An Outline of an English Course Using James Bond

Peter HOWELL

Institute for Foreign Language Research and Education

Hiroshima University

Over the course of recent years the author has developed English teaching materials using works from the popular arts, and activity templates for classes with Japanese college students (Howell 2015, 2016). Unsurprisingly, when one considers the influence of American culture, many of these works have their origin in the United States. However, hailing from a Northern Irish background, the author also wanted to use works with origins within the British Isles. When we look at how much money they have made for their producers, the most popular 'British' film series have been Harry Potter and James Bond. 'British' is scare-quoted as a reminder of the importance of American finance, audiences, and expertise; nevertheless the cultural origin of these works is British. Leaving Harry Potter aside for the future, the focus of this article will be on James Bond in films and books.

BACKGROUND

James Bond is the main character in a series of novels and short stories written by Ian Fleming between 1952 and 1964. Later, starting from 1962, Bond became the main character in a series of 26 films produced initially by the American producers Cubby Broccoli and Harry Saltzman. The films have been phenomenally successful, grossing a total of over seven billion dollars. The reasons for this success remain a topic for speculation and discussion, and indeed, at least since the French intellectual Roland Barthes discussed the novel *Goldfinger* (Barthes, 1966), the James Bond phenomenon has been an important object of scholarship in cultural and media studies. My own view is that Bond appeals to archetypal fantasies of alpha masculinity and yearnings for escape from the humdrum of the familiar to the excitement of the exotic.

The pedagogical hope in using James Bond in teaching English as a foreign language is that the vicarious pleasure provided by such fantasy and exoticism will lend itself to an approach to language learning in which students learn English while doing something that they would have done anyway, such as watching an exciting movie. The Bond films have an additional appeal in that a tradition of Bond theme songs has developed as an integral part of the franchise, enabling songs to be used as an additional and diversified source of linguistic input in each lesson. The author prepared materials for a course of lessons to be offered over 14 weeks to second-year students with differing majors in the Education Faculty of Hiroshima University. This article reports on that course, reports on which materials were chosen amongst the multimedia plethora of James Bond texts, how they were used, and some of the advantages and disadvantages of using these materials. The template of activities was the same for each of eleven main lessons in the course, with three lessons being given over to review activities and mini-tests with no new content. The template was the revised Three-Block-Method as described in Howell (2016), the chronological sequence of blocks and activities in each lesson being as follows.

1. Head: checking song lyrics

2. Novel: extract build-up and vocabulary focus

3. Film: dialogue practice

4. Conversation: rotating pair (scripted) Q&A

5. Tail: completing song lyrics.

As credit for the course was awarded on the basis of participation only, no details are presented of formal tests or other linguistic assessments.

FILM DIALOGUES

Planning each session in the course started with the choice of a dialogue from one of the Bond films, which formed the core of each lesson. In this central activity block, a scene from the movie would be watched with Japanese audio and English subtitles. The English dialogue would be dictated, spell-checked, viewed with English audio and English subtitles, then memorized and performed in pairs. A variety of criteria were considered in choosing which scenes to use in the course. First, since it was hoped there would be recycling of linguistic material between the activities in each class, films with accompanying close novelizations were prioritized. Second, in order to reflect the history of the James Bond films, each actor who has played Bond had to be featured at least once. Third, to give some thematic regularity to the classes and reflect the sexual aspect of Bond, the dialogues had to feature Bond and a 'Bond girl'. Fourth, the dialogue had to be a dyadic exchange between two characters, limited to between five and eight turns so that it could be read aloud by students in pairs and memorized after repeated practice. The only film starring Daniel Craig which closely resembles a book is *Casino Royale*, and the narrative sequence of *On Her Majesty's Secret Service* also closely resembles the book. Furthermore, the novel *Thunderball*, after legal proceedings pitting Fleming and his associate Ivar Bryce against film producer Kevin McClory, is officially credited as being "based on a screen treatment by Kevin McClory, Jack Whittingham and the author" (Sellers, 2008, p.114). *On Her Majesty's Secret Service* and *Thunderball* have been published as part of a Blofeld trilogy, named for the arch-villain, Ernst Stavro Blofeld, alongside *You Only Live Twice*; and for purposes of unity, and as the last-named novel is set mostly in Japan, it was decided to include *You Only Live Twice* in the course. Unfortunately this meant that the two most famous (or infamous) Bond girls were excluded: Honey Rider as played by Ursula Andress in *Doctor No* and Pussy Galore as played by Honor Blackman in *Goldfinger*. So, as a result of the afore-mentioned considerations, the eleven films, the actors playing Bond, the 'Bond girls' and the actresses playing them are as shown in Table 1.

The critic, Paul Johnson, famously criticized Fleming for the obsession in Bond with "sex, snobbery, and sadism" (Lycett, 1995, p.331) and some educators might have issues with using these scenes; but the course was not aimed at 'moral seriousness' and the hope was that the beauty of the Bond girls would enhance enjoyment of the lessons for all participants. After all, it is not only men who pay to watch and read James Bond in their millions. It might also be pointed out that, from the point of view of offering exposure to non-native-speakers of English, the majority of the Bond girls were not native speakers: Claudine Auger and Mie Hama were revoiced by the German-born actress Nikki van der Zyl; Sophie Marceau and Eva Green are French; Famke Janssen is Dutch, Michelle Yeoh is Chinese Malaysian, and Olga Biceva was born in Mostar, in the former Yugoslavia.

A more direct consideration than ideological issues might be the linguistic appropriateness of the

TABLE 1.   List of James Bond films

Name of Film	Bond Actor	Name of 'Bond Girl' (and actress)
1. *Thunderball* (1965)	Sean Connery	Dominique 'Domino' Derval (Claudine Auger revoiced by Nikki van der Zyl)
2. *You Only Live Twice* (1967)	Sean Connery	Kissy Suzuki (Mie Hama revoiced by Nikki van der Zyl)
3. *On Her Majesty's Secret Service* (1969)	George Lazenby	Teresa di Vicenzo (Diana Rigg)
4. *The Spy Who Loved Me* (1977)	Roger Moore	Felicca (Olga Bisera)
5. *Moonraker* (1980)	Roger Moore	Holly Goodhead (Lois Chiles)
6. *Licence to Kill* (1989)	Timothy Dalton	Lupe Lamora (Talisa Soto)
7. *GoldenEye* (1995)	Pierce Brosnan	Xenia Onatopp (Famke Janssen)
8. *Tomorrow Never Dies* (1997)	Pierce Brosnan	Wei Lin (Michelle Yeoh)
9. *The World is Not Enough* (1999)	Pierce Brosnan	Elektra King (Sophie Marceau)
10. *Die Another Day* (2002)	Pierce Brosnan	Giacinta Johnson (Halle Berry)
11. *Casino Royale* (2006)	Daniel Craig	Vesper Lynd (Eva Green)

dialogue in the scenes selected for practice in the class. For teaching purposes, it is optimal if the lines spoken by the fictional characters in the scene include features typical of real conversation. This is the case to some degree for the scenes selected for the dialogue practice in this James Bond course. One example is the use of a class of words that have been called *inserts* by the Longman Grammar of Spoken and Written English, where they are defined as non-clausal units "characterized by their inability to enter into syntactic relations with other structures" (Biber, Johansson, Leech, Conrad & Finegan 1999, p.1082). According to the grammar's authors, inserts are a category of units including interjections (e.g. *oh*), greetings and farewells (e.g. *hi*), discourse markers (e.g., *well*), attention signals (e.g., *hey*), response elicitors (e.g., *right?*), response forms (e.g., *yeah*), hesitators (e.g., *uh*), polite speech-act formulae (e.g., *thanks*) and expletives (e.g., *damn!*). Many of the lines spoken by Bond in the scenes selected for the lessons include such inserts. Some examples are:

   - *Look, I can't explain what this is all about* (attention signal, *Thunderball*)
   - *Oh, I find I live longer that way* (interjection, *The Spy Who Loved Me*)
   - *Oh, I suppose you're right, Holly* (interjection, *Moonraker*)
   - *Uh-huh* (response form, *Tomorrow Never Dies*)
   - *Well, that comes from not growing up at all* (discourse marker, *Tomorrow Never Dies*).

It might be thought that such inserts would not be included in the English captions used in the DVDs and Blu-ray discs because of the need for abbreviation of the actual audio dialogue, but in fact these examples are all transcribed from the subtitles. It should also be pointed out that there is empirical evidence showing that learners who make more use of such "small words" tend to be ones whose oral proficiency is rated more highly (Hasselgreen 2005).

Teaching and linguistic specialists such as Thornbury and Slade (2006) have also pointed to modal expressions as particularly important in social interaction, highlighting results from corpus research showing that the use of modal verbs is more common in conversation than in other registers of English. Modal verbs are, for example, of key importance in showing deference and politeness in interactions involving difference

in power and status. As is the case with inserts, the lines from the dialogues contain of a number of useful examples for learners, supplying models of how modal verbs can be used in various speech acts. For example:

- *Would you pass the soap?* (polite directive, *Tomorrow Never Dies*)
- *May I introduce my daughter, Teresa?* (polite request, *On Her Majesty's Secret Service*)
- You *must give me the name of your oculist* (directive with polite pragmatic weakening, *On Her Majesty's Secret Service*)
- I *seem to have missed dessert* (hedged statement, *The Spy Who Loved Me*)

However, it should also be acknowledged that the Bond vs. Bond-girl dialogue is sometimes artistically highly stylized in ways that are not typical of mundane everyday conversation with its negotiated alignment of turn-taking and topics. Bond often seeks to dominate and seduce by using witty repartee. An example is the parallel back-and-forth with Elektra King in *The World Is Not Enough*:

Elektra:

- *I could have given you the world.*

Bond:

- *The world is not enough.*

Elektra:

- *Foolish sentiment.*

Bond:

- *Family motto.*

In *GoldenEye* the repartee, combining semantic ambiguity with Xenia's suggestive surname (Onatopp), is contrived to generate humorous sexual innuendo:

Bond:

- *Vodka martini. Shaken, not stirred. And for you?*

Xenia:

- *The same.*

Bond:

- *How do you take it?*

Xenia:

- *Straight up…with a twist.*

The humour of such repartee may well be lost on intermediate-level non-native speakers, nor are the speech act realizations ones they are likely to employ in real English conversation.

PARALLEL TEXTS: EXTRACTS FROM NOVELS AND NOVELIZATIONS

The character of James Bond has its origin in the novels of Ian Fleming. The first Bond novel was *Casino Royale*, published in 1953, and the last full-length novel was *The Man With The Golden Gun*, published in 1965. However, even after Fleming's death in 1964, novels featuring the character of James Bond have continued to be published, from Kingsley Amis's *Colonel Sun* in 1968 (published under the pen name, Robert Markham) to Anthony Horowitz's *Trigger Mortis* in 2015. Among the Bond novels published after Fleming's passing are the novelizations written by Christopher Wood (*The Spy Who Loved Me, Moonraker*), John Gardner (*Licence To Kill, GoldenEye*), and Raymond Benson (*Tomorrow Never Dies, The*

World Is Not Enough, Die Another Day). The books used in the course were the following (shown in Table 2, in order of use):

TABLE 2.   List of James Bond Books

Title of the Book and Date of Publication	Author	Japanese Translator
Thunderball, 1961	Ian Fleming	Inoue Kazuo
You Only Live Twice, 1964	Ian Fleming	Inoue Kazuo
On Her Majesty's Secret Service, 1963	Ian Fleming	Inoue Kazuo
The Spy Who Loved Me, 1977	Christopher Wood	Inoue Kazuo
Moonraker, 1979	Christopher Wood	Inoue Kazuo
Licence to Kill, 1989	John Gardner	Gotou Yasuhiko
GoldenEye, 1995	John Gardner	Gotou Yasuhiko
Tomorrow Never Dies, 1997	Raymond Benson	Tamaki Toru
The World Is Not Enough, 1999	Raymond Benson	Kobayashi Hiroko
Die Another Day, 2002	Raymond Benson	Tominaga Kazuko
Casino Royale, 1953	Ian Fleming	Inoue Kazuo

In the activity block using extracts from the novels, students first read a Japanese translation of the extract, then matched 10 Japanese vocabulary items with their English equivalents from the original text, did a drill from the chalkboard, did a fill-in-the-blanks exercise to construct the first part of the extract in English, did a pair-dictation exercise to construct the second part, and finally a listen-and-sequence activity to review the entire extract.

In the revised Three-Block lesson template, it is desirable that the language from the film block be previewed in the book block. This is why novelizations were privileged in the choice of extracts from books. The novelizations by Christopher Wood of *The Spy Who Love Me* and *Moonraker* are less constrained by the film script than those by John Gardner and Raymond Benson. This is not entirely surprising since the screenplays of those two films were also written by Wood, and he was perhaps less restricted in the adaptation of his own work. So, whereas the conversation between Bond and Elektra King in the clip from *The World Is Not Enough* is reproduced word-for-word in Raymond Benson's novelization, Wood's dialogue between Bond and Felicca in the clip from *The Spy Who Loved Me* is not reproduced at all in his own novelization, although it is true that the action from the scene is faithfully rendered. In *Casino Royale* the dialogue in the clip from the film is not in Fleming's original novel, and this is also the case with *You Only Live Twice*. In the case of *Thunderball*, only one line of Domino's dialogue (*That's why you made love to me*) is in both the film clip and the novel extract. Furthermore, in *On Her Majesty's Secret Service* differing scenes were chosen from the novel and the film because the author wanted to include the poignant, but mainly visual scene from the end of the film in which Bond's new wife is murdered by Blofeld and Irma Bunt. Thus, when Fleming's original novels were used in the course, although the visual aspects of the film could usually be suggested in the Novel Block, the dialogue could not be previewed and there was almost no recycling of language between the blocks of the lesson.

In order to ensure understanding of each extract from the English books and facilitate pair dictation, a parallel-text approach, as outlined in Howell (2015), was employed. The English expressions were

highlighted by being matched with their Japanese translations and drilled orally with the whole class using the chalkboard. It is important for readers to realize that these expressions were chosen on an *ad hoc* basis, and were not regarded as crucial items of vocabulary that needed to be 'learned'. The aim was familiarization and passive comprehension rather than learning. One benefit of this approach is that it permitted an escape from what might be called the dictionary approach to vocabulary, in which a list of single words is drawn up which students are then expected to 'learn'. The vocabulary units and their translation equivalents highlighted in the James Bond course were, it is true, mostly single words. These were mostly single nouns such as *accent（訛り）*, single verbs such as *rejected（拒絶した）*, single adverbs such as *possibly（たぶんね）*, and single adjectives such as *bare（むきだしの）*. But a considerable number were noun-, verb-, adverbial-, and adjectival phrases such as *a land of opportunity（チャンスの国）, don't last（長続きしない）, one by one（一本ずつ）*, and *born and bred（生まれて育ち）*. Furthermore, on five occasions the highlighted expressions were complete sentences in grammatical terms:

- *It's not about me（わたし自身のことじゃない）*[*Thunderball*]
- *I'll see you get back to your family（家族のところに送り返してあげる）*[*Licence to Kill*]
- *It took some doing（苦労した）*[*The World Is Not Enough*]
- *I know the feeling（気持ちはわかるよ）*[*Die Another Day*]
- *I'll have the same（わたしもそれをもらうわ）*[*Die Another Day*].

Writings in applied linguistics have indeed focused on the importance of formulaic expressions and multi-words units if English is to be comprehended rapidly and if second-language speakers wish to approximate to the idiomaticity of native speakers (e.g., Wray, 2005). Therefore the kind of bilingual highlighting offered in this James Bond course is arguably convergent with trends in the discourse of applied linguistics. However, because the selection of expressions for highlighting is inevitably ad hoc, constrained by both the limited number of expressions contained in the novel extract corresponding to the film dialogue and also by the availability of clear and isolatable Japanese equivalents in the translations, a number of the expressions would not feature on any list of frequently occurring items from corpus studies. For example, expressions such as "love-potions" from *You Only Live Twice* or "shock-absorbers" from *The Spy Who Loved Me* are unlikely to be considered directly 'useful' for the future professional lives of students.

SONGS

One of the things that distinguish the Bond films from other popular franchises is the use of popular songs in the opening titles. And the title sequences themselves, as designed initially by Maurice Binder and latterly by Daniel Kleinman, use a distinctive and vivid style of animated design, supplementing auditory pleasure with rich visual stimulation. The only exception is *On Her Majesty's Secret Service*, which has an instrumental-only track to accompany Binder's titles. However, within the narrative of that film, there is Louis Armstrong's song *We Have All The Time In The World* in the background, accompanying scenes of Bond and Teresa as they court and fall in love. It is a particularly poignant song when one reflects that it was the jazz giant's final recorded song before he passed away in 1971. The list of song titles used in the course, performing artists, and composers is shown in Table 3.

With the exception of Cornell and Arnold's rock-oriented track for *Casino Royale*, most of these theme songs use the traditional pop device of rhyme in the lyrics. This is true for the first song on the list,

TABLE 3.   List of Songs in James Bond Movies

Title of Film	Title of Song	Artist	Composer
Thunderball	*Thunderball*	Tom Jones	J. Barry, D. Black
You Only Live Twice	*You Only Live Twice*	Nancy Sinatra	J. Barry, L. Bricusse
On Her Majesty's Secret Service	*We Have All The Time In The World*	Louis Armstrong	H. David, J. Barry
The Spy Who Loved Me	*Nobody Does It Better*	Carly Simon	C. Bayer-Sager, M. Hamlisch
Moonraker	*Moonraker*	Shirley Bassey	H. David, J. Barry
Licence to Kill	*Licence to Kill*	Gladys Knight	J. Cohen, W. Afansaieff, L. Bricusse, A. Newley, N. Walden, J. Barry
GoldenEye	*GoldenEye*	Tina Turner	P. Hewson, D. Evans
Tomorrow Never Dies	*Tomorrow Never Dies*	Sheryl Crow	S. Crow, M. Froom
The World Is Not Enough	*The World Is Not Enough*	Garbage	D. Black, D. Arnold
Die Another Day	*Die Another Day*	Madonna	Madonna, M. Ahmadzai
Casino Royale	*You Know My Name*	Chris Cornell	C. Cornell, D. Arnold

Thunderball. For instance:

- *Any woman he wants he'll <u>get</u>*
- *He will break any heart without regr<u>et</u>*
- *His days of asking are all g<u>one</u>*
- *His fight goes on and on and <u>on</u>*.

And the same use of rhyme is found in Garbage's more recent theme for *The World Is Not Enough*. For example:

- *I know how to hurt*
- *I know how to h<u>eal</u>*
- *I know what to show*
- *And what to conc<u>eal.</u>*

In order to direct students' attention to linguistic aspects of the song, a word-completion task was required in the tail activity of each class while students listened to the song on audio CD. Somewhat similar to the C-test procedure, part of line-final words was deleted and students were asked to reconstruct the spelling with the help of information about the number of missing letters. Thus, for example, in *The World Is Not Enough*:

- *I know when to touch*
- *No one ever died from wanting too m…………. (3)*

However, depending on the individual songs and artists, vocalists sometimes do not clearly enunciate words at the end of lines, and this task proved more difficult than expected for the students. It may have been frustrating. On reflection, this risk of failure and frustration could have been obviated if the line-final words

had been highlighted in some way earlier in each lesson. For example, it might be an idea to drill on the board these words rather than expressions from the novels, which could simply be matched on a hand-out with their translation equivalents rather than matched and drilled. In any case, some kind of pre-teaching of song vocabulary seems to be in order if this course were to be offered again.

SCRIPTED CONVERSATIONS

The third block in the lesson template is rotating short conversation in pairs. Although completely free conversation is also encouraged, an A4 sheet of scripted questions, each with three optional answers, was provided for students who lacked either the confidence or the ability to talk in English without some kind of script. At the end of the course, students were asked to choose which they thought were the best five from a list of 52 questions. The questions attempted to recycle either vocabulary or ideas from the Novel and Film Blocks, or the Song Head-and-Tail. So because in *Tomorrow Never Dies* one of the lines of Wai Lin is *It comes from growing up in a rough neighbourhood*, one of the questions for conversation is *Did you grow up in a rough neighbourhood?* The three scripted answer options were:

- *Yeah, there were some scary people where I grew up.*
- *No, my mum and dad live in a rich part of Fukuoka.*
- *No, I grew up in a completely ordinary neighbourhood.*

Many of the questions were supposed to be light-hearted, to the point of being ridiculous. Thus in the *Casino Royale* lesson where the theme song sung by Chris Cornell is called *I Know Your Name*, Q.1 in the Conversation Block was *Do you know my name?* The three scripted answers were:

- *My name is Tanaka, Taro Tanaka.*
- *No, do you know my name?*
- *I don't want to know your name!*

This was actually the fourth most popular choice as one of the best five questions. However, in general the humorous questions, especially questions involving dark humour, were not chosen as the best ones by the students. For example, a playful repetition of a question from Cornell's song － "When the storm arrives, would you be seen with me?" － was not selected by any student. Interestingly, the most popular questions included questions that asked about the partner's plans for the near or distant future:

- *What are your plans for your future?* (1st, chosen by 29 students)
- *After graduation, do you want to go back to your hometown?* (joint 3rd, chosen by 21 students)
- *What are you going to do when this class is over?* (joint 3rd, chosen by 21 students)
- *What are you going to have for dinner?* (5th, chosen by 15 students).

It appeared to the author that students enjoyed answering relatively straightforward questions about light topics, and less so questions about philosophical or dark topics.

STUDENT FEEDBACK

The course was offered to a class of 70 second-year students at the Education Faculty of Hiroshima University, some of whom were majoring in English education but most of whom had other majors. At the end of the final class they were given a simple questionnaire asking whether they agreed that the course was fun and that it was useful, and were requested to write any comments they might have about the course in

either English or Japanese.

TABLE 4.   Responses to a Post-Course Questionnaire on *James Bond* (number of students)

	The course was fun	*The course was useful*
Strongly agree	34	24
Agree	34	37
Neutral	2	9
Disagree		
Strongly disagree		

As indicated, a clear majority thought the course was fun, and a somewhat less clear majority also found it useful. However, this positive response was weaker than the one for *West Side Story* reported in Howell (2016), as in that course the percentage of students strongly agreeing that it was fun was more than 80%, whereas for *James Bond* it was less than half and the percentage for usefulness was also slightly lower. It seems possible that it was more the diverse range of activities that was fun rather than the cultural content of James Bond, and one student did indeed write:

  - *００７ではない映画を見たかったです* (*I would have liked to see films that were not 007*).

Nevertheless, more often *James Bond* was positively alluded to in the student feedback. For instance:

  - *ジェームズボンドがおもしろかった* (*James Bond was fun*).

  - *ジェームズボンドが面白かった* (*James Bond was fun*).

  - *007 films, scripts, and lyrics were really helping for gradually practicing speaking.*

  - *I want to see 007 again.*

  - *I enjoyed watching a lot of James Bond movies.*

  - *I was lucky to watch some movies of 007 series which are famous around the world.*

Examples of comments expressing enjoyment of the activities were the following:

  - *I really enjoyed this class! (Especially, rotating conversations was exciting.) Also, I could learn practical English. I'm satisfied with this class. Thank you!!*

  - *This class has a lot of chance of speaking with my classmates. It sometimes made me nervous, but also made me excited. I practiced talking in English very much.*

An interesting and more nuanced comment differentiated between the usefulness for skills development and usefulness, or lack thereof, for increasing knowledge about the language:

  - *I think that I could improve my communication skills in this class, but I couldn't enhance my knowledge about English.*

TEACHER REFLECTION AND CONCLUSIONS

It can be said that, having designed and implemented this course of English lessons, the author was indeed able to conduct lessons using a wide range of texts featuring James Bond in different media, also giving students some idea about the history of the film franchise. In each lesson, a range of different activities was provided with a heavy emphasis on pair work, which made for an enjoyable class and enabled participants to get to know each other better as human beings. However, on reflection, a certain number of disadvantages

also raised themselves in the mind of the author. Because it was thought desirable to include a different song in each lesson and also give students some kind of overview of the history of the James Bond films, a different film was used in each lesson. Although this may have provided diversity of content, it also meant the course lacked the narrative element of a single story that could provide a sense of anticipation, continuity, and achievement upon completion. In this sense, the *James Bond* course contrasts unfavourably with the *West Side Story* course mentioned in Howell (2016) which has a strong narrative continuity whilst also offering movie dialogue, novel, and song. Another disadvantage is that, although the Bond movies with screenplay-hugging novelizations － that is to say, *Licence to Kill, GoldenEye, Tomorrow Never Dies, The World Is Not Enough* and *Die Another Day* － allowed language to be recycled between the book and the film, in other cases, particularly in the lessons which used Fleming's original novels － *Casino Royale, Thunderball, You Only Live Twice,* and *On Her Majesty's Secret Service* － the repetition could only take the form of ideas, not the actual language, thus diluting the rationale behind the Three-Block-Method. In addition to this, the language used in the film conversations between Bond and the Bond girls sometimes took the form of repartee, that is to say a stylized and witty exchange which is rich in irony, and far from the alignments of most real mundane conversation. It also seemed to be the case that ironic questions in the rotating pair conversations between students, whilst they were meant to create a playful and relaxed atmosphere, were less generative of enjoyable conversations than more straightforward questions － for example, questions about future plans. Finally, although the Bond theme songs added to the diversity of media used in the lessons and also to enjoyment, the listening task used as the Tail activity was a little difficult for students without some other prior activity to make it easier to complete the words. For these reasons, although the course was enjoyable for most participants, it may be that these materials are better suited for an elective course aimed at students more narrowly concerned with the culture of the UK, and are less optimal for general English classes.

REFERENCES

Barthes, R. (1966). Introduction à l'analyse structurale des récits. *Communications, 8,* 1-27.

Biber, D., Johannson, S., Leech, G., Conrad, S. & Finegan, E. (1999). *Longman Grammar of Spoken and Written English.* Harlow, Essex: Pearson Education.

Hasselgreen, A. (2005). *Testing the Spoken English of Young Norwegians: A Study of Testing Validity and the Role of Smallwords in Contributing to Pupils' Fluency.* Cambridge: Cambridge University Press.

Howell, P. (2015). Using Movies and their Novelizations in Teaching English as a Foreign Language. *Hiroshima Studies in Language and Language Education, 18,* 213-228.

Howell, P. (2016). Reflections on the Three-Block Movie-English Method: Adjustment and Supplementation. *Hiroshima Studies in Language and Language Education, 19,* 141-150.

Lycett, A. (1995). *Ian Fleming.* Phoenix: London.

Sellers, R. (2008). *The Battle for Bond.* Sheffield: Tomahawk Press.

Thornbury, S. & Slade, D. (2006) *Conversation: From Description to Pedagogy.* Cambridge: Cambridge University Press.

Wray, A. (2005). *Formulaic Language and the Lexicon.* Cambridge: Cambridge University Press.

ABSTRACT

An Outline of an English Course Using James Bond

Peter Howell

Institute for Foreign Language Teaching and Research

Hiroshima University

This article gives an outline of materials chosen to create an English listening and speaking course from eleven James Bond films and their associated novels and theme songs, making use of the Three Block method developed by the author. Dyadic conversations between the movie character James Bond as played by six different actors and eleven 'Bond girls' formed the core of the materials used in each lesson. Corresponding extracts from novels or novelizations were used in combination with each movie scene, and theme songs from eleven films were also included. The third block of each lesson employed a scripted Q&A handout with questions related to the filmic material, to be used in conversations between pairs of students as they rotated around the classroom. Some student reactions are briefly presented, and the article concludes with reflections by the author after he had finished teaching the course, including reflections on some of the drawbacks encountered when using these materials.

要　約

ジェームズ・ボンド（James Bond）映画を使った英語授業の構築と教材開発

ピーター・ハウエル
外国語教育研究センター

　本稿の目的は，ジェームズ・ボンドが登場する映画 11 作品とそれらに関連する小説やテーマ・ソングに基づき，筆者が構築した Three Block method（3 種類の言語活動に取り組む手法）を使って，英語の聴解力や発話力を伸長するためのコース構築をするために厳選した教材の概要を詳述することである。毎回のレッスンには主として，計 6 人の男優が演じた James Bond と 11 名の女優が演じた 'Bond Girl' たちの間で交わされた会話が，教材として用いられた。また，扱ったそれぞれの映画シーンに対応する，原作小説や映画がヒットしたことがきっかけで書き下ろされた小説作品の該当部分が，11 編の映画テーマ・ソングとともに用いられた。各レッスンの 3 つ目の言語活動では，映画作品の内容を尋ねた「台詞 Q&A プリント」を準備し，受講学生は相手を変えながらペア練習を行った。後半では，受講学生の授業コメントの一部をいくつかを紹介し，最後に筆者（授業実践者）による振り返り評価を，これらの教材を使用した際に感じた課題とともに報告する。