

A Discourse Community Approach to Film Studies Education
for Language Students

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要 約

語学学習者を対象としたフィルムスタディ（映画学）における ディスコースコミュニティへの取り組み

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「内容を基盤とする教授法」に対する関心の国際的な広がりには、これに続いて効果的な教育学的メソッドの需要を生み出している。このタイプの教育において散見される問題は、個々人の学生にどの程度の学習が適切であるかの定義づけ、更に学生たちが個人的体験と現在取り組んでいる学術的分野をどのように結びつけるかの定義づけの難しさにある。この論文では、特定分野における授業が、独自の体系と一定の知識を持つディスコースコミュニティ（ある目的や価値観を共有する人たちで形成されている言語社会）の周辺層に学生を取り込む事を論じている。ディスコースコミュニティの概念を十分に利用する教師は、学生たちが現在学習している分野の体系をより明確に理解し、実存するディスコースコミュニティでそれぞれの役割を果たす助けとなる。この論文では、ディスコースコミュニティの概念を英語を母国語としない学生にフィルムスタディ（映画学）を教える際に発生する問題に応用することを提案している。13週間にわたる授業を考察した結果、ディスコースコミュニティへの取り組みがどのようにコグニティブアパレンタティス（特定分野における学習初心者）である学生たちの発展を助ける事ができるかを提案する。

1. Introduction

The unprecedented integration of the modern world created by the forces of globalization and the rise of English as the *de facto* global language have created an enormous demand from students and educators for education through the medium of the English language. This demand has led to the creation of tertiary education programmes throughout the world where students study a diverse range of academic and vocational subjects by means of a language they are in the process of acquiring. In doing so, students gain direct access to the international discourse in that particular subject area, a discourse which usually takes place in English. There are, however, inevitable problems associated with the process of engaging in a subject area which contains thousands of unfamiliar vocabulary items and constructs. Such a combination of linguistic and cognitive complexity can make academic study by means of English an overwhelming task.

This paper proposes that a discourse community orientation to teaching academic subjects via English can greatly help both teachers and students in finding a framework for their learning activities. It applies the concept of discourse community oriented teaching to the field of film studies education and outlines the key conceptual areas involved in the film studies discourse community. The paper describes a programme at Kobe College where this type of teaching orientation was implemented and analyses the results of the programme. Finally, proposals for how such an orientation could be further developed are outlined.

2. Content-Based Language Instruction

2.1. Historical Background

The notion of helping people to learn a language by requiring them to learn about a skill or academic subject in a non-native tongue is not a new one. British colonialists in India, for example, trained generations of Indian secretaries, soldiers, housekeepers and administrators entirely through the medium of English. According to Swain and Johnson (1997, 1), "until the rise of nationalism, few languages other than those of the great empires, religions, and civilizations were considered competent or worthy to carry the content of a formal curriculum".

Learning subjects through the medium of a foreign language was therefore often the norm in colonised countries in the nineteenth and early twentieth centuries. In the modern age the revival of Content Based Instruction (CBI) is primarily associated with the development of language immersion education programmes in Canada in the 1960s. Canadian educators, endeavouring to provide an environment supportive of both English and French, began to create special programmes whereby English speakers would take all, or a proportion, of their school classes in French. French-speaking students would also take classes in English. Language immersion programmes became popular both in countries that had attracted immigrants and in countries attempting to revive traditional languages such as Welsh. At around the same time the

rise of English as the dominant language of international commerce and science created another set of demands for English language educators. As Hutchinson and Waters (1987) describe it, in an “ .. age of enormous and unprecedented expansion in scientific, technical and economic activity on an international scale—for various reasons, most notably the economic power of the United States in the post-war world, the role [of international language] fell to English” (6). As a result of this international development English language teaching “now became subject to the wishes, needs and demands of people other than language teachers” (Hutchinson & Waters, 1987, 7). Programmes were established in many countries to train doctors, scientists, engineers and business people through the medium of English. This type of commercially, rather than academically driven, content-based language education is usually labelled as English for Specific Purposes (ESP).

2.2. Definition of Content-Based Language Instruction

The distinguishing feature of CBI and ESP programmes is that they do not have language development as a sole priority. CBI is aimed at “the development of use-oriented second and foreign language skills” and is “distinguished by the concurrent learning of a specific content and related language use skills” (Wesche, 1993: 2). ESP may be regarded as a methodology which is dominated by the need to prepare students to carry out vocational or other functions through the medium of English. As Hutchinson and Waters (1987, 19) suggest, “ESP is an approach to language teaching in which all decisions as to content and method are based on the learner’s reason for learning”.

2.3. Content-Based Language Instruction and Language Development

CBI has often been advocated as an effective form of language instruction which occurs in a ‘natural’, context-bound environment. Met (1991) argues that there must be connection between language and meaning for acquisition to occur. Students will actually acquire language more easily, it is argued, when there is a focus on the purpose of language; rather than on the language itself: “People do not learn languages and then use them, but learn languages by using them” (CoBaLTT website).

2.4. Content-Based Language Instruction: Teaching Approaches

CBI, which developed as a model for immersion education, has seen the creation of differing approaches to classroom education, often linked to the level of language ability found in the student body. The range of approaches to CBI include the Sheltered Model, which aims to enable ESL students to study the same content material as regular native-speaking (L1) students. Students taking part in sheltered programmes will receive special assistance with language issues but will otherwise focus on identical content to that studied by L1 students. The Adjunct Model is regarded as a preparation for studying with L1 learners and classes are usually taught by an ESL teacher. While the primary focus is on content, more time will be allocated for language support and familiarization with study skills. Finally, the Theme Based Model is CBI for lower-level language learners where the bulk of classroom time will be devoted to language support. CBI often calls for students to handle extensive readings in the

target language but there is also a strong base of pedagogical support for cooperative work in the classroom (Slavin, 1995) and for the sustained application of higher-level cognitive skills such as categorization, analysis and comparison (Met, 1991).

2.5. Content-Based Language Instruction: Limitations

Two chief problems can be identified with CBI as it is offered in many classrooms. The first problem is the tendency for CBI classrooms to mimic the worst examples of L1 instruction. Teachers responsible for CBI classrooms are often chosen because they possess technical knowledge in the field. Lacking classroom training these teachers often revert to the lecture-style format that they remember from their own schooldays. Alternatively, where trained language teachers take responsibility for a CBI classroom, they often lack the comprehensive subject knowledge that allows them to fully involve students in a consideration of the subject. An approach to teaching which aims to involve students in thinking about their learning is described by Wood (1988) as 'contingent teaching', a teaching which is primarily focussed on the process of learning. The teacher's aim is less to impart information than to help students think about and effectively work with the information. To achieve this, teachers need an ability to confidently involve students in open discussion without knowing where the discussion will lead. Even experienced educators, lacking this subject confidence, may fall back on traditional rote-learning methods where their own subject knowledge is less likely to be exposed or challenged. Barnes (1976), suggests that students "use language to make knowledge their own", and argues that a distinction can be drawn between 'school knowledge', which students are expected to memorise and retain in the original form and 'action knowledge' which has been fully internalised by the student and can be deployed freely. Speech, he stresses, is the central method through which 'action knowledge' can be developed but this function of speech has been overlooked by many teachers who have "become so habituated to thinking of language in terms of communication that many have ceased to consider that it also performs important subjective functions, since it is the major means by which we consciously organize experience and reflect upon it" (1976, 84). Students, in other words, need to be fully engaged in active use of the ideas and concepts of a subject area in order to be able to absorb the action knowledge which will be of practical use.

A second problem within the CBI framework is that for students, and often for teachers, the content being studied exists as an amorphous and unbounded mass of abstract information which is not easily contained within their existing conceptual frameworks. In such a situation the student has no basis on which to self-evaluate her own progress in class and must place complete reliance in the teacher's assessment of work. Sadler (1989) suggests any assessment which can be beneficial to a student will involve two actions. The first action will be the learner's grasping of a fact that a gap exists between the desired goal and their present state of knowledge or skill. The second action will be that taken by the learner to close the gap that exists. What is missing in many CBI classrooms is just such a sense of an attainable goal, of something to aim for beyond the achievement of an acceptable grade in end-of-term examinations.

3. Discourse Community and Content Based Instruction

3.1. Situated Learning Theory

One potential solution to the difficulty of motivating learners and providing suitable pedagogic frameworks for CBI is the notion of discourse community. When students begin to regard themselves as part of an intellectual or practice community the parameters of learning become clearer. An application of the relevance of community to learning can be seen in Situated Learning Theory, developed by Lave (1988). He argued that effective learning takes place in social, collaborative contexts where the 'community of learners' includes both beginners and experts and in which learners can make a gradual move from the periphery towards the centre of the group as an 'oldtimer'. Along with Wenger (Lave and Wenger 1990), he described how individuals learn how to be tailors, midwives and alcoholics by beginning as unskilled initiates in the community of individuals involved in the same activities and gradually, through an unintentional learning process, become more skilled and involved members of the community with a role in assisting other new members to learn. Lave and Wenger (1990) named this process of beginning at the edge of a group and gradually moving towards the centre as one of 'legitimate peripheral participation'.

3.2. Cognitive Apprenticeships

Situated Learning Theory was further developed by Brown et al. (1989) in their conceptualisation of Cognitive Apprenticeship which directly applies the notion of community-based learning to academic situations. Students are best enabled to learn by authentic environments which enable them to "acquire, develop and use cognitive tools" (Brown et al., 1989) and which involve "collaborative social interaction and the social construction of knowledge" (ibid.). Drawing on the traditional apprenticeship model of working towards expertise with the assistance of a 'master' and on studies of how individuals actually learn through informal situations, Cognitive Apprenticeships offer a model of learning which stresses the importance of authentic contexts for learning, of social interaction and collaboration and of the presence of an 'expert' who can scaffold the learning process (Collins et al, 1989).

3.3. Discourse Communities

An extension of the concept of learning community to geographically dispersed groups of individuals who share a common vocabulary and set of conceptual tools can be seen in the notion of Discourse Communities (Romero, 1998). Discourse Communities are the broader, sometimes globally dispersed, communities that provide the "cognitive tools—ideas, theories and concepts—that individuals appropriate as their own" (Putnam and Borko, 2000; 5). The discourse that takes place within these communities involves "all meaning making activity, whether this be intentional, conscious, unconscious, explicit, tacit or reflexive" Kirk (1992, 42). Discourse, in other words, involves more than just speech and more than just intentional construction of meaning. It is a dispersed, but collective, creation of meaning by many individuals who hold various degrees of 'expertise' within the relevant community. Taking part in communities of discourse not only creates meaning but also gives meaning to individual

expression. As Harris points out in relation to creative writing: "it is only through being part of some ongoing discourse that we can, as individual writers, have things like points to make and purposes to achieve" (1989, 12). Our membership of discourse communities is one of the factors that define us as individuals. Every person, according to Brufee (1995) is a member of several 'knowledge communities' that have a shared vocabulary, set of conventions, points of view and values. These discourse communities are the ultimate source of reference for a shared knowledge that is constantly shifting as it is being collaboratively recreated by the members of the community. Brufee (1995) distinguishes between 'foundational' knowledge which can be learned by rote and 'non-foundational' knowledge which is discovered and emerges through collaborative discourse. Every discourse community has a certain basis of foundational knowledge which new members must acquire, but the life of the community rests in the continual creation of non-foundational knowledge. For Rockwood (1995) this division is the key to effective classroom intervention. Teacher-directed cooperative learning is the best way to achieve the necessary basis of foundational knowledge as students enter a discourse community. When students have a basis of this knowledge they are ready for the collaborative processes of discussion and assessment which involve them in the creation of new knowledge and in reshaping, however slightly and peripherally, the knowledge community. The key to teaching content can therefore be considered to be not a transmission of knowledge but a transmission of the ability to handle knowledge from a particular standpoint:

"...what we teach in any kind of content-based course is not the content itself but some form of the discourse of that content—not, for example, 'literature' itself (which can only be experienced) but how to analyze literature...for every body of content that we recognize as such—like the physical world or human cultural behavior—there is a discourse community—like physics or anthropology—which provides us with the means to analyze, talk about, and write about that content...Thus, for teachers the problem is how to acculturate students to the relevant discourse communities, and for students the problem is how to become acculturated to those communities" (Eskey, 1997, 139–140).

When students begin to regard themselves as legitimate members of a knowledge community their attitudes to learning can be transformed as their self-image shifts from that of someone who is being shaped to someone who is capable of knowledge.

4. The Film Studies Discourse Community

Like all internationally distributed discourse communities, that of film studies can be subdivided in a number of ways. There are national cinema orientations, historical approaches and a range of theoretical approaches including feminist and Marxist analysis. There is also a division in the vocational position of the members of the community which includes academics, critics and those involved in actual film production. What is clear, however, is that the various groupings within the film studies discourse community are united by a shared set of

specialist vocabulary and by shared concepts which enable mutual discourse and facilitate shared understanding. This foundational knowledge is the starting point for film studies education.

4.1. Genre

The use of genre by Hollywood, and several other national cinemas, as a method of simultaneously standardising and individualising film production is a key concept in film criticism. Genre has been described (Ryall, 1978) as the element in film which most fully involves the audience in the production of meaning from the images on screen. Genres can be regarded as “systems of orientations, expectations and conventions” (Neale, 1980) that create a tension between what the audience assume to be happening and the opportunities to undermine that conventional expectation taken by the creators. For students of film, an understanding of genre, and how genre is applied in production, is an important first step towards appreciating the way in which an audience both controls and is controlled by filmic creation. Associated with an understanding of genre comes an understanding of the importance of temporal and physical location in both creating and defying expectations.

4.2. Narrative

Narrative in film is created through a complex interweaving of script, *mise en scène*, camera movement and editing. A first step for students is to be able to identify the key elements of the story and subsequently to isolate the manner in which narrative elements combine to create themes. At a more sophisticated level comes an awareness of different approaches to narrative structure and that the ‘classic narrative structure’, which aims to create a suspension of disbelief in the audience, is itself the product of a stylized and artificial system of creation.

4.3. Production

Film is the end result of a lengthy production process involving dozens or even hundreds of creative workers. The film studies discourse community continually recognises film as a product that owes as much to technique as to artistic inspiration. For students, a first step is to acquire a set of vocabulary and an understanding of elements of production such as shot size, camera movement, lighting, editing, costume design, set design and sound. On a more sophisticated level students should be able to recognize the role of director (as auteur) and that of other workers, such as artistic directors, in creating film as a finished work.

4.4. Acting and Characterization

The role of actors, and their creation of characters in conjunction with the director, is perhaps the most visible area where film criticism attracts the involvement of a wider public. For students of film studies a first step in this area is the recognition of character as a product involving skill and technique on the part of the actor. At a more sophisticated level comes an ability to analyse how actors, and the ‘star system’, is used by studios to shape the expectations of an audience and to react to their obsessions.

4.5. Audience

Audience can be classified by age, sex, class, genre preference and taste. Students of film should have an initial appreciation of film as a product shaped for a particular audience. A further stage of audience recognition is to understand how producers attempt to manipulate audiences and how audiences shape production through their tastes and desires.

4.6. Quality

This is a controversial area within the film studies discourse community. According to Cook (1985, 2), the setting up of a 'Great Tradition' of fine movies encourages film studies students "to see themselves as privileged heirs to a cultural heritage which is quite separate from, and more valuable than, that of ordinary filmgoers". Whatever the dangers of elitism that may be aroused by teaching students to evaluate quality there is no doubt that such judgements are an important part of the work that takes place within the film studies discourse community on an everyday basis. Students should be able to identify a distinctively well-crafted or original movie and should be able to identify the elements which make it so.

5. Methodology

A discourse community teaching approach was applied to a group of 22 sophomore students from the English Department at Kobe College. An initial survey confirmed that all students were participating in their first formal film studies programme and had no history of academic study in this area. English language abilities of the students ranged from pre-intermediate to lower intermediate level (Toeic 400–450). The students took part in a thirteen-week programme consisting of a ninety-minute lecture each week and a certain amount of extra-curricular preparation. The programme was oriented to introduce key vocabulary and concepts from the film studies discourse community to students with no previous experience in this area. Each week vocabulary items relating to film production, design, and acting were introduced and explained and students were also introduced to important conceptual frameworks for considering film such as genre and narrative. Each week the students received a short lecture on one example of film genre history. The lectures lasted for fifteen minutes and were centred around key vocabulary and conceptual items that had been studied for homework. Students were expected to make notes in English and these notes were subsequently peer-reviewed and graded by other students. This transmission of foundational knowledge was supported by opportunities for students to become involved in the creation of knowledge. Each week students were asked to assess the films they had viewed, using the vocabulary and concepts they had been learning. In addition, students participated in a four week long practical film design project, producing their own interpretations of favourite scenes from a great film. The planning and design elements of the practical project were completed in English. Students compiled files of their notes, class handouts and practical work that were reviewed by the teacher.

In order to measure the extent to which students had been able to enter the academic

discourse community of film studies, students were asked to write a film review in the final class of the programme. Students were shown a thirty-minute sequence from *The Godfather* and were then asked to write a review of the movie. Thirty minutes writing time was allotted and students were not allowed to use their class notes or to consult dictionaries. This film review exercise was, therefore, a true test of the extent to which the vocabulary and concepts of the film studies discourse community had been internalised so that they could be used as 'action knowledge'. The measure of achievement would be the ability of students to demonstrate that they had taken the first steps towards entering the discourse community by making appropriate use of the conceptual frameworks and special vocabulary that would be understood by any member of that community. The completed reviews were therefore analysed for examples of appropriate use of film discourse community conventions. Spelling errors and minor grammatical mistakes have been corrected in the following transcriptions for ease of reading.

6. Results

6.1. Evidence of Genre and Setting Awareness

Most students were able to identify the genre correctly and to indicate essential 'genre markers' in terms of clothing, behaviour and modes of speech. Several students correctly identified the temporal and physical setting of the movie. Finally, five of the students wrote about the essential theme of the movie, family tragedy, and related this to the overriding genre setting.

"The Godfather, directed by Francis Ford Coppola, is a superb gangster movie...", "This is a gangster movie based on an epic story and takes place in New York in the 1940s", "This movie is not only a gangster movie but also about family love—the eternal theme.", "—there is a contrast between the domestic home life of the members of the family and the horrific violence and murder...", "This movie is set in winter, it's Christmas..".

6.2. Evidence of Narrative Analysis

Most students were able to identify the main narrative themes of the movie and to indicate the importance of narrative elements for individual characters in the story. The contrasting elements of violence and familial love were recognised by several students as important narrative themes.

"...the theme of this movie is how Michael becomes part of the family...", "This movie represents how Michael becomes the new Godfather...", "The family's enemy is Sollozzo and he tries to assassinate the Don...", "the movie expresses not only violence but also justice...", "...Don Corleone is a gangster boss...at the end of the movie he is assassinated.", "The Don is not only an assassin, but also a gentleman ... he takes care of his friends and his sons...", "Michael goes to the hospital where his father is and calls his family to plant guards for his father...", "One day the Don is approached to take part in drug trafficking by Sollozzo, but he refuses because he has many politician friends..",

“on Christmas night the Don was shot by two men, ..he wasn’t killed but he was seriously wounded ..he was admitted to hospital but he was still targeted by Salozzo...”, “Solozzo gets angry and shoots the Don, who escapes by a hairsbreadth...”, “Gangsters are also connected by strong love and trust..”, “This movie describes the contrast between a family and a gang ... in the family scenes there is a lot of love, with brilliant images and happy music...”, “..this movie incorporates happy usual town scenes and their family lives so we can know that gang families have many faces...”.

6.3. Evidence of Production Analysis

Most students were able to identify the importance of the colour scheme in this movie’s art design. The Godfather makes extensive use of a highly stylized chiaroscuro effect for many of the interior scenes, emphasising the interiority and secrecy of the gangsters’ decision making process. Many students referred to this and to the contrast with vivid outdoor scenes. Several students attempted to use shot descriptions to analyse the production method and to explain the validity of individual shots. A few individuals made reference to soundtrack, costume and editing.

“This movie uses dark lighting, because of it, it can express the gang world...well...”, “When the gang members are speaking the camera is not moving and medium shots are used.”, “the movie starts with the father’s face in medium close shot ... when two people have a conversation, the frame is medium shot. By using this shot, the director can show their feelings...”, “...when people move, the camera pans and tilts”, “...the editing is excellent ... there are some scenes with intercutting”, “the costume creates the gang atmosphere... black hats, black suits and guns!”, “..the locations are small rooms ... we can understand easily that they are talking about secrets...”, “the movie’s colour and lighting is a little dark but, on the other hand, there are many colourful and bright scenes such as eating and drinking in the city..”, “we can see many mid-close-up shots..”, “the camerawork has a lot of close-ups so we can see the expression of the characters...the gangsters’ costumes are usually black suits and black coats, the screen is usually dark.., the lighting is dark too”, “the characters all wear suits or formal dress”, “the lighting is dark and dim at all times, and the shadows are very deep, it produces a serious and grim atmosphere.”, “it is almost black, there is no sky, no sun and little music ... so footsteps are conspicuous”, “there are many scenes were we look over someone’s shoulder..”, “the music is dark and slow in places, but there is jazz in the afternoon scenes..”, “when the Don is attacked the fruit and the guns are very symmetrical, I think that the symmetry is very ironic..”, “The design uses dark colours, brown and black ... the movie seems almost black and white but the outside locations are colourful..”, “in the last scene there are some high-angle and low-angle shots..”, “there are some sound effects such as doors knocking and thunder..”, “the bright exterior scenes have beautiful cinematography...”, “at the beginning of the movie there is an Extreme Close-Up of Brando”, “when the enemy shoots the father, a high-angle shot is used..”, “when the nurse and Michael carry the bed of his father, a low-angle shot is used..”, “The atmosphere, mood and music is very solemn..” “When Sonny talks with someone who

says they have caught Tom on the phone, Sonny's baby cries a lot. Because of this, the atmosphere becomes serious...".

6.4. Evidence of Awareness of Acting and Roles

While most students were able to correctly identify the main characters and to discuss the roles played by each character there was limited evidence of an ability to discuss the quality of acting or of acting technique.

"Michael, played by Al Pacino, is very smart and intelligent and he has a calm atmosphere. Tom, played by Robert Duvall, is not Italian but is an intelligent man. He is not really the Don's son but he loves him. Sonny, played by James Caan, is a very tough and aggressive person..", "Marlon Brando's acting is very great...he used tissue papers in his mouth to puff his cheeks out..", "Tom Corleone is played by Robert Duvall, he is not related by blood to the Corleone family..", "Diane Keaton is a wonderful actress...", "..the sons respect the Godfather very much and use honorific words...the Don is very calm and majestic and speaks slowly in a low tone...", "Tom, played by Robert Duvall, is adopted and not Italian, he is intelligent and a good adviser...", "The relationship between the Godfather and Michael in the hospital was very beautiful. The strong father looked very calm and his tears of happiness were really beautiful..."

6.5. Evidence of Audience Awareness

Very few students attempted to discuss the relationship between this movie and the audience or to suggest a proper audience for the movie. Four students stated that the movie was not suitable for younger people:

"this movie describes a family's love, so I think it will appeal to young people..but there are a lot of frightful and exciting scenes aimed at adults..".

6.6. Evidence of Evaluation of Quality

Few students showed signs of having the confidence to evaluate this movie in any way beyond a simple statement of like or dislike. Only one student provided evidence to support her evaluation:

"...it is a violent, sad, but beautiful story...", "...the fact that the crime 'family' has a belief in honour, rules and morality makes the Mafia seem too attractive and romantic..."

7. Discussion of Results

Student reviews of *The Godfather* revealed a distinctive and qualitative shift from their ability to explain and analyse movies at the beginning of the programme. Almost all students were able to identify genre and setting, to respond to the essential themes of the movie and to isolate the main narrative points. All students showed an ability, some more than others, to respond to the technical elements involved in the production. A few students were able to make a connection between technique and artistic or emotional effect. Assessments of characterisation were fairly limited and very few students were able to discuss the audience

that the movie was targeted at or to make effective judgements on quality.

This study involved students with lower-level English language skills in content-based study of a fairly complex field. The great majority of the students, however, were able to make use of concepts and vocabulary that would be recognised and understood by members of the international discourse community. They had taken the first step, through 'legitimate peripheral participation' towards involvement in the community and towards a potential movement to positions at the centre of the community as academics, critics or production staff. For these students to take a further step away from the periphery of the discourse community would require the development of an awareness of the complex relationship between production, audience and expectation. It would also require the assumption of simple but nonetheless real roles as active members of the discourse community. Examples of how this could be accomplished might be writing movie reviews for a local newspaper or creating a short film for a showing within the university. Above all, it is the awareness of belonging to a community that possesses conventions that must be first mastered and then transcended that will enable students to make rapid progress in this, or any other, discourse community.

8. Conclusion

The increasing prevalence of Content-Based Instruction through the medium of English in Japanese universities gives weight to a search for the most effective approach to this type of education. In the 21st century the acquisition of knowledge *per se* is rapidly losing value. Students need to be trained to carry out useful tasks, a dictum that applies to intellectual tasks as much as physical ones. At the same time, students who feel that their learning has meaning and has a practical application will be more highly motivated to absorb knowledge and to integrate it with action. The notion that all knowledge and all skills are in the keep of a community of individuals can give students a sense that the boundaries of knowledge, though distant, are not infinitely so. Above all, knowing that their studies entitle them to membership of the same community, even if in a very limited way, can give students the confidence to move beyond foundational knowledge to the creation of knowledge which allows them to fully assume a role within the community.

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