (Do you know what natto yeast is?). In the confirmation question after that, he used the formal style again: "*Kin, nanka, bai, baikin, baikin no kin desu ka?*" (*Kin*, well, ger, germs, is *kin* the same Chinese character as *kin* in "germs (baikin)"?).

³ Fukai transcribed audio recordings of two students' sample activities after she observed and recorded them. Noda conducted all the interviews, recorded them, and transcribed them. Both Fukai and Noda analyzed the data.

⁴ All names are pseudonyms.

⁵ Original entries by Adam were in Japanese; translated by Fukai.

⁶ The dialect of the region is often marked only by a particular accentual pattern, which is not reflected with wavy underlines.

In another conversation, while Ms. Yamamoto used the casual style when speaking to Adam, Adam consistently used the formal style with her. Prior to that conversation, the child whom Adam was helping left him, leaving him feeling alone. Ms. Yamamoto talked to Adam, using not only the casual style but also the Kansai dialect: “*Nigete itta?*” (Did he run away?), “*Kore issho?*” ([Is] this same?), “*Honde ne, ima no, ima no ko, koo shite iro nuttari suru no suki ya kara ne*” (Well, that, that child, he likes coloring like this).

In response, Adam used the formal style: “*Nigete ikimashita*” (He ran away), “*Hotondo, issho, desu ne*” (Almost, the same, I think), “*Maa, futsuu wa, empitsu dake de, dekiru mondai desu kara*” (Well, usually one can answer this problem only with a pencil).

By using the formal style, Adam showed respect to Ms. Tanaka and Ms. Yamamoto, who were senior to him in terms of age and experience as volunteers. On the other hand, Ms. Tanaka and Ms. Yamamoto accepted Adam’s use of the formal style and played their role as senior and experienced volunteers by providing him with more detailed explanations and advice on next steps. Adam showed a humble attitude as a “new volunteer” by talking to his seniors in the formal style. In other words, Adam expressed a persona as a “new volunteer” here, expressing its identity through communication with the senior volunteers.

On the other hand, Adam switched to the casual style when he talked to children. Let us look at the scene in which he asked if a child had finished his homework and did math problems with him. Adam first talked to the child “*Sore dekita?*” (Have you finished it?), “*Hoka ni shukudai, mou dekita?*” (Have you already finished other homework?), “*Aa, sansuu mo mada aru*” (Oh, they’re still math problems). Later, when Adam helped the child do math problems, he used the casual style:

To encourage the child: “*Issho ni, kore wa shukudai na no? Ima yatteru sansuu. Renshuu? Maa, shukudai mazu shiyo ka*” (Together, is this homework? Math problems you’re doing now. Practice? Well, let’s do homework first);
 To help him solve the problems: “*Soo suru to shitara, 22, 4. Mo 22, 4 dattara, dop suru?*” (If that’s the case, 22, 4. If it’s 22, 4, how would you do?);

To point out a mistake: “*Chotto okashii naa*” (It’s wrong a little bit);

To respond to the child’s question “*Kore wa atteru?*” (Is this correct?): “*Atteru*” (Correct);

To explain: “*Konna, kono, 100 kurai no ji mo, mae to onaji fuu ni kaketara zenzen onaji*” (Like this, this, something like about 100, if you multiply in the same way you did before, it’s same).

In the examples above, Adam talked to adults or children one-on-one. The following excerpt⁷ shows that Adam participated in a conversation with multiple parties, two female children and a male coordinator of the learning class. In this conversation, Adam and the coordinator were helping the children learn *kanji* (Chinese characters). On the worksheet, there was a list of *kanji* and a drawing in which a number of *kanji* were embedded. The children were supposed to find the characters in the drawing and color them (see Appendix C for full transcription in Japanese).

1. Coordinator: Isn’t it better to do on a different paper? Or are you going to color it together?
2. Girl Student (GS) 1: No, I’m just watching. [laugh]
3. Adam: Just watching
4. GS1: Yeah.
5. Adam: Or, something,
6. GS1: I’m going to color this.
7. Coordinator: Oh, it’s *fune* (ship).
8. Adam: Find two *kanji, kanji*, together, put them together, xxx, for example, if you write this and this together, do you know how you read it? With this, with *ichi*,
9. GS1: *Ichiba* (bazaar)
10. Coordinator: It’s *ichiba*.
11. Adam: *Ichiba*. There’s another reading.
12. GS1: *Ichiba* and... umm...
13. Coordinator: Use *shi* as in Kyoto *shi* (city).
14. GS2: *Kome* (rice).
15. Coordinator: It may be a little difficult. It’s *shijo* (market).
16. Adam (to Coordinator): Yes, that’s right. **Well, it’s a more difficult word (*Maa, motto muzukashii kotoba desu ne*).**
17. Coordinator: Yeah. *Ichiba* is probably easier to understand.
18. Coordinator: Oh, *tou, tou* (*kanji* for “east”). What’s the other reading?
19. GS2: *Higashi* (east).
20. Coordinator: *Higashi*, isn’t it?
21. Adam: Well, *Toufukuji* in this neighborhood
22. Coordinator: Oh, I see. Well, if you say *tou*, it’s

⁷ Hereafter, the excerpts of the transcripts translated into English are cited in the body of the paper with the relevant portions bold-faced. Romanized Japanese was also provided as necessary. The full Japanese transcriptions of all excerpts are provided in Appendices C to E. Segments marked “xxx” in all transcripts indicate parts that could not be heard clearly.

difficult to understand only by it, but if you say *higashi*, it's easier to understand, isn't it?

23. GS2: Yeah.

24. Coordinator: See? If you say *tou*, no one knows if it's *tou* as in Toufukuji or something else, don't you think?

25. GS2: Yeah.

Coordinator is talking with Sally who is coloring kanji.

26. Adam (to Sally): Can't you ask for help?

27. Ms. Yamamoto (to Sally): Don't you have to do homework?

28. Adam (to Sally): Oh, haven't you done it yet?

29. Coordinator (to Sally): Do you still have homework? Have you done it already?

30. GS1: Done it.

31. Coordinator: OK, OK. Then, continue coloring.

32. Adam (to Coordinator): I'm sorry. I completely forgot it. **I completely forgot it (*Wasurechaimashita*).**

First, as shown in line 8, Adam pointed two *kanji* in the worksheet (市 and 場) and asked GS1 if she knew the compound 市場 (“*ichiba*” [bazaar] or “*shijo*” [market]). In this line, Adam used the casual style. GS1 couldn't answer (line 9), and the male coordinator gave the answer (line 15). Following that, Adam agreed with the coordinator by saying “*Maa, motto muzukashii kotoba desu ne*” (Well, it's a more difficult word) in the formal style. That is, Adam effectively used different styles in communication in the learning class: the casual style to children and the formal style to senior volunteers. The children used the casual style to other volunteers, which implies that they were not used to talking in the formal style. According to his journal and the interview conducted immediately after the observation by one of the authors (Fukai), Adam had spoken to the children in the formal style when he started volunteering and was unable to get close to them, so he began to use the casual style. This indicates that Adam expressed his identity as a volunteer to the children by switching to the more appropriate speech style.

Use of the Kansai Dialect. In addition to the use of the casual style with the children, Adam's language use is characterized by the use of the local Kansai dialect, for example, “*Tetsudatte moraehe?*” (Would you help me?). The elementary school where this learning class was located in the Kansai (western) region, and the children usually communicate in the Kansai dialect. Adam, who stressed the importance of building a relationship of trust with the children, intentionally used not only the casual style but also the Kansai dialect starting in mid-semester, and he developed

a persona as a peer who uses “the same type of language” into communicating with the children. He exercised this ingenuity in communicating with the children based on advice given to him by the instructor who supervised him during the CIP. The children would easily consider Adam as “a guest from a foreign country” because of his appearance, obviously not Japanese. However, by choosing two types of language, i.e., the casual style and the Kansai dialect, he dispelled that image and expressed an identity as an adult volunteer participating in the learning class. In the interview, the supervising instructor, Ms. Suzuki, stated that she had proposed the use of the Kansai dialect to Adam based on his observation that other volunteers were using the Kansai dialect, and Ms. Suzuki practiced it with Adam. In the excerpt below, in which Adam came to the child (BS2) drawing something, he actively used the casual style and the Kansai dialect as well as repeating some expressions used by the children. All the children's utterances are in the Kansai dialect in the original conversation.

Adam approaches a boy where he is drawing something.

1. Adam: **What have you drawn? (*Nani kaiten?*)**

2. Boy Student: It's that, isn't it?

3. Adam: What?

Children laugh.

4. Boy Student (BS)1 This is x, and it's weed-grown, xxx

Children laugh.

5. Adam: *Wow*, what **have you drawn?** (*Are, nani kaiten?*)

6. BS1: I'm working.

7. Adam: Watch oooooout.

Children laugh.

8. BS1: You see, it's like this.

9. Adam: Whose legs?

10. BS1: xxx

11. Adam: You're kidding, you're kidding.

12. BS1: It's true.

13. Adam: **There's no way** that one does it so. (*Sousuru wake ga nai nen*).

14. BS1: See? They're Adam's legs, aren't they?

15. Adam: Oh.

Children laugh.

16. Adam: Not good. Not goooood.

17. BS1: x, it's so funny. Hey, it's so funny!

18. Adam: Are you going to write your name [on the record of visit to the learning class] and **get a stamp from the teacher?** (*Mou namae kaite, sensei ni stamp morau ka?*)

19. BS1: Hey, I have something real funny!

20. Adam: **It's not** that funny, but... (*Sonna ni omo-shiro nai kedo.*).

- 21: BS1: Hey, come here! You see, soooo funny. Hey!
 22. Adam: Oh, you've finished already (*Oh, mou dekiten*).
 23. BS1: You see, xxx
Children laugh.
 24. Adam: Already done.
 25. BS1: xxx
 26. Adam: Are you going to do more? Another one above it.
 27. BS1: Then, here, there's hair.
Children laugh.
 28. BS1: I got it. You see, these are Adam's legs.
 29: Adam: Adam is, umm, not like that.
 30. BS2: Old man.
 31: BS1: Well, I know. Give it to me, give it to me.
 32: BS2: What should we do?
 33: Adam: You've got the seasons mixed up, **you see** (*Kisetsu machigaeteru de*). If the hair shows that much, isn't he one who wears short pants?

In lines 1 and 5, Adam showed his interest in what BS2 was drawing (“*Nani kaiten?*”) and showed that he was impressed by how fast the boy finished drawing by saying “*Moo dekiten*” in line 22. Then, when he looked at the finished drawing, he learned that BS2 was drawing Adam in short pants. Since it was late fall to early winter at that time, Adam thought that short pants didn't match and pointed it out by saying line 33 “*Kisetsu machigaeteru de*.” (You've got the seasons mixed up.) Although Adam used the standard Japanese lexical item *omoshiroi* rather than *omoroi* ‘interesting’, he used the stem form that is characteristic of the Kansai dialect, *omoshiro*, rather than the standard *omoshiroku*. Clearly, he is attempting to use the Kansai dialect with the children.

Similar examples were found in chats between Adam and the children. For example, when talking about the hometown of the child's mother and the family, the child spoke in the Kansai dialect, and so did Adam, using an adverb “meccha” (very) as in “*Meccha chikai*” (It's very close); copula “*ya*” (to be) as in “*Fuyuyasumi ni iku yotei ya*” (I plan to go during the winter break) and “*Itsu ya kke?*” (When is it?); negative ending “*n*” as in “*Ani na noni nenrei shiranu*” (Even if he's [your] older brother, you don't know how old he is). In addition, Adam spoke in the Kansai accent/intonation, although it was not perfect, especially when in the presence of morphologic units that are characteristic of the Kansai dialect. For example, “*chikai*” (close) in close proximity with a dialectal modifier “*meccha*” (very), as in “*Meccha chikai*,”

was pronounced with the high(*chi*)-low(*ka*)-low(*i*) accentuation of the Kansai dialect rather than the standard low(*chi*)-high(*ka*)-low(*i*) pattern.

Adam used the Kansai dialect not only in chatting with the children, but also in helping them study. In the aforementioned scene where he taught a child math, he frequently used Kansai dialect that was familiar to him, such as the copula form *ya* in “*Soo ya*” (That's right), “*Sou, koo, koo shite iru n ya kedo*” (Yes, like this, doing like this, but), or the negative morpheme *hen* in “*Mada atte hen*” (Not correct yet). His use of the pitch accent of the Kansai dialect is in noticeable contrast to the standard accent he used at school.

Adam stated the purpose of chats with children in the journal⁸:

On the other hand, I can say with confidence that I know elementary-level math and *kanji* very well. Even if I don't know Japanese used in math or *kanji*, I practice with [my CIP supervising instructor] Ms. Suzuki and host mother. I think I can help children study math and *kanji* as a real teacher, but it's difficult to do so because children don't trust me much, so I feel a barrier against fulfilling the role of a teacher. Of course, I'm a foreigner and cannot speak Japanese fluently, so it's difficult for children to trust me, but if I cannot support children, I fail as a teacher. Moreover, if children trust me, the more I can talk with them, the more I can teach them, and the more international exchange will be possible.

When I confided this difficulty to the other teachers, I received a good piece of advice. According to them, when they first started volunteering in the learning class, children often didn't listen to them, so they wondered every day even though they were Japanese how they could teach the children. So, they said, instead of paying attention to teaching at first, they sat next to the children doing homework, chatted with them on things unrelated to study, and utilized the opportunity to help them do difficult problems.

(Excerpt from Adam's journal on October 21; underline by the authors)

Since I returned from the fall break, I felt the progress in this activity. My proficiency in Japanese and knowledge of Japanese culture are limited, so I acknowledged that I'm different from Japanese teachers and changed the approach [to children] as a teacher accordingly. Unlike the Japanese, teachers who were spending an equal amount of time with each student, I decided to help a couple of students until they finish their homework or practice as much as possible. I work on math and Japanese with them, help them with questions that I can answer, and don't hesitate to ask other teachers when neither the student nor I can solve the

⁸ Adam was fluent enough to write all his journals in Japanese. Thus, the excerpts here have been translated into English by the authors.

problems. It's as if I play the role of half-teacher and half-student. When they don't have homework, I draw or fold *origami*, or just chat with them.

Through this strategy, as I can communicate with the children, they trust me more. Moreover, I've suddenly started to understand how Japanese [study] Japanese and do homework. It seems that I'm helping the children do homework, so they see me not as a teacher but as a student and empathize with me, and consequently trust me. Because they trust me, they don't hesitate to ask me questions if they have any. In this way, I can change from a student to a teacher and can help them. When neither they nor I can answer the problem, we ask for the help of other teachers. It's because my knowledge of subject matters in Japanese has increased and we learn them together that we get closer. As they trust me more, my necessary ability as a teacher increases. I feel it's a good cycle.

(Excerpt from Adam's journal on November 11; underline by the authors)

From this excerpt, we can see that Adam stressed building a relationship with children who came to the learning class. To build a good relationship with the children, Adam actively engaged with them and used the language they use, i.e., the casual style and the Kansai dialect, both in supporting them in their study and in chatting with them. In an interview conducted after the observation of his strategies, he said that he used the Kansai dialect intentionally. In employing the strategy of "leading chats to study" suggested by other senior volunteers, he reflected on what language he should use to interact with the children smoothly and to construct the image of "a big brother volunteer" for them. The answer was to use the casual style and the Kansai dialect that suited the communication with the children. It seems that Adam's strategy succeeded in changing the children's attitudes toward him: they considered him not to be someone unapproachable and unfit in the learning class who would not understand Japanese, but a member with whom they could chat and laugh together. In other words, through the relationship with the children in the learning class as a community, Adam creatively used Japanese and successfully expressed an identity as a volunteer who "learns" together with children, which is different from other teachers. As a result, Adam became accepted by the children as a member of the community of the "learning class" (*manabi kyoshitsu*). It should be pointed out that the sense of camaraderie that Adam established contributes to the fourth point of Carter's (2004)

framework of creativity, i.e., "to establish both harmony and convergence as well as disruption and critique."

Adam's supervising instructor of the CIP, Ms. Suzuki, also touched upon this point in an interview. Ms. Suzuki stated that Adam was such a good student that he struggled as he tried to be a role model as a person "who taught children," but by "rejecting [that idea], he created a mode of interaction in which children learned from a foreign big brother." Adam himself said in an interview after the fall semester that he had been pre-occupied at first with "how he could teach children well," but after he changed his approach to the children, he interacted with them not only as a teacher but as a fellow learner. Furthermore, the leader of the volunteers of the learning class stated in an interview⁹:

So, these days... at first, like us, Adam look around the whole group, and wanted to say "How is it going?" to those who were having difficulty or weren't understanding [the homework], but it didn't work as expected. So, he seems to have decided to be "both a teacher and a student." Like, "I can't be a teacher, but I can be a student," you know.

He used [two roles] well.

Only recently has he become himself, that is, his presence. Well, to tell you the truth, I was very concerned as to how he was doing. Like, "How is he doing?" I was paying attention to him while I was watching the children. But these days, for a while, for about a month now, I no longer felt any concern about him at all.

These statements suggest that Adam expressed himself in the learning class quite purposefully. In the class he is neither the same as other teachers nor is he an "international student" or "guest." He is accepted by the other members of the class; they "no longer felt any concern about him." Adam's purposeful actions, combined with attending class consistently twice a week, continually reflecting on the activity through writing in his journal, and heeding advice from his supervising instructor, successfully facilitated the creation of a new identity.

Use of "Self-Deprecating" Jokes. As mentioned above, Adam developed the trusting relationship with the children by using the casual style and the Kansai dialect. He also succeeded in being accepted as a full-fledged member of the learning class by the children and other volunteers. Cut as

⁹ All interviews with Japanese members of the community groups were conducted in Japanese; translated by Noda.

a Japanese language learner, he felt a certain lack of communication skills. He wrote in his journal on November 11: “Certainly, I often got troubled by unknown expressions and conversations, so I haven’t played the role of a teacher perfectly.” In fact, one day, some children mimicked Adam’s pronunciation and made fun of him. The following excerpt describes an incident when Adam joined another college student volunteer, Hanako, in folding origami with GS3 and GS4 (see Appendix D for a full transcript in Japanese).

1. Adam: Open and fold? (*Hiraite oritaTAmu?*) [Adam’s “r” was closer to English “r” and the strong accent was placed on “TA” in “oritamu,” which were both typical difficulties that native English speakers have]
- Children laugh.*
2. GS3: What did he say?
3. GS4: Open and fold?
4. GS3: (mimicking Adam’s pronunciation) fold (*OritaTAmu*)
5. GS4: Hahaha.
6. Hanako: If we speak English, probably we’ll get screwed, probably. Even I will get screwed.
7. GS3: Funny [with laugh]
8. GS4: But Adam
9. GS3: Because
10. Adam: Why funny? What’s funny?
- GS3 and GS4 laugh.*
11. Adam: Folding? Fold? (*TaTAmi? TaTAmu?*)
12. GS3: Folding? Fold? [laughing and mimicking Adam’s pronunciation] (*TaTAmi? TaTAmu?*)
13. Adam: What’s funny?
14. GS3: Well, overall, what you said is funny.
15. Adam: That’s right.
16. GS3: Hahaha. Like it’s so bad or something.
17. Adam: fold (*OritaTAmu*).
- GS3 and GS4 laugh.*
18. Adam: I know the meaning, but...
19. GS4: This is difficult.
20. Adam: Meticulously, like, how to fold.
21. GS3: Fold [mimicking Adam’s pronunciation] (*OritaTAmu*).
22. Adam: I have no idea what it means by this [instruction] only.
23. GS3: Fold [mimicking Adam’s pronunciation] (*OritaTAmu*).
24. GS4: Fold [mimicking Adam’s pronunciation] (*OritaTAmu*).
25. GS3: This, I don’t understand this. How can I do this?
26. GS4: You fold it, OK? Open it
27. Adam: Do I sound like that?
28. GS3: Hahaha. [mimicking Adam’s pronunciation] Sound like that
29. Adam: Do I?
30. GS3: Huh? You sound like that.

31. Adam: [mimicking GS3’s pronunciation] Like, *oritaTAmu* [expiring unnecessarily to pronounce “TA”]
32. GS3: You sound *chachamu* [laugh]
33. Adam: *Chachamu*.
34. GS3: *Orichachamu*.
35. Adam: I said *tatamu*.
- GS3 and GS4 laugh.*
36. GS4: Oh, it’s so funny.
37. GS3: [mimicking Adam’s pronunciation] I said *tatamu*.
- GS3 and GS4 laugh.*
- <snip>
38. GS3: How old are you, Adam? 20?
39. Adam: Twenty... how old?
40. GS4: Oh, I saw Adam yesterday.
41. GS3: 20 years old?
42. Adam: Twenty... how old? (*nansai?*)
43. GS4: Twenty-how old? (*nansai?*)
44. GS3: You know, Adam, your pronunciation was good at first, but why does it get strange when I ask again?
45. Adam: Are you saying it was good first? What do you mean?
46. GS3: What I’m saying is, your pronunciation was good at first, but
47. Adam: When was first? What do you mean?
48. GS3: Because, I asked you, the festival, did you come to the festival, but when I asked [the question] again, you said you listened to [*“kiita”* instead of *“kita”* (came)] the festival.
49. Adam: I don’t know. I don’t know wh, wh, why [my pronunciation] got wrong, but
50. GS3: Hey, hey, hey
51. Adam: Why today
52. GS3: Being in war (*Sensou shite*)
53. GS4: Being in war? (*Sensou shite?*)
54. Adam: War? (*Sensou?*)
55. GS3: War [mimicking Adam’s pronunciation] (*Sensou*)
56. GS4: It’s ancestors. (*senzou*)
57. GS3: Visit to the ancestors’ grave (*Senzo no ohaka mairi*)
58. Adam: It’s a bad pronunciation day today somehow. (*Kyou wa, nantoka shite, hatsuon ga warui ichinichi ya.*)
- GS3 and GS4 laugh.*

Adam’s pronunciation in line 1 of the dental /t/ and the pitch accent in *tatamu* (‘fold’) shows a divergence from native Japanese that is common to English native speakers. GS3 and GS4 mimicked it (lines 4, 12, 21, 23, 24) and made fun of him. Despite the fact that it is a discriminatory behavior that excludes others who are different, Adam did not respond to it negatively. Instead, in line 31, he mimicks GS3 and GS4 back, declaring in line 57, “It’s a bad pronunciation day today,”

using the Kansai dialect (“*Kyoo wa hatsuon ga warui ichinichi ya*”), and made them laugh. In other words, his character here was Adam, a member of the learning class that laughs at Adam as a “foreigner who studies Japanese.” To create a different identity than that of an “international student” hosted and entertained as a temporary guest, he used language creatively by joining the children, encouraging them to analyze his pronunciation, and even criticizing himself. As shown in the children’s reaction, Adam’s use of language here, both his self-critique and his use of the Kansai dialect, also fulfills one of the functions of Carter’s (2004) framework of creativity: “to give pleasure.”

Adam’s high level of proficiency in Japanese made it possible for him to use such strategies as code-switching and active use of the Kansai dialect. Moreover, his CIP volunteering activity enabled him to express a new identity beyond “international student” and “learner of Japanese.” Would those who are at lower proficiency level or who do different types of activities use strategies related to expression of identity? To examine this question, we briefly discuss another student, Kate, whose proficiency level is lower than Adam’s and who took individual lessons in music as her CIP activity.

KATE: A STUDENT OF JAPANESE HARP *KOTO*

Kate was at the novice-high and low-intermediate level in Japanese when she participated in the CIP. Immediately after studying Japanese for two years at college in the U.S., she went to Japan for an academic year. Kate had majored in piano at her home institution and had expressed her desire to do something related to music, i.e., learning how to play the Japanese stringed instrument *koto* as her CIP activity. She had had no experience with *koto*, but her experience in playing other musical instruments as a piano major gave her an some advantage. Through practicing *koto* and through interactions with the teacher and other students at the recital, she constructed an identity as a legitimate student and performer of *koto*. Although her Japanese language proficiency level was not as high as Adam’s, Kate expressed a new identity by utilizing her domain knowledge as a musician and using music as a medium of communication.

She attended a one-half to one hour *koto* lesson once a week at her *koto* teacher’s house, approxi-

mately 15 minutes by bike from the program campus. Most of the lessons were one-on-one between her and her teacher, but she sometimes practiced with other students who played ensemble at the recital.

At first, Kate was concerned about her low proficiency level, but she tried to build a relationship with the teacher by making active use of her knowledge of music, as shown in the following journal entries submitted on September 28¹⁰:

I learned that when you play on consecutive strings you have to drag your finger, not lift up individually. I also realized I have trouble keeping my fourth finger down on another string while plucking at the same time. I think the music is easy to read. It’s very logical.

It’s so wonderful to escape Western tonal harmony. It naturally dominates classical music. I would also like to have more conversations about the pieces themselves. For example, who was the composer, when was this written, and what is it about? I think the more I know about the piece, the more I can bring to it musically. I think it will be really interesting and fun to try and interpret a piece with my teacher in Japanese. Perhaps I’ll find a new musical expression I can use for the future in both *koto* and the piano.

By analyzing the Japanese musical scale and pieces for *koto*, Kate came up with appropriate questions and consulted her supervising instructor for ways to ask them in Japanese. According to Kate’s journal, her questions were imperfect in terms of language, but because she and her *koto* teacher shared music as common domain, the teacher could understand her questions immediately and answered them with examples.

In much the same way that Adam expressed an identity as a “big brother in the learning class” through using “the common language,” Kate used “music” as the common language to communicate with her *koto* teacher. To make up for the lack of Japanese language proficiency, she practiced questions related to music with her Japanese language teacher. Then, as a piano major, she brought a persona as a “musician” into the *koto* lessons and successfully expressed an identity as a “musician who pursues *koto* performance” with her *koto* teacher. Furthermore, she was selected as the leader of the ensemble at the recital and established membership in the group of students learning *koto* from this teacher. After the semester, one of the authors (Noda) interviewed Kate’s *koto* teacher. When asked if the fact that Kate was a foreign student played a role in the teacher’s deci-

¹⁰ Kate wrote all journal entries in English.

sion to make Kate the leader in the ensemble, the *koto* teacher responded as seen in this excerpt:

Not at all. It's a recital, so it's a problem if the ensemble doesn't go well. But I'm surprised that Kate progressed so quickly [on the *koto*]. In this photo [of the ensemble at the recital], Kate is in the front, right? This is because she is the leader of the ensemble. The *kimono* we lent her suit her very well...

To summarize, Kate's case suggests that even when students are at lower proficiency levels, they can express an identity that fits into the group in which they participate by utilizing their domain knowledge, while receiving linguistic support from their Japanese language instructor.

The Role of Japanese Language Instructors in the CIP

Thus far, we have examined students' experiences in the CIP from the perspective of language and creativity. In this section, we will shift our focus from students to Japanese language instructors and discuss how the latter supported the students in expressing new identities as members of the local community through creative communication with others.

The instructors play a vital role in supporting the students, not only in the classroom but also in a project where the learning site is located outside the classroom. The instructors participated in the CIP in three forms: helping the students build the language knowledge base for participating in the CIP, evaluating the students' activities, and supporting the students' activities. To help students build the language knowledge base, the instructors prepared a 20-page communication strategy manual and taught the students context-appropriate communication skills and appropriate expressions.¹¹ To evaluate the students' activities, the instructor graded the students' journals and poster presentations,¹² since the CIP was a part of the Japanese program curriculum.

While the students were expected to be proactive in selecting their activities, approaching a group, participating in strategy trainings, and reflecting on their experiences in the CIP, the instructors also helped the students in these crucial areas: a) selecting a CIP activity, taking each student's domain into consideration, b) finding and giving information about groups that do activities the students wish to do, c) providing the students with linguistic support (what and how to say) so that they can communicate with others in the CIP smoothly and with individual consultation customized to each student's communication experiences and issues arising from them, and d) reading the students' journals and giving them feedback regarding communication, strategies, direction, and level of reflection.

For example, when Kate said she wanted to learn how to play *koto*, the instructor introduced to her a *koto* class and a store where she could buy the tools for *koto* (b). Immediately after the CIP started, the instructors provided Adam, Kate and all other students with opportunities to practice, in small groups, necessary communication skills (e.g., self-introduction, negotiation) specific to their respective activity groups (c). Adam's supervising instructor gave him individual lessons on the Kansai dialect and expressions to be used in teaching math when he was struggling to communicate with children attending the learning class (c). To Kate, the instructor suggested how to ask questions in her journals and actually practiced questions with her (c). In addition, after the first journal was submitted, Adam's and Kate's supervising instructors advised them on how to write the journals in individual meetings (d). Later, the supervising instructors gave feedback on each journal entry (d).

While the instructors supported the students in every way they could, some issues remained to be addressed to make the students' experiences more successful. For example, how can the instructors

¹¹ The communication strategy manual consists of six chapters: "I. Initial Contact (Face to Face & Telephone)," "II. Initial Contact: Email," "III. Initial Contact (Face to Face, Telephone, & Email) After Being Introduced," "IV. After the Initial Contact," "V. Telling & Requesting Names, Receiving a Business Card, & Other Questions About Names," and "VI. Building New Relationships with Members of My Community." Chapters I through V include flow charts of conversations/emails and useful expressions, and Chapter VI lists suggestions to build new relationships with others. In addition, exercises (role-plays) are provided in Chapters I and IV.

¹² Each journal was given 10 points (50 points in total): five points for on-time submission and five points for content. The students were required to record the facts of the activity (e.g., when, where, what, and with whom they did the CIP activity) and to write their reflections on it. If details of the facts and/or the reflections were missing, one or two points were subtracted from the five points given for content. The poster presentations were given 25 points: five points for on-time submission of the draft, 10 points for on-time submission of the final draft, and 10 points for the presentation itself. The instructors went around during the poster presentations and checked their supervisees' performance. Full points were given as long as the students explained their CIP activities to the audience and answered the questions (i.e., accuracy and fluency of the language were not subject to evaluation).

provide the students with appropriate support for communication with members of the groups in which they participate? The importance of the CIP lies in the fact that each student pursues his or her domain, since it is expected that he or she can get hands-on experience and learn how to deal with a wide variety of interactions. When students are doing an activity related to their domain, each student faces different contact situations. Although communication strategy sessions at the beginning of the CIP were particularly effective for students at the lower proficiency level, it is not easy for instructors to respond to various contact situations that students may encounter when they go outside the classroom and interact with people in the community.

To provide appropriate support to students individually, instructors must know how to respond to many situations in various domains. This requires not only having a rich background in interpersonal communication, but also spending a substantial amount of time and effort on supporting students through individual sessions to monitor their progress, giving personalized feedback on the journals and providing advice and communication practice as necessary. By participating in the CIP, instructors are expected to learn with the students and accumulate know-how on interpersonal communication in different domains. Moreover, the possibility of specialists of domains as “evaluators/assessors” of students’ CIP activities should be considered. More training is needed so that teachers can better foster students’ ability to manage unexpected situations.

Finally, it is not an easy task to help students choose their CIP activities. In particular, when for some reason students cannot choose activities in their area of interest, instructors need to communicate with them well so that they do not become discouraged while trying to decide on a different activity in a short period of time.

Conclusions

In this paper, we have examined creative use of language by analyzing how two study abroad students participating in the Community Involvement Project co-constructed and expressed a new identity, through interaction with people in the local community, that was not limited to that of an “international student” and “learner of Japanese.” The findings indicate that due to the students’ domain knowledge and interest, they had a valuable opportunity to be engaged with the local

community with a sense of purpose and to express an identity appropriate to the groups in which they participated through interacting with people who shared their purpose.

Carter (2004, p. 82) proposes four functions of creativity: to give pleasure, to evoke alternative fictional worlds which are recreational and which recreate the familiar world in new ways, to express identities, and to establish both harmony and convergence as well as disruption and critique. While Adam’s and Kate’s cases illuminate the third function, “to express identities,” most clearly, they are also relevant to the other three.

Adam, who volunteered in a learning class at a local elementary school, took advice from senior volunteers and changed his language from the formal style to the style used by the participants of the learning class, i.e., the casual style or the Kansai dialect. The children and other volunteers no doubt had pleasure in accepting Adam as a speaker of their dialect and someone who was comfortable enough to switch codes between children and adults. The self-deprecating jokes about his Japanese language skills, told in Japanese, evoked a new picture of a foreign student. By using the language used by the group, he was able to construct an identity not as an “international student” but as “Adam, a member of the learning class.” By communicating in the casual style and the Kansai dialect, Adam broke down the wall between him and the children, i.e., established harmony in the group, and was able to interact with them as a member of their class. It can be said that others (volunteers, children) acknowledged his expression of an identity as a “big brother of the learning class” and accepted him as a member of the group.

Kate, who learned to play *koto*, was less proficient in Japanese than Adam. However, using the knowledge she had gained as a musician as a common language, she communicated with her *koto* teacher. She gave the teacher the pleasure of nurturing a student who advanced quickly in the art. The *koto* recital, in which she was given the responsibility of leading an ensemble, recreated the familiar world (another annual concert) in new ways (a new member who is good). Kate was able to express an identity as a “musician who pursues *koto* performance” and was acknowledged by her *koto* teacher as well as other students. Kate made up for her lack of Japanese skills by utilizing music as a common factor and expressed an identity as a “*koto* performer.” Consequently, she was accepted by her *koto* teacher and other students as

a *koto* performer and nominated as a leader of an ensemble at the recital.

Both students examined here looked for ways to be acknowledged by other members of the groups through interacting with them. In the process, they successfully used “language” shared with the members and gradually established their position as a member of the group.

There are various issues that need to be addressed in implementing the CIP, including providing financial support to the students when they wish to participate in activities that require fees (e.g., payment for lessons to learn *koto*), helping them choose an activity effectively, and developing reliable assessment criteria. While dealing with these issues, the CIP will continue to support Japanese language learning through participation in the local community. In so doing, we hope to study how the CIP can offer an opportunity for students to use language creatively.

References

- Brecht, R. D., Davidson, D. E., & Ginsberg, R. B. (1995). Predicting and measuring language gains in study abroad settings. In B. F. Freed (Ed.), *Second language acquisition in a study abroad context* (pp. 37-66). Amsterdam /Philadelphia: John Benjamins Publishing Company.
- Carter, R. (2004). *Language and creativity: The art of common talk*. London: Routledge.
- Driscoll, A., Strouse, J., & Longley, M. J. (1997). Community-based teaching and learning: Changing roles for faculty, students and community. *Special Issue of Journal of Higher Education and Lifelong Learning*, pp. 50-56.
- Freed, B. F., Segalowitz, N., & Dewey, D. P. (2004). Context of learning and second language fluency in French: Comparing regular classroom, study abroad and intensive domestic immersion programs. *Studies in Second Language Acquisition*, 26(2), pp. 275-301.
- Kawamura, H., and Noda, M. (2006). Learning what and where: Context of cultural learning during study abroad. In M. Oka (Ed.), *Proceedings of the Meeting of the Central Association of Teachers of Japanese* (pp. 191-207). Ann Arbor, MI: University of Michigan.
- Lafford, B. A. (2004). The effect of the context of learning on the use of communication strategies by learners of Spanish as a second language. *Studies in Second Language Acquisition*, 26(2), pp. 201-225.
- & Collentine, J. (2006). The effects of study abroad and classroom contexts on the acquisition of Spanish as a second language. In M. R. Salaberry & B. A. Lafford (Eds.), *The art of teaching Spanish: Second language acquisition from research to praxis* (pp. 103-126). Washington D.C.: Georgetown University Press.
- Lave, J., & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation*. New York: Cambridge University Press.
- Matsumoto, K. (2001). Borantia katsudo o toshite no shutaiteki na chiiki shakai sanko no kokoromi: Ryugakusei ni yoru byoin de no borantia katsudo o jirei to shite [Active participation in local communities through volunteering: A case of study abroad students' volunteering at a local hospital]. *Hiroshima University Journal of International Education* 5, pp. 31-40.
- Nishiguchi, K. (2006). Nihongo kyoshi no tame no jokyoteki gakushu riron nyumon [Introduction to situated learning for Japanese language teachers]. H. Hosokawa (Ed.), *Kotoba to bunka o musubu nihongo kyoiku [Japanese language education that ties language with culture]* (pp. 31-48). Tokyo: Bonjinsha.
- Noda, M. (2009, March). Cultural immersion and isolation: What study abroad curriculum can offer. Paper presented at the ATJ Conference, Chicago.
- Sato, S., Hamada, H., & Nazikian, F. (2009). Beginning-level Japanese class and “creativity”: Possibility of Podcast drama project.
- Walker, G., & Noda, M. (2000). Remembering the future: Compiling knowledge of another culture. In D. Birckbichler & R. M. Terry (Eds.), *Reflecting on the past to shape the future* (pp. 187-212). Lincolnwood, IL: National Textbook Company.

**APPENDIX A.
JOURNAL TEMPLATE**

CIP Journal # () Name/Date _____

I. Facts

Activity date	
Who was there?	
What did you do there?	

II. What happened there? (e.g. Your actions, others' reactions to you, etc.)

III. Please reflect upon your experiences stated above. To do so, please consider the following questions:

- Why do you think this happened?
- What do you gather from this incident in terms of yourself and/or others?
- What questions did this experience generate?

IV. How would you apply what you have learned in the future?

**APPENDIX B.
TYPES OF CIP ACTIVITIES OF 33 STUDENTS (FALL 2009)**

	Proficiency level	Volunteering			College circles	Group or private lessons	Total
		At school (English)	At school (non-English)	Others (at museum, etc.)			
Full year*	Novice-high to intermediate-low	1	1	2	1	1	6
	Intermediate	3		1	1	1	6
	Advanced		1	4		2	7
Fall only*	Novice-high to intermediate-low	2	2	1	2	2	9
	Intermediate			1		2	3
	Advanced	1				1	2
Total		7	4	9	5	8	33

* "Full year" refers to the students who are enrolled in the study abroad program which conducts the CIP for two semesters (September to December for the fall semester and January to April for the spring semester). "Fall only" refers to the students who are enrolled only for the fall semester.

APPENDIX C.
TRANSCRIPTION OF ADAM'S INTERACTIONS WITH CHILDREN,
DEPLOYING CASUAL SPEECH AND DIALECT

1. 男：木村さん（子供（女）のこと）、違う紙でやったほうがええんちがう？ それともいっしょにぬってくか？
2. 子供1（女）：いや、見るだけ。ふふふ
3. アダム：見るだけで、
4. 子供1（女）：うん。
5. アダム：たーだー、それとも、なんか、
6. 子供1（女）：これぬんねん。
7. 男：あ、ふねや。
8. アダム：ふたつ、見つけて、漢字は一、なんか、いっしょに、いっしょにして、XXX できたら一、例えば、これとこれと一緒に書いたら、どう読むか知っている？ このやつと一、いちと一、
9. 子供1（女）：いちば
10. 男：いちばや。
11. アダム：いちば。もう1つの読み方ある。
12. 子供1（女）：いちばと一、うーん、
13. 男：京都市のし、つこてゆうて。
14. 子供2（女）：こめ
15. 男：ちょっと難しいかな。しじょう、な。
16. アダム：そうそう。まあ、もっと難しい言葉ですね。
17. 男：ねえ。いちばのほうがわかりやすいかもしれんね。
18. 男：あ、とうとう。もうひとつなんていうの？
19. 子供2（女）：ひがし。
20. 男：ひがしやな。
21. アダム：まあ、この近くの東福寺
22. 男：あー、なるほど。あの、とう、ってゆうたらね、それだけでゆうたらわかりにくいけど、ひがしゆうたらわかりやすいやろ？
23. 子供2（女）：うん。
24. 男：なあ。とうゆうたら、東福寺のとうなんか、それとも、他のとうなんか、わからんね。
25. 子供2（女）：うん。
- 男、漢字をぬっている子供と話す。
26. アダム：手伝ってもらえへん？
27. 山本：（アダムの話しかけた子供に）宿題せなあかんのちゃうん？
28. アダム：（子供に）あ、まだしてへん？
29. 男：宿題残ってた？ もう宿題やったか？ 私ら。
30. 子供1（女）：やったー。
31. 男：はいはい。ほなやっていってー。
32. アダム：あー、すみません。完全に忘れちゃった。忘れちゃいました。

APPENDIX D.
TRANSCRIPTION OF ADAM'S INTERACTION WITH CHILDREN,
DEPLOYING SELF-DEPRECATING JOKES (1)

子供が何かを書いているところに、アダムがやってくる

1. アダム: 何書いてん?
2. 子供: あれやろ?
3. アダム: えー?
- 子供笑い声
4. 子供1 (男): これがXでな、草ぼうぼうでな、XXX
- 子供笑い声
5. アダム: あれ、何書いてん?
6. 子供1: 作業している
7. アダム: あぶない。
- 子供笑い声
8. 子供1 (男): あのな、こうなってな、
9. アダム: 誰の足かな?
10. 子供1 (男): XXX
11. アダム: うそ、うそ。
12. 子供1 (男): ほんま。
13. アダム: そうするわけがないねん。
14. 子供1 (男): な? アダムの足やんな?
15. アダム: やー。
- 子供笑い声
16. アダム: まずい。まーずい。
17. 子供1 (男): X、めっちゃおもしろい。なあなあ、めっちゃおもしろいでー。たけしー。
18. アダム: もう名前書いて、先生にスタンプもらうか?
19. 子供1 (男): なあなあ、めちゃうちゃおもしろいことあんでー。
20. アダム: そんなにおもしろないけど。
21. 子供1 (男): なあ、ちょっときてー。なあ、超おもしろいでー。なあけんー。
22. アダム: おー、もうできてん。
23. 子供1 (男): あのな、XXX
- 子供笑い声
24. アダム: もうできてる。
25. 子供1 (男): X
26. アダム: まだやるの? もう1こ上?
27. 子供1 (男): ほんで、ここにな、けがあるねん。
- 子供笑い声
28. 子供1 (男): もうわかった。ほんでな、これはアダムの足
29. アダム: アダムは、うーん、そんなわけじゃない。
30. 子供2 (男): おっさん。
31. 子供1 (男): で、わかった。貸して、貸して。
32. 子供2 (男): どうする?
33. アダム: 季節間違えてるで。そんなに毛が見えたら、なんか、ズ、半ズボンはいてる人じゃない?

APPENDIX E.
TRANSCRIPTION OF ADAM'S INTERACTION WITH CHILDREN,
DEPLOYING SELF-DEPRECATING JOKES (2)

大学生のボランティアが子供と折り紙を折っているところに、アダムが加わる

1. アダム：ひらいておりたたむ？（「ら」の発音など、全体的に英語話者の特徴）
- 子供たち：ははは
2. 子供3（女）：なんていったー？
3. 子供4（女）：開いておりたたむ？
4. 子供3（女）：おりたたむ（アダムの発音の真似をする。二番目のたにアクセント）
5. 子供4（女）：はははは
6. 大学生先生：私らが英語しゃべったらなー、多分、くっちゃくちゃになんて、多分。私でも多分めちゃくちゃよ
7. 子供3（女）：おもしろい（笑いながら）
8. 子供4（女）：でもアダムって
9. 子供3（女）：だって
10. アダム：なんて面白いの？何が面白い？
- 子供たち：ははははは
11. アダム：たたみ？たたむ？
12. 子供3（女）：たたみ、たたむ（笑いながらアダムの発音の真似をする）
13. アダム：何が面白いの？
14. 子供3（女）：え、全体的にいつてることが面白いの
15. アダム：そうや
16. 子供3（女）：ははは。なんかめっちゃひどいみたいな
17. アダム：おりたたむ
- 子供3と4が笑う
18. アダム：意味わかるけど、あんまりー
19. 子供4（女）：これ、難しい
20. アダム：こまかーくー、なんか、折り方
21. 子供3（女）：おりたたむー（アダムの発音の真似）
22. アダム：これだけで全然意味わかりません
23. 子供3（女）：おりたたむー（アダムの発音の真似）
24. 子供4（女）：おりたたむー（アダムの発音の真似）
25. 子供3（女）：こんな、これわかんない。これどうやってやんの？
26. 子供4（女）：おりたたむやろ？ひらいて
27. アダム：そう聞こえるの？
28. 子供3（女）：あはは。そうきこえな
29. アダム：聞こえるの？
30. 子供3（女）：へ？そう聞こえるよ
31. アダム：なんか、おりたたむ（「た」の発音で息を必要以上に吐く）
32. 子供3（女）：ちゃちゃむって聞こえる（笑い）
33. アダム：ちゃちゃむ
34. 子供3（女）：おりちゃちゃむ
35. アダム：たたむってゆったのに
- 子供3と4が笑う
36. 子供4（女）：あははは。あははは。は一。あー、めっちゃおもしろい
37. 子供9（女）：たたむってゆったのにー（アダムの発音を真似する）
- 子供3と4が笑う
- <中略>
38. 子供3（女）：アダムって何歳？20？
39. アダム：にじゅう一、何歳？

40. 子供4（女）： あ、昨日、アダムに会った
41. 子供3（女）： にじゅっさい？
42. アダム： にじゅう一なにさい？
43. 子供4（女）： にじゅうなんさい？
44. 子供3（女）： なあなあなあ、なんでアダムってさあ、最初はさ一、発音よかったのにさ一、えーってもう一度聞いたらさ一、発音が変になるの？
45. アダム： 最初がよかったの？ ってどういう意味？
46. 子供3（女）： だから一、最初は一、発音よかったけど一、
47. アダム： いつ、いつが最初や？ どういう意味？
48. 子供3（女）： きうな一、だってさ一、お祭り、お祭り来た一って聞いたのに、えーって聞いたら、お祭りきいた一ってゆったから。だから、最初にな、お祭りきたってな、ゆったのに、えーってゆったら、お祭りきいた一ってゆったから。
49. アダム： ようわからへん。なん、なん、なんで、悪くなって、なんで悪くなってきたかわからへんけど、
50. 子供3（女）： なあなあなあ
51. アダム： なんて、今日は、
52. 子供3（女）： せんそうして
53. 子供4（女）： せんそうして？
54. アダム： せんそう？
55. 子供3（女）： せんそう（アダムの発音の真似をする）
56. 子供4（女）： せんぞうや
57. 子供3（女）： 先祖のお墓参り
58. アダム： 今日は一、なんとかして、発音が悪い1日や
子供3と4が笑う