Between the Keys

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From the Publications Team

Hello everyone. Welcome to the first issue of *Between the Keys* for 2016. This time around, it really was a team effort and many of the officers and members were involved in the proofing, editing, and publication process. As always, if you have an idea for an article, please feel free to contact the MW SIG via our web-site and discuss your ideas with us.

The 2016 PanSIG in Okinawa is just around the corner and to kick off the festivities, we worked hard to get this issue out so we hope you enjoy it. In addition to the Coordinator's Column and the Program Chair's Column, we have two wonderful articles.

Our first article is a "teaser" from Marcos Benevides and previews his upcoming presentation at the PanSIG in Okinawa. In it he discusses an alternative to generalized grammar syllabi, one with which the instructor and students focus on a theme, and through that theme, encounter and address grammar forms. In this way, content is allowed to remain in a more natural state, allowing materials writers and instructors to avoid that frustrating feeling one gets when they realize they are de-authenticating some lovely content for the sake of addressing forms.

The second article, by Geoffry Hinton, is the first installment of his philosophical approach to materials writing for a neo-liberal arts program. In it, he describes how he takes ideas from classical philosophy in light of newer translations, puts these concepts into models, and adapts the models to meet the needs of his students and teaching. From these models he has developed materials that have generated a good deal of success for his classroom practice and, for us, demonstrates how a sound philosophical foundation can go a long way in the creation of materials.

In addition to the wonderful articles in this issue, we already have a few lined up for our next issue! We will also be starting a new regular interview column that will include interviews with some of the biggest names in the commercial and academic publishing industry here in Japan. Until then, happy materials writing!

From the Coordinator

Dear MW SIG Members,

I hope that everyone is having an excellent semester. The PanSIG conference is just around the corner (May 20-23, 2016) and it will be the largest one to date. Our SIG will be well represented with a sponsored presentation by Marcos Benevides and regular presentations by SIG members Simon Capper, Cameron Romney, and Barbara Hoskins Sakamoto. For those of you who are attending, these are certainly presentations that you won't want to miss! For more details about these presentations, please check the recent blog posting on the SIG website (www.materialswriters.org).

On Saturday, April 23rd, we co-sponsored an event with Osaka JALT chapter and Osaka Jogakuin University's Research Institute of International Collaboration and Coexistence (RIICC). To see photographs of the event and read a short summary of the mini-conference, visit Osaka Chapter's website (http://www.osakajalt.org/home/2016/5/5/back-to-school-2016-thank-you.html). As a SIG, we are actively looking for opportunities to collaborate with other chapters and organizations. If you have ideas, please don't hesitate to contact us.

Although it seems relatively a long time until JALT2016, I am looking forward to the MW SIG Forum that Greg Goodmacher has put together for us. With 10 presenters, it will be a very lively and informative event! We'll keep you informed as the details get finalized.

In your service,
Adam Murray

Report from Program Chair: Greg Goodmacher

Do you want to learn to be a better writer of educational materials, get published, or self-publish? If yes, the MW Forum will be the best place to be during the JALT International Conference in Nagoya. Our Materials Writers SIG will host a forum that will be full of invaluable advice, tips, and insights into the writing and publishing process. A summary of this incredible educational and practical event is below.

Two publishers and eight materials writers will share ideas and experiences in the field of materials design, writing, and publishing. Some writers publish and present internationally. Others concentrate on writing for niche markets or their own classes. Cengage and ABAX editors will explain how to work with them. Presenters will sit at separate tables. Attendees will listen to a brief explanation of their topics and then join whomever they wish for short-focused conversations.

Cengage Learning and ABAX ELT Publishing have each graciously agreed to have an editor speak with interested members of our group. Tsuyoshi Yoshida is the editor for the former, and Hugh Graham-Marr is an editor for the latter.

The eight materials writers all reside in Japan, although some of them sell their materials in a number of countries. Each writer will touch on a different aspect of materials design. The writers in attendance are listed below in alphabetical order by first name. At the time of writing this report, most of them have decided on their topics but a few are still refining their focus.

1. **Adam Murray:** Adam is going to speak about his research into listening and the teaching materials that he has written for listening classes. He is also the current coordinator of this special interest group.

2. **Barbara Hoskins Sakamoto**: Her topic is still undecided. She might speak about designing materials for young learners or online course materials.

3. **Gregg Rohr**: Gregg writes, "In this brief presentation I will show would-be EFL authors how to get their materials ready to the electronic pre-printing stage for proper self-publishing or for publishing with a smaller publisher. Alternatively, this presentation could also be useful when submitting several units to a large publisher, hoping for a potential deal. Authors should have a current Mac with Pages 5.6.1. and or Scribus. It is assumed that authors who are using InDesign will not need tips."

4. **Gregory Hadley**: He is currently narrowing down his topic. Read the next BTK for more information.

5. **Gregory Strong**: This Gregory will strongly speak about "Five principles in writing graded readers. From casting the story to making the pitch."

6. **Jim Smiley**: Although, Jim does not have a background in the field of medicine, he has written several successful English for Medical Purposes

(EMP) textbooks. The title of his talk is "How a non-medic can write medical texts: A methodology."

7. **Junko Yamanaka**: Well respected for her work on the *Impact Series*, Junko will speak about "creating materials that promote critical thinking."

8. **Tim Frandsen**: Tim, who has written and published his own book with Amazon, will explain the process for anyone else considering self-publishing.

This year's ninety-minute forum will have an unusual format. Presenters will briefly introduce their topics. Attendees will listen and choose whom they want to meet. Five of the presenters will sit in different areas of the room, and attendees will join them for fifteen to twenty minutes of face-to-face useful interaction. After that, those five speakers will give up their seats for the remaining five speakers. Attendees will again chose whom they wish to learn from. This process will repeat twice.

Officers

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Text and Context: Innovating the Coursebook

Marcos Benevides, author

Language learning courses have long been organized according to a generalized grammar syllabus; that is, to a sequence of language forms meant to be taught one after the next, regardless of the learners' specific needs or their learning context. This means that content is of secondary importance to language forms, and is often shoehorned in to illustrate a grammar point. Approaches to course design which aim to focus on content and more authentic meaning-making, such as task-based learning, are often hobbled at the start by the need to conform to a rigid forms-based sequence.

What are the alternatives to a generalized grammar syllabus? Unfortunately, there are not many. One alternative is to bypass attempts at a progressive, explicit learning sequence altogether. Course materials which focus only on content (for instance, collections of readings or videos), or on very broad abstract skills such as reading fluency or communicative competence, do this. They may attempt an instructional sequence based on broad factors such as reading length or turn duration, but not often on a more precise organization of language forms (when they do, they tend to revert back to a grammar syllabus). Some of my favourite books, such as Pearson's *Impact* series, are structured this way.

Another possibility does not discard the grammar syllabus at all but rather narrows its context to a specific rather than a generalized group of learners. A syllabus which organizes language forms sequentially from 'easy' to 'difficult' can be much more effective if it is written with a specific group of target learners in mind. For example, an English course written for Japanese L1 students would take into account that pluralization is difficult for its target audience in a way that it is not for, say, Spanish L1 learners. The obvious limitation of this approach, of course, is that the resulting materials will then be less effective for learners in different markets, which is why it is less commercially viable for larger publishers. It is also, in the end, still simply a refinement of the grammar syllabus, and therefore presup-

poses a PPP-style teaching approach.

A more radical approach to course design, one which avoids a grammar syllabus while not losing the advantage of having a progressive sequence of instruction, is what I call a *themed task-based approach* to syllabus design. A themed TBLT approach allows the teacher or materials designer to adequately target forms without losing a fundamental focus on content and on authentic meaning-making. Just as meaning-making in the real world depends primarily on context and content, and then on language forms secondarily (that is, on forms as means to achieve communicative ends) so does a themed TBLT approach begin with meaning and then progress through to forms, rather than the other way around.

A themed syllabus restricts learner attention to a specific topic, subject, or genre over an entire course, allowing language to emerge and be recycled naturally. For example, a language teacher might choose to design a course around the theme *Love and Dating*, in which the class might read a graded reader version of *Romeo and Juliet*, watch a film such as *Bridget Jones' Diary*, discuss blog articles on celebrity relationships, write fictional love letters, and prepare presentations on topics such as *How to meet your ideal partner*. There are clear language learning goals to each of these tasks, and they can be selected and arranged in sequence for an instructional focus, thus creating a syllabus which is arranged according to steps of increasing complexity.

However, it is important to note that the simple selection of a theme does not by itself ensure freedom from a grammar syllabus. Themed syllabuses may still be employed to either form-focused or meaning-focused ends. The selection of a theme is only the first step in a series of design choices which can lead the writer toward a more communicative syllabus.

For a more comprehensive explanation and discussion of this idea, please join me at PanSIG in Okinawa!

Author bio

Marcos Benevides is a teacher, author, and editor based in Tokyo. His coursebooks and graded readers have received multiple international awards over the years, including the Duke of Edinburgh English Book Award, a British Council ELTon, and several Language Learner Literature medals. He has co-authored Widgets: A task-based course in practical English (Pearson), Fiction in Action: *Whodunit* (Abax), and is the series editor of *Choose Your Own Adventure* (McGraw-Hill) and *Atama-ii* graded readers (Atama-ii Books).

Neo-Liberal Arts Studies for EFL, and a general model for communication and self-expression

Geoffry D. Hinton

Introduction

At present, materials for university English as a Foreign Language courses that are prepared in Japan often have a strong bias towards social issues. Cheng (2015, p. 1) found that "text-books favored topics related to self and social issues" as a dominant paradigm in EFL classes. An example of such a text with this approach is *Life Topics: A Critical Thinking Approach to English Proficiency* (Shimaoka & Berman, 2014).

Social issues can include "hot" topics of concern such as sexual harassment in the workplace, which some teachers may consider ill-judged.

Many students, at least in the 1st and 2nd year at university, are not equipped, intellectually nor emotionally, to cope with, or to comment upon, such topics. Nor may some students have the confidence to offer an opinion in front of their peers. Students do, however, seem happy to play with ideas, and to share their ideas with other students.

Public discussion of "hot" issues is essential, but should university education be limited by such topics? An alternative paradigm and one possibly more beneficial to students' study is found in other doctrines of education, such as those that deal with self-knowledge. The student is introduced to stimuli such as books, ideas, works of art, and so on. From the perspective of these doctrines *education is aesthetic* (Ridley, 1998).

Neo-Liberal Arts Studies

It seemed appropriate to look back to the classical roots of Liberal Arts education at university, too. The word 'education' comes from the Latin *educere* meaning 'to lead out'. The Socratic doctrine of education was a model for the continuity of consciousness: "Knowledge is an inherent and intrinsic part of our soul structure. [And so the student could] regain their own inner understanding of the integral nature of the universe, with them-

selves as an inseparable part" (Lundy, Martineau, Sutton, Ashton & Martineau, 2010, p. 3).

The classical curriculum dates back to the late Middle Ages and it embodied Socrates doctrine. It was constituted by the *trivium* of the three core subjects of grammar, logic, and rhetoric (Joseph & McGlinn, 2002); and the *quadrivium* of the four higher subjects of arithmetic, geometry, astronomy, and music. "The *trivium* of language is structured on the cardinal and objective values of Truth, Beauty, and Goodness… [And] the *quadrivium* arises out of the most revered of all subjects available to the human mind – Number" (Lundy et al., 2010, p. 3). Number is thought of as true and objective knowledge. An illustration of the application of the *quadrivium* is in the painting by Hans Holbein the Younger (1533) *The Ambassadors* (Rowlands & North, 2004).

The subjects of the *trivium* and the *quadrivium* offered a safe and reliable ladder towards understanding. In some departments at universities of the 1970s in New Zealand, the classical curriculum was restored in part; Neo-Liberal Arts Studies was intended to suggest a selective application of the *trivium* and the *quadrivium* in liberal arts study. Subsequently, the syllabus for EFL I developed reflects my experiences of that time.

The necessity for a general model for self-expression and communication

A syllabus based in Neo-liberal Arts Studies was developed for 1st and 2nd year students attending EFL classes at a private university in central Japan. However, there was concern over the prevalent term 'communication' as used in EFL. Is communication just an action such as an utterance? And what then is self-expression?

For a Neo-Liberal Arts syllabus a testable model for communication and self-expression was needed. With a model for communication that is shared and understood by all, students could approach their studies in an ordered way. To achieve this, three historical philosopher-figures were referenced. They are, from the classical age Plato; and from the early modern period of philosophy Thomas Reid, and Arthur Schopenhauer.

Plato

Plato's writings were lost to the Western world until the 15th century. It wasn't until the early 19th century that the scholar Thomas Taylor, and his wife, would directly translate Plato's writings from the Greek and Latin into the English language.

The central and perhaps pivotal concept in Plato's philosophy is "Theory of Forms." The "Theory of Forms," in its most fundamental way, is intended to distinguish between knowledge and opinion: knowledge is only possible if its objects are absolute and changeless (Taylor, 2015), that is, "Justice itself, Holiness itself, Beauty itself, Equality itself" (Mautner, 1998, p. 426). So, the Forms, which are ideal realities, provide a standard of judgment.

Plato offers four levels of knowledge; the highest level is rational intuition that is concerned with the Forms. Next down, is understanding, and this is concerned with mathematical objects such as triangles and so is typified by geometry. To Plato these are first principles of the forms themselves. Lower yet, is beliefs, as beliefs are concerned with knowledge of physical objects. The lowest level is conjecture where Plato famously likened it to shadows and reflections (Plato, 2005; Taylor, 2015).

At a latter stage of his philosophical work Plato looked again at his concept of knowledge and offered the now classical interpretation: knowledge is true belief with a logos, that is, an aspect of our own reasoning. Logos is expressed by an utterance, an account, a discourse, a thought, a reason why (Mautner, 1998).

With regard to this concept Plato was the first to analyze a sentence into subject and verb so as to outline a theory of truth: "truth is agreement of a sentence with the fact it is describing" (Mautner, 1998, p. 429). This laid the groundwork for Aristotle to develop the first system of logic.

Thomas Reid

Thomas Reid was one of the central figures of 18th century Scottish Enlightenment. However, it is only in the past two decades that there has been a re-appraisal of his work (Haldane & Read, 2003).

When writing on perception, Reid described the innate powers of the human mind, especially the role of instinct. This is defined as the mind's ability to immediately form judgments or beliefs about objects of perception (Mautner, 1998; Reid & Wood, 2002). For Reid there are two levels to perception: primary qualities, and secondary qualities. Primary qualities speak to us like words and so give us signs of the quality of objects. Secondary qualities are acquired through analysis. That is, the mind grasps complexity immediately, but what constitutes that complexity requires analysis.

The instinctive act of perception is analogous with the highest level of Plato's Forms. In addition, the mind is highly active, not only in perception

of external sensations, but also in the perception of internal sensations. In this way, all perception is judgmental (Blackburn, 1994; Mautner, 1998; Nichols, 2007).

Reid's thought on beliefs hinges upon the core concept of first principles of *sensus communis* that is a set of intuitive judgments (Zalta, 2007). *Sensus communis* is often translated as common sense. *Sensus communis* is a foundation upon which beliefs about the world are both built and justified. The concept of *sensus communis* I will render as 'shared understanding', rather than 'common sense'.

Reid's first principles appear as true beliefs. Although beliefs are third down in Plato's hierarchy of knowledge, Plato also considered that knowledge is true belief plus logos. With Reid's views on perception and beliefs, along with Plato's Forms, a model for communication was designed.

Designing the communication model

A communication model that I could conceive of would begin with perception and end with beliefs as described by Reid. Three additions based upon my observations in the classroom help to shape the model. They are: emotion, experience, and ideas.

Perceptions are colored by emotions as a state of being, and by a form of knowledge called experience. For example, researchers found that emotional response altered initial perceptions of a specific experience that participants were subjected to (Mojet, Dürrschmid, Danner, Jöchl, Heiniö, Holthuysen, & Köster, 2015).

Similarly, other researchers found a link between music and perception. Jolij and Meurs (2011) found that the brain builds up expectations not just on the basis of expectations but upon mood as well. The researchers concluded that by listening to happy or sad music perception of the world is changed. These two research papers support Reid's claim that the mind works inferentially, and will search for signs of quality, just as we search for words.

To complete the model it is necessary to consider the term 'idea', as related to philosophy. An idea can either denote a subjective, internal presence in the mind, or an eternal and unchanging form or concept across time. The later can be represented by geometry, the concept of the numbers series, or concepts such as justice. The eternal and unchanging, and so objective forms are considered as independent of the mind, in contrast to the subjective forms that are considered inherent. While subjective in nature, ideas are essential to understanding and so provide the way to express

what is objective (Blackburn, 1994). Therefore, 'ideas' are analogous to understanding, the second level of the hierarchy of knowledge as found in Plato.

From the above understanding I was able to design "A Model for Communication" as shown in Figure 1.

Perception

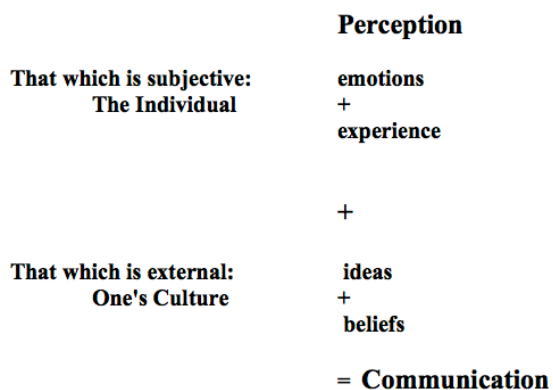|	
That which is subjective: **The Individual**	emotions + experience
	+
That which is external: **One's Culture**	ideas + beliefs
	= **Communication**

Figure 1: "A Model for Communication" adapted from Plato and Reid.

The mind responds to any instance of perception actively. Emotional states, including expectation and hope, can alter those initial perceptions. Experience that is remembered, or that is instinctive, can also influence initial perceptions. This is the subjective realm of the individual. The subjective realm is bound up with the external world of one's culture, of beliefs. Ideas can provide the means of exchange between the two areas. This process results in an act of expression that is called 'communication'.

Arthur Schopenhauer

Although Schopenhauer was a generation younger than Reid, Kant, and Goethe, these three great minds would influence his intellectual life. Schopenhauer was greatly traveled and very talented in languages, translating an ancient Turkish volume of the Upanishads into German, so as to introduce Eastern thought into his philosophy. At the end of his life, Schopenhauer considered himself to be a Buddhist (Lewis, 2012).

It is only in the past fifteen years that new translations of his work have been published in English offering greater clarity to his thought. One of the most recent publications has been his writing on vision and color theory where he demonstrates that the act of perceiving is a subjective experience (Schopenhauer & Stahl, 2010).

The following is a summary of the core premise of Schopenhauer's thought: The world is made of *Will* and *Idea.* As humans we are still animals, and as such we are slaves to our needs: the need for food, shelter, and above all to procreate. That is, *a will to live*. From these aims and strivings come all human troubles. And from *Will* we cannot escape. All else is *Idea*, even the body.

The world as *Will* is the inner, subjective world. The world of *Idea* is the outer physical world of time, space, and causation. *Will* and *Idea* are bound up with each other, a concept that is very close to the philosophy of Plato; "For intellect being self-subsistent produces itself as united, and at the same time separated" (Taylor, 2015, p. 22).

To find respite from *Will* and *Idea* we have art which allows us to step aside, outside, so as to forget our condition – for a little while. Therefore, social issues and private worries are enfolded into this premise of Schopenhauer as the natural state of affairs. "If the immediate and direct purpose of our life is not suffering then our existence is the most ill-adapted to its purpose in the world" (Schopenhauer, 1970, p. 3).

A model for reality

From the above interpretation of Schopenhauer's writings I set out this "A Model for Reality" in Figure 2.

"body as *idea*"   **"*will*"**
=   **=**
outer   **+**   **knowledge**
representation   **of oneself**

[The Physical   **[Our inner**
world; time, space,   **world]**
causation]
}--{
                 REALITY
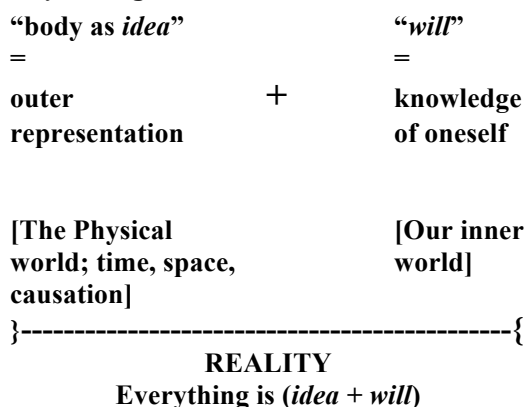   **Everything is (*idea* + *will*)**

Figure 2: "A Model for Reality" as derived from Schopenhauer.

This model illustrates that reality is constituted of the physical world and of the inner world. That which is external to the mind, and that which is inherent in the mind are bound up with each other.

A synthesis of 'communication' and 'reality' by means of aesthetics

It was shown in *The Model for Communication* that the subjective realm of the individual and the external world of one's culture are bound up with each other. Likewise, *The Model for Reality* demonstrates a similar close connection between what is external to the mind and what is inherent in the mind. In this respect there is conceptual agreement between the two models. So as to achieve a synthesis of the two models a concept of aesthetics was required. Aesthetics in this case means Plato's "Theory of Forms" at the second level, that of understanding, and the association of this with geometry.

Although Reid is regarded as the first Western philosopher to advocate an expression theory of art (Broadie, 2004), it is Schopenhauer who offers the necessary aesthetic concepts also based on Plato's "Theory of Forms." Lewis (2012) writes, "Schopenhauer thought the essence of art consists in the revelation of the timeless character of the phenomenal world." An example is the anatomical proportions of the human figure in *The Canons of Proportion*, of 1492, by Leonardo da Vinci. A further example is the pentagon (Lundy et al., 2010), or the Fibonacci number series (Tononi, 2012). In addition Plato's "Theory of Forms" is common to Aristotle's writings on logic, and to Schopenhauer's "Theory of Aesthetics."

To complete a synthesis of the models I had to introduce two new terms: *subject* and *object*. The modern philosophical definitions are that *subject* is the mind as it underlies its various perceptions, thoughts, and feelings, whereas *object* is what stands over against the mind (Mautner, 1998).

Schopenhauer, writing on perception, considers these two terms as bound up with each other (Schopenhauer, 2010). Therefore, it is possible to apply subject and object to Schopenhauer's work in this way: *subject = 'will',* and, *object = 'body as idea'.* Furthermore, Schopenhauer, when writing on logic, states that 'knowledge' adheres to 'subject', whereas 'truth' adheres to 'object' (Schopenhauer, Icarus & Aquila, 2011).

Through my synthesis I inferred that 'self-expression' occurs while there is an active exchange between what is inherent in the mind, and what is external.

So, taking the 'bound-up-with-each-other' nature of subject and object as a given returns us to Plato's classical concept of knowledge: knowledge is true belief plus *logo.* This is interpreted as communication. So as to include

self-expression in the completed model Plato is taken one step further: self-expression is knowledge that is true beliefs plus *logos*. The synthesized model is set out below in Figure 3.

Our World

	Perception	
	+	
	Emotions	
The Individual:	**+**	**{***subject*
	Experience	**(knowledge)**
	+	
	Ideas	
One's Culture:	**+**	**{***object*
		(truth)
	Beliefs	

}--{
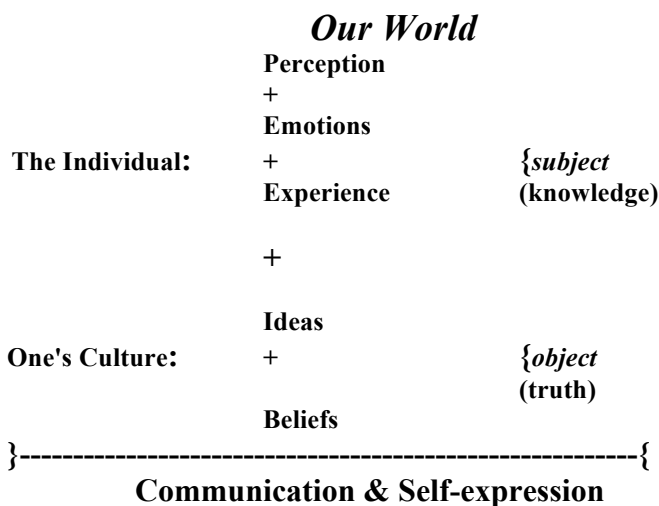### Communication & Self-expression

Figure 3: The two models as a synthesis: *Our World*.

From this new model it is possible to consider a concept of communication: *Communication is self-expression with shared understanding,* where 'self-expression' is 'knowledge as true beliefs plus *logos*', and with 'shared understanding' substituted for Reid's *sensu communis*. With this concept the completed model was renamed: *Our World: A General Model for Communication and Self-expression.*

In the classroom

The first two models, "The Model for Communication," and "The Model for Reality," were introduced to 1st year students. These models provided a theoretical framework for class studies, as well as a framework from which to develop class materials. These materials were often intended to test the models *before* arriving at, and teaching, the synthesized model. For example, two contrasting tasks were offered to students. The first was an open-ended writing task; that is, students could form any interpretation that they pleased to a simple line drawing. The only instructions were "to write as much as you can, and use your dictionary to search for relevant vocabulary."

The graphic was a humorous one of a traditional-looking lecturer (baggy suit, tie, waistcoat and spectacles half on his nose) giving forth on his

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subject. Meanwhile a circle is being sawn in the floor from beneath (the end of the saw is shown), and round him. The idea is that the perpetrator is a discontented student. The sawn area is represented as an ellipse, although it is imagined as a circle. This is the perceptual difficulty (Gregory, 2015).

The majority of students ignored this problem and created a story of opposing wills, and where the man was in some trouble, at work or at home. Some students were sympathetic, some not so. Cheng (2015) found that when allowed, students chose topics related to their concerns from textbooks. With this task students tended to project their own subjective thoughts so as to interpret the graphic. Students later engaged in verbal peer sharing of their interpretation, after which their task sheets were collected for assessment.

The second task involved another visual image, a parlour game that is also a cognitive exercise. A printed sheet was offered to the students where nine small circles were arranged in a square as in Figure 4.
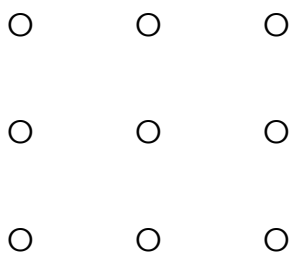

Figure 4: A parlour game that is a cognitive exercise: Join up all nine circles by using four straight lines.

The task was to join up all of the circles with straight lines. The perceptual problem was to visualize a solution. In contrast to the first task students were given a set of constraints: they could use only four straight lines so as to join up all of the circles; they could not lift their pencil from the paper; they must not use an eraser, or go back and forth over a line.

In class I observed that almost all students ignored these rules. This was acceptable at first as students were immediately engaged in the problem of analyzing complexity (Mautner, 1998). Students were required to keep on repeating their attempts several times, with many students then making different versions in their notebooks. Students were instructed to write up a description of the process at one attempt of a solution. This they

had to also type up. Students were required to submit the typed explanation along with their drawing on the task sheet for assessment. Before submission, students were instructed to memorize their answer, and then to give a verbal explanation of their solution on a one-to-one basis with the tutor. Students did this adequately.

Furthermore, students were issued a fresh task sheet and instructed to "now follow the rules". Students did this, but few could find a solution. I then dictated the solution while drawing the example on the board. A text of the dictation with accompanying drawing was then handed out and students were instructed to correct their dictation, and to note unfamiliar vocabulary. Once again students were instructed to memorize the solution and then to verbally explain the dictated example to their peers. Students completed their exercises in an objective, pleasurable manner. These two examples show that study materials can influence the outcome of lessons (Feyerabend, 1993; Jolij & Meurs, 2011; Mojet et al., 2015).

Summary

By returning to the philosophies of Plato, Reid, and Schopenhauer, it was possible to shape a model for communication and self-expression. There is a commonality of 'bound-up-with-each-other' concepts between these three philosophers.

The synthesized model offers an alternative to the picking out of "hot" topics or social issues for study, as these are enfolded into the model. It is possible to introduce the act of self-expression as communication through aesthetics as in the quadrivium, literature, drama, works of art, film, and so on.

The incorporation of aesthetics is intended as a form of self-knowledge, and in turn, self-knowledge becomes the means toward self-expression in communication. In this way the individual student forms a clearer understanding of the difference between knowledge and opinion, which is the purpose of Plato's "Theory of Forms."

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Author bio

Geoffry Hinton is from Auckland, New Zealand. He attended Auckland Technical Institute, The University of Canterbury, Christchurch, majoring in Fine Arts, and completed his studies in anthropology at the University of Auckland. He has worked on major daily newspapers in Auckland, both as a commercial artist and as a sub-editor. In addition, he has worked in public broadcasting, both for radio and television. Geoffry has been a resident for thirty plus years in Japan, teaching art and design as well as EFL, while running his own production studio. He has written two novels, of which one was published in Great Britain. At present his over-riding interest is in early philosophies and applying these to the teaching of EFL and art. http://www.geoffryhinton.com/

Friday Nov 25th - Monday Nov 28th

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