都留文科大学大学院紀要　第28集（2024年３月）
THE TSURU UNIVERSITY GRADUATE SCHOOL REVIEW,
No.28（March, 2024）

Content-Based Instruction in EFL Contexts:
A Model for CBI Practices at University Level in Japan

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Abstract

This study focuses on the concept of content-based instruction (hereafter CBI), presents the design of a teaching plan for Japanese university students and provides some implications for both research and pedagogy. Japan is currently working hard to strengthen the international competitiveness of higher education, and the demand for teaching courses in a foreign language especially in English is increasing. CBI encourages students to learn both a foreign language and subject contents successfully, and it is one of the most effective methods for learning English as a foreign language (hereafter EFL). We conclude that with careful planning and sufficient preparation, CBI is feasible for many universities in Japan.

Keywords:
Content-based instruction, theme-based instruction, Six Ts

1.INTRODUCTION

CBI has been known as one of the major approaches used in teaching a second and foreign language. It is “the integration of language and content” (Brinton & Snow, 2017, p. 3), and it has gained great success all over the world among various education levels. Japan is currently working hard to strengthen the international competitiveness of higher education and is promoting the learning of EFL. In fact, in 2014, the Ministry of Education, Culture, Sports, Science and Technology (hereafter MEXT) launched “The Top Global University Project” to enhance the internationalization of universities and help students develop the ability to act globally. 37 universities participated in the project in 2022, and they share ten common goals[1]. Among the goals, the medium of instruction for the courses is clearly stated as foreign languages. Although few universities are enrolling in the project now, it is assumed that the project will attract other universities, and the demand for teaching courses in a foreign language especially in English will increase soon. Indeed, over the last decade, the number of universities that offer classes in English and that have English-based degree programs has increased. The survey conducted by MEXT (2011; 2021) revealed that

the percentage of universities offering classes in English in 2009 was 27% (194 out of 753 universities), and 1.1% (8 universities) had English-based degree programs, whereas in 2019, the percentage of universities offering classes in English was approximately 41% (307 out of 786 universities), and 6% (45 universities) had English-based degree programs.

As opportunities for learning through English increase in Japan's universities, it is important to understand CBI properly and incorporate it into Japanese EFL education so that the students can learn both a foreign language and course contents successfully. This paper considers the concept of CBI, including its definition, principles, history, models, and effective curriculum design methods, followed by challenges of CBI implementation at Japanese universities. Then, a teaching plan is designed for Japanese university students who specialize in arts or literature and provide some implications for both research and pedagogy.

2.LITERATURE REVIEW

2.1 Definition and Historical Background

CBI is "the integration of language and content" (Brinton & Snow, 2017, p. 3). Providing sufficient preparations along with authentic and meaningful resources to the students, CBI enhances learning both language and content. CBI can be found in both foreign and second language settings, and it should be designed according to the students' needs and future goals, institutional expectations, the teachers' abilities, and available resources (Stoller & Grabe, 2017). Although models of CBI differ in each setting and are constantly evolving, all share a common point of departure – "the integration of language teaching aims with subject matter instruction" (Snow, 2001, p. 303).

CBI first appeared in the 1960s in North America with French immersion programs in Canada (Brinton & Snow, 2017), and has been drawing attention from second and foreign language researchers and educators around the world. The Canadian model was applied to similar programs in the United States, and by the mid-1990s several Spanish immersion programs appeared in the United States (Stryker & Leaver, 1997). Also, in the 1970s, the Language Across the Curriculum (LAC) movement, which aimed to teach content through language, occurred in England, and it influenced the development of the CBI as well (Stoller

1 Ten goals relating to internationalization are referred to as: "1) Increase the number of full-time foreign faculty and Japanese faculty who received their degrees from foreign universities, 2) Increase the ratio of international students in the total student population, 3) Increase the ratio of students who have earned credits at foreign universities in the total Japanese student population, 4) Increase the number of students sent abroad under inter-university agreements, 5) Increase the number of subjects taught in foreign languages, 6) Increase the number of students enrolled in degree courses conducted only in foreign languages, 7) Increase the number of students who meet the standards of proficiency in foreign languages, 8) Develop English syllabi, 9) Increase the number of Japanese students living in international dormitories, and 10) Adopt a flexible academic calendar (introduce a quarter system on a university-wide basis)" (MEXT, 2022).

& Grabe, 1997b). Since then, there has been an increasing interest in CBI all over the world in both ESL and EFL contexts, and it has become one of the primary approaches in both second and foreign language education at various levels (Brinton & Snow, 2017). In Japan, CBI started as a form of immersion education at a private elementary school in the 1990s[2]. Since then, several private elementary schools have developed the immersion program into their secondary education curriculum as well[3]. CBI, especially English-Medium Instruction (EMI) has a long history in several Christian universities, whereas in public and private universities, CBI was introduced much later. These programs tend to be conducted for both international students and domestic students (Harada, 2017). EMI refers to content instruction delivered in the students' L2, and it is an evolving model of sheltered instruction[4] (Briton & Snow, 2017).

2.2 Principles and Rationale

There are a lot of theories that support CBI. Genesee and Lindholm-Leary (2013) propose five principles to support CBI. First, it makes L2 learners develop cognitive and social development naturally along with language development. Second, it provides meaningful and relevant academic content that motivates L2 learning. Third, with content, CBI enables the learners to map the new language onto meaning and thought. Fourth, it provides authentic and useful forms, as content is linked to specific academic domains. Finally, it provides deeper learning to the learners by linking what is new to already-known ideas and skills.

Since CBI includes meaningful academic contexts, the students have a lot of opportunities to get exposed to comprehensible input, which has an important role in language acquisition. As Krashen (1985) claims, "we are able to understand language containing unacquired grammar with the help of context, which includes extra-linguistic information, our knowledge of the world, and previously acquired linguistic competence" (p. 2). Also, with CBI, the students have a lot of opportunities for output. Swain (1995), who proposes the Output Hypothesis argues that "producing language serves second language acquisition" (p. 125), as output has three functions: the noticing function, the hypothesis-testing function, and the metalinguistic function. In other words, output "reinforces the value of explicit attention to productive language skills (speaking and writing)" (Fitzsimmons-Doolan, Grabe, & Stoller, 2017, p. 22), which can be seen in CBI. Along with the Input Hypothesis and the Output Hypothesis, the Interaction Hypothesis can be incorporated into CBI. Interaction facilitates negotiating for meaning, which is "an excellent basis for a content-and-language approach" (Dalton-Puffer, 2011, p. 191). "Conversation is not only a medium of practice, but

2 According to Yokota (2004), the first immersion program in Japan was established at Kato Gakuen Elementary School in Shizuoka in 1992.

3 According to Harada (2007), Tokyo Gakugei University International Secondary School is one of the examples that has begun content and language integrated curricula.

4 Sheltered instruction is an instructional model in which the students are separated from native speakers for the aim of content instruction. More details are discussed in section 2.3.

also the means by which learning takes place," and it "forms the basis for the development of language rather than being only forum for practice of specific language features" (Gass, 2003, p. 234). Thus, CBI provides the students with enough comprehensible and meaningful input, output, and interaction.

The students' motivation, which is related to success in second language acquisition, is likely to increase in CBI classes, as their communicative needs and desire for contact with the second language community will increase (Lightbown & Spada, 2013). It is important to keep the students' motivation high, as motivation promotes the students' self-reliance in learning. Through learning both language and content, CBI provides students with more "extend, varied, and contextualized exposure to academic language" (Fitzsimmons-Doolan, Grabe, & Stoller, 2017, p. 24), thus it improves the students' Cognitive Academic Language Proficiency (hereafter CALP), which is "directly related to IQ and to other aspects of academic achievement" (Cummins, 1979, p. 197).

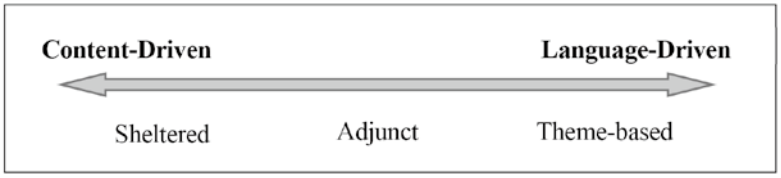
In addition, from the viewpoint of cognitive and educational psychology, many theories support CBI. Stoller and Grabe (1997a) explain that in Anderson's Adaptive Control Thought (hereafter ACT) learning theory, "skills (including language skills) and knowledge follow a general sequence of stages of learning from the cognitive stage to the associative stage, to the autonomous stage" (p. 10) and this learning trajectory is advocated by many CBI classes (Fitzsimmons-Doolan, Grabe, & Stoller, 2017). Depth-of-processing research claims that consistent and meaningful information leads to deeper processing and easy to recall, and it can be seen in CBI as well, such as the scene when a teacher tries to elaborate integration to the students (Fitzsimmons-Doolan, Grabe, & Stoller, 2017).

Overall, CBI is supported by many second language acquisition theories and cognitive learning theories, as it can maximize the amount of comprehensible and meaningful input, output, and interaction along with the students' motivation, and depth of processing.

2.3 Prototype Models of CBI

CBI is "a continually evolving model" (Brinton & Snow, 2017, p. 2), and there are various models of CBI existing today. Briton and Snow (ibid.) propose that there are three prototype models, and the multiple of models have branched off from them. The three prototypes are theme-based instruction, sheltered instruction, and adjunct instruction. As each of them has a different amount of emphasis on language and content, the ways they are actualized in the classroom are different as Figure 1 below indicates.

Figure 1: Content-Based Language Teaching: A Continuum of Content and Language Integration



[Source: Snow, M. A. (2001). Content-based and immersion models for second and foreign language teaching. In M. Celce-Murcia (Ed.), *Teaching English as a second or foreign language* (3rd ed., p. 305). USA: Heinle & Heinle.]

Theme-based instruction is a prototype that focuses on specific themes of interest or relevance to the learners. It can be applicable for learners at almost any level, from beginners to advanced, but is probably best suited for learners with intermediate or higher language proficiency (Brinton & Snow, 2017). As its goal is language development, content learning is a result of the focus of the theme but is not the primary objective of instruction. Content is used to facilitate learning language goals. The instructors are language educators, and assessments are based on the acquisition of language skills (DelliCarpini & Alonso, 2013). Theme-based instruction is known as the most flexible prototype, as it does not require significant administrative changes to the existing course (Chou & Lee, 2017).

Sheltered instruction is a prototype in which the students who have not yet developed a second language (L2) are separated from native speakers and taught academic content in L2. The instructors are usually subject specialists and not language educators, and they help the students develop language skills and access academically challenging content material. Exposure to rich academic language and complex concepts, and the provision of sensitive instruction create the conditions necessary for the students to master L2 (Brinton & Snow, 2017). The subject matter is the primary goal of the instruction, and the students are assessed on their acquisition of the content material (DelliCarpini & Alonso, 2013).

Adjunct instruction is an approach in which a content course and a language course are paired. The language instructors are responsible for the language instruction, and the subject instructors are responsible for the content instruction. However, the content and language instructors work together sharing the instructional objectives, syllabi, and assignments (Chou & Lee, 2017). In many cases, L2 students are separated for language instruction but are combined with mainstream students in content courses. The contents taught in the content course influence the contents of the language class (Brinton & Snow, 2017), as the goal is the development of both language and subject matter. The students are assessed on their acquisition of both the language and content (DelliCarpini & Alonso, 2013).

These three models fall under the umbrella of CBI, but because it does not require any significant administrative changes to existing courses (Chou & Lee, 2017), and is available at any university, we apply theme-based instruction to design a teaching plan

for Japanese students. When introducing CBI, it is important to think about the details of its implementation, thus, the next section focuses on the Six Ts approach which details curricular design criteria especially effective for theme-based instruction.

2.4 Curriculum Design: Six Ts

It is important to have a coherent curriculum in education settings, as it supports the learners' development in language, content, and strategy learning. The Six Ts approach was proposed by Stoller and Grabe (1997a) to build coherence in the content-based classroom. It was initially developed in response to the less effective course design features seen in earlier interpretations of CBI and commercial textbooks. The Six Ts approach to CBI is "the integration of themes, topics, texts, tasks, transitions, and threads" (Stoller & Grabe, 2017, p. 55).

Themes are the central idea of the curriculum. Typically, a class covers more than one theme per semester. Appropriate choices should be made based on the needs and interests of the students, the expectations of the institution, the program materials, and the abilities of the teachers. Themes will vary by educational setting. For example, Stoller and Grabe (2017) give "Insects" as a sample theme for elementary school classrooms, and "Demography" for university-preparation programs (p. 57). The number of themes and the amount of time should be changed according to each setting.

Topics show more specific aspects of the theme as they are sub-units of content. They are selected according to the students' interests, content materials, teacher preferences, and curricular goals. Also, providing opportunities to explore both content and language is important, and topics should be structured to maximize the coherence of thematic units. Even within the same theme, units will develop differently depending on each specific topic. Stoller and Grabe (2017) illustrate the following example; when dealing with a theme "Insects," the set of sample topics can be "(a) Insects that pollinate, (b) Insects that support ecosystem development, and (c) Insects that are harmful" (p. 58). Also, another set of sample topics with the same theme can be "(a) Ants, (b) Bees, and (c) Caterpillars" (ibid.). As we can understand from this example, the details of the topics will differ depending on where the focus is placed.

Texts are content materials that contain written, aural, and visual resources, that make the students explore related topics, promote their understanding, and develop their language skills. It should be selected based on a variety of factors, i.e., the students' interest, relevance, educational appropriateness, accessibility, and availability. Stoller and Grabe (2017) give the following types of texts used in CBI (Figure 2).

Figure 2: Stoller and Grabe's Types of Texts Used in CBI, Organized by Text Sources

Types of texts	Examples of content resources
Institution-mandated texts	Primary textbook(s) and workbook(s)
Instructor-complied texts	Primary textbook(s), (supplementary) readings in various genres, YouTube clips, audiotapes, videos, websites, and visuals (e.g., maps, tables, graphs, posters, pictures, line-drawings)
Instructor-generated texts	Lectures, worksheets, bulletin board displays, webpages, audio-recordings of reading passages
Task-generated texts	Class or small-group discussions; problem-solving tasks; completed graphic organizers; library/internet searches; in-class debates, surveys, and questionnaires; free-writes; simulations
External texts	Guest speakers, field trips

[Source: Stoller, F. L., & Grabe, W. (2017). Building coherence into the content-based curriculum: Six Ts revisited. In A. Snow, & D. M. Brinton (Eds.), *The content-based classroom: New perspectives on integrating language and content* (p. 58). Michigan: University of Michigan Press.]

Tasks are instructional activities that are closely aligned with text and lesson objectives. They should be utilized for content, language, and strategic instruction (Stoller & Grabe, 2017). Although definitions of tasks vary from researcher to researcher, Ellis (2003) defines the task and proposes its principles as follows:

> A task is a workplan that requires learners to process language pragmatically in order to achieve an outcome that can be evaluated in terms of whether the correct or appropriate propositional content has been conveyed. To this end, it requires them to give primary attention to meaning and to make use of their own linguistic resources, although the design of the task may predispose them to choose particular forms. A task is intended to result in language use that bears a resemblance, direct or indirect, to the way language is used in the real world. Like other language activities, a task can engage productive or receptive, and oral or written skills and also various cognitive processes. (p. 16)

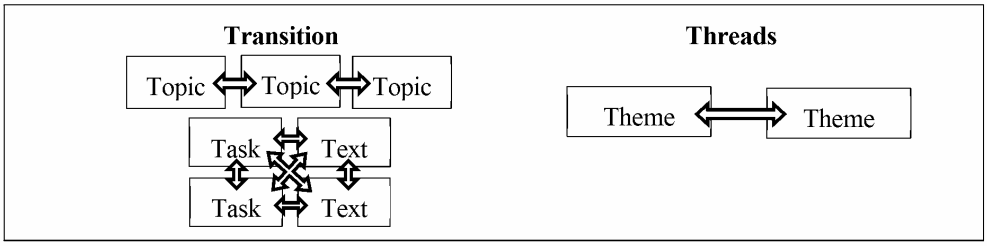
Ellis (2012) suggests the following four criteria for key principles of tasks; "(a) the primary focus should be on 'meaning,' (b) there should be some kinds of 'gap,' (c) learners should largely have to rely on their own resources (linguistic and non-linguistic) in order to complete the activity, (d) there is a clearly defined outcome other than the use of language" (p. 198). In addition, Stoller and Grabe (2017) point out that tasks include activities for "(a) teaching and consolidating content knowledge; (b) teaching and reinforcing language skills

(i.e., reading, writing, speaking, listening), language structures, and study skills; (c) teaching and recycling vocabulary; (d) teaching and providing practice with relevant learning and skill-specific strategies (e.g., establishing a purpose for reading, predicting, checking predictions, connecting text information to background knowledge, rereading); and (e) engaging students in cooperative learning" (p. 58). Tasks that include these elements promote the development of students' academic skills, strategies, and critical thinking abilities, as well as a sense of pride, and psychological preparation to move on to the next unit (Stoller & Grabe, 2017). Scaffolding by the instructors is also needed to help the students complete each task.

Transitions and threads (Figure 3) are essential for building coherence in a content-based curriculum. Transitions are explicitly planned actions that provide coherence "(a) across topics in a theme unit and (b) across texts and tasks within them" (Stoller & Grabe, 2017, p. 60). Also, they provide "constructive entrees for new topics, tasks, and texts within a thematic unit" (ibid.). Threads provide coherence across themes. They are relatively abstract concepts that make natural linkage across themes, as well as recycling content and language knowledge, and learning strategies.

The way to use the Six Ts framework varies in each educational setting, and to build coherence, the teachers are responsible for incorporating transitions and threads into the lessons, as well as appropriate themes, topics, texts, and tasks in each setting.

Figure 3: Transition and Threads



[Source: Stoller, F. L., & Grabe, W. (2017). Building coherence into the content-based curriculum: Six Ts revisited. In M. A. Snow, & D. M. Brinton (Eds.), *The content-based classroom: New perspectives on integrating language and content* (p. 60). Michigan: University of Michigan Press.]

2.5 CBI at University Level

CBI has been applied to university levels all over the world. Dupuy (2000) makes the point that CBI implementation including the university level is worthwhile, as the research results showed that it "(1) enhanced foreign language competence; (2) enhanced subject matter knowledge; (3) enhanced self-confidence in their ability to comprehend and use the target language; and (4) enhanced motivation to continue foreign language" (p. 215). CBI in university level is "much like the analogy of a group of blind men touching an elephant, with each man concluding differently about the animal according to the part he touches"

(Chou & Lee, 2017, p. 193). This is because the details of its implementation differ due to the students' language levels, majors, class types, and administrative considerations. The implementation of CBI in each setting varies even in one university. For example, the Academy of Art University in San Francisco, California, has implemented a theme-based approach for the onsite class, and a modified version of the adjunct model for the online class (Chou & Lee, 2017).

EFL settings such as Japan have several problems when applying CBI. Harada (2017) points out that many students in Japan learn English only as a subject, and have few opportunities to use it in their daily lives. Therefore, when the students are exposed to CBI classes at the university for the first time, some of them get even shocked and may not be able to digest the English instruction, as well as feel anxious, and end up with losing their motivation toward content in English. In addition, Butler (2005) claims that since many students in East Asia share the same native language, it is more efficient for the students to learn content through their native language than the target language. She suggests that for successful implementation of CBI, careful consideration and preparation are needed, including program setting, characteristics of the teachers, attitudes of the learners, and resource availability. Still, there are many examples of successful CBI courses in Japanese universities. Before designing a teaching plan in the next chapter, we will briefly look at two actual CBI courses designed in Japanese universities and would like to remind the important points when introducing CBI courses.

The first example is the Intensive English Program of Nanzan University's English department, which formed the six-week-long sheltered courses. During the program, first- and second-year students had to take at least one native English-speaking teacher's 90-minute class a day, five days a week, and one class each week was a CBI workshop. The workshop provided the students with as many varieties of content as possible, so the students were exposed to different topics and different teachers with different teaching styles and accents. Also, to maintain the students' motivation and interest, the courses were designed to be interactive and short in length. Based on the designing and teaching experience in this CBI workshop, Murphey (1997) proposes five issues and strategies that should be reminded when implementing CBI in Japan: "(1) choosing an approach and methodology (which will guide other decisions); (2) selecting and orienting teachers; (3) selecting courses; (4) convincing students, staff, and administrators of the value of CBI; and (5) encouraging the continuation of CBI in upper-level courses to provide continuity" (pp. 119-120). First, to reach a goal, it is important to flexibly adjust the teaching style to the students, such as taking time to reflect, restate goals, plan, and implement again. In the CBI workshop at Nanzan University, the students were required to write an action log describing the content and activities of each class, and the logs were submitted to the teachers regularly. By doing so, the students can feel the connection to each course, whereas the teachers can understand the students' level of understanding and their interests so that they can adjust their teaching goals continually. Since the workshop was conducted by many teachers, handouts for suggestions about

instructional strategies were provided to them to make coherence. Also, all the teachers were required to explain the grading criteria at the beginning of the course. Second, to make CBI more effective, the teachers should work for a meaningful balance between language and content. Although some teachers may unconsciously use traditional language teaching, they need to make the content understandable instead of straight language teaching. Communication between the students and the teachers is mandatory in effective CBI courses so that they can adjust the students' language level and content desires. Third, to convince administrators of the benefits of CBI, EFL language curriculum planners should start with "CBI courses that bear a closer surface resemblance to traditional courses and only later present those that seem to have less of a language focus" (Murphey, 1997, p. 124). Fourth, convincing the value of CBI will help the course to run more smoothly and more effectively. When the students trust the method, it enhances their learning and produces better results. For instance, Murphey (ibid.) argues that "telling students how much previous students have learned from and enjoyed the courses goes a long way toward getting them to invest themselves" (p. 125). Also, to convince the program's value to people who are not involved in the course, the evaluations are helpful. The surveys such as questionnaires and action logs may reveal how positive the students are toward the courses, and also the teachers can get feedback about their courses. Indeed, the survey conducted at Nanzan University found that "some students could have benefited more from a clearer understanding of the rationale behind CBI" (ibid., p. 126). Finally, although "many Japanese teachers could well teach content courses in English" (ibid., p. 127), many upper-level courses are conducted in the students' L1. As Murphy points out, "until more advanced-level nonnative teachers are convinced that they themselves could provide a richer education to their students through content instruction in the L2, CBI in the lower levels will not be seen by the students in as valuable a light as it could be" (ibid.). Thus, nonnative teachers need to increase the amount of time spent teaching in the target language. Overall, the five issues raised above will remain a challenge when introducing CBI in Japan, and because the CBI workshop at Nanzan University functioned positively, it is worthwhile to try at other universities as well.

The second example is Keio University, where "CBI is integrated into the English curriculum and recommended as a preparation course for the students who would be pursuing academic work in English language medium environments" (Inuma & Chiyokura, 2008, p. 101). The university conducted a case study to find out how technology could be integrated into CBI in the EFL classroom, and how CBI would affect the use of technology in the classroom. The case study was conducted in the intermediate EFL 90-minute class with a group of twenty-two students for thirteen weeks. The topic was about Frank Lloyd Wright and the Imperial Hotel. It was chosen because it "encompasses a wide range of disciplines, such as architecture, art, history and intercultural issues" (Inuma & Chiyokura, 2008, p. 101), and many students had an interest in these subjects. A textbook as well as supplementary resources of textbook such as 3D computer graphic modes were used during the course. In addition, works of art, posters, brochures, and historical photographs of the

hotel were shared on a group share website. Each lecture was video-recorded and uploaded onto it after each class. The website was used to upload homework as well. Each class had the following phases: "1) motivational questions; 2) reading sessions; 3) individual exercises; 4) group exercises; and 5) conclusion" (ibid., p. 104). In the first section of the class, the teacher asked some motivational questions or an exercise to the students, such as showing an image of Ukiyo-e, and then the students were asked to react to what they saw. In the next section, a 15-20-minute lecture based on the textbook was given, and the students were asked to respond to the questions or read the text passage. In the third section, the students individually answered the reading interpretation questions, and language instruction such as grammar and vocabulary were provided. In the fourth section, the students discussed each topic with their partners. Finally, the students did a group activity, and then made a presentation in English. The survey conducted after the semester revealed that most of the students appreciated the CBI course, and "by integrating 3D models as a visual supplement to support the academic content of the course, it can help the students better understand the academic content provided in English" (ibid., p. 111). The way the class is taught helps design a course in other universities.

In sum, although there are several problems pointed out when applying CBI in Japanese universities, there are many examples of successful CBI courses in Japan. In the next chapter, we consider possible CBI classes at Japanese universities, based on the models and curriculum setting that we have seen in the previous sections, as well as five issues and strategies that Murphey (1997) states, and the five phases that Keio University follows.

3.STUDY

3.1 Designing a Teaching Plan

In this chapter, we offer a teaching plan designed for Japanese university students. Since we have seen in the previous chapter that careful consideration and preparation are mandatory for a successful CBI, we first consider the program setting.

The course is held for students who specialize in arts or literature in Japanese universities and is conducted in the intermediate EFL 90-minute class for first- or second-year students within the fifteen-week semester. The course applies theme-based instruction, as it is the most flexible prototype that does not require significant administrative changes to the existing course. To build coherence in the classroom, the Six Ts framework is applied. The course's theme is symbols in arts, and the topics are understanding the idea of symbols in art and appreciating the arts with symbols (Figure 4). These subjects would be interesting ones for not only the students who are majoring in arts but also those who are literature majors, because there are many symbolic expressions used in the literature works, such as *Hamlet* by Shakespeare, which contains flower symbolism. The objectives for the course are set separately for content and language (Figure 5), and texts and tasks vary depending on each

topic.

Figure 4: Theme and Topics

Theme	Symbols in Arts
Topics	1) Understanding the idea of symbols in art 2) Appreciating the arts with symbols

Figure 5: Objectives for the Course

Objectives for Content	Objectives for Language
1.The students are able to explain the meanings of symbols. 2.The students are able to explain how and why symbols are used in art. 3.The students are willing to appreciate art with an understanding of the symbolism.	1.The students are able to explain their answers by using terms and concepts related to symbolism. 2.The students are able to synthesize and explain the topic they choose in a research paper. 3.The students are able to present their research to the class and discuss it.

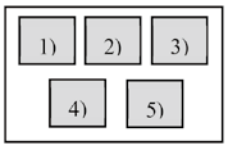
At the end of the course, the students are required to choose one topic/ picture based on their interests, write a research paper about it, and make a presentation in front of the class. Therefore, the course includes tips for writing and useful expressions for their presentations as well. A brief course schedule is described in Figure 6.

Figure 6: Course Schedule

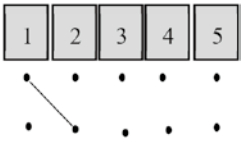
Week 1	Introduction to symbols in arts
Week 2 - 9	Topic 1) Understanding the idea of symbols
Week 10 -12	Topic 2) Appreciating the arts with symbols
Week 13	Working on a research paper
Week 14	Presentation and discussion
Week 15	Consolidation and Reflection

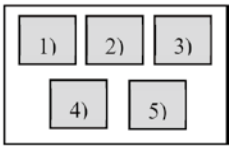
The sample class design as described is expected to be held on week 4. The course is under the process of understanding the idea of symbols (Topic 1), and more specifically, the course focuses on symbols in Christian arts. During the 90-minute course, the first 5 minutes are spent reviewing the previous class, and the following 10 minutes are to the introduction for today's class. Then, the students learn the meanings of the key symbols for 30 minutes, involving group activities. After that, additional exercises are given for 35 minutes. At the end of the class, after reviews, the students are required to write an action log describing the content and the feedback of the class. Figure 7 shows the details of the sample class. The underlying rationale is described in the next chapter.

Figure 7: Sample Class ---Week 4 Symbols in Christian Arts---

Timing	Content	Methodology, including Tasks	Texts
5'	Reviewing the previous class	Teacher (hereafter T): Hello everyone. In the previous lesson, we learned about the meaning of … in arts. Who remembers the meaning of …? (The students respond.) T: Yes, … is the symbol of … and is often seen in themes like … to represent….	-
10'	Introduction	T: In today's class, we will study about symbols in Christian arts. Do you know these paintings? (T shows PPT with paintings.) Have you ever seen them? (The students respond.) T: Then, what can you see in these paintings? (T helps the students by asking specific questions. For example, how many people?) (The students respond.) T: Anything else? What do these paintings have in common? (T helps the students by asking specific questions. For example, what kind of animal can you see?) (The students respond.) T: Each picture draws the Virgin Mary, and she is in the building or there are walls close to her. Why is that? What is she protected from? Close to her, here is Angel Gabriel. Gabriel came down to announce to her something. What do you think that is? She will soon give birth, but who is that? (The students respond.) T: To understand more deeply about these paintings, we will focus on some of the key symbols.	PowerPoint (hereafter PPT) with paintings. All paintings represent the same theme: the Annunciation. For example, 1) *The Annunciation* (ca. 1440) by Filippo Lippi, 2) *The Annunciation* (ca.1508-19) by Juan de Flandes, 3) *Ecce Ancilla Domini*! (1849-50) by Dante Gabriel Rossetti, 4) *The Annunciation* (ca. 1525) by Joos Van Cleve, and 5) *The Annunciation* (ca. 1487) by Piermatteo de Amelia. 

30’	Learning the meanings of the symbols	T: Now, make groups of four. (T divides the class into groups.) Each student will have a different card that describes the meaning of one symbol. (T hands out card A.) In a group, each student will explain the meaning of the symbol without looking at the card, and the other students will listen to it and try to understand the meaning of the symbol. First, you will have a few minutes to understand the sentence and memorize the content. You can use your dictionary or please ask me if you don’t understand any words. (The students read their cards and memorize the meaning.) T: Let’s begin the group work. Please share the meaning of each symbol. (The students read aloud and listen to it in groups.) T: I see that every group has finished the work. So, let’s look more closely at the meaning of four key symbols. The dove has been the symbol of purity and peace. The most important use of the dove in Christian art is as the symbol of the Holy Ghost. Do you know the meaning of the Holy Ghost? It is… (T continues to check the rest of the symbols’ meanings with supplemental explanations.) T: Let’s check your understanding by using the worksheet. (T hands out worksheet A. Then, T will check the meaning of each vocabulary in the list, as well as practice the pronunciation of them with the students.) Let’s start. (The students commit to the worksheet A.) T: Please share your answers within your group. (The students correct their answers within their group.) T: Then, can anyone tell the answer to no.1? (T asks the rest of the answers as well.) (The students respond.)	Card A. There are four types of cards that describe the meaning of different symbols. Each of them contains two or three sentences. For example, the symbols will be about doves, lilies, walls, and the color of the clothes. (Type 1) Dove The dove, in Christian art, has been a symbol of… To make the cards, T referred to Ferguson, G. (1961). *Signs & symbols in Christian art.* Oxford University Press. PPT with meanings of key symbols. Worksheet A. The worksheet takes the fill-in-the-blank form. (Exercise 1) Fill in each blank with a word from the list. dove, lily, vase, peace, purity …. 1.The dove, in Christian art, has been a symbol of ( ) and ( ). … 2.The lily…….

35'	Additional exercises	T: Now, we understand the four key symbols, so we can describe the paintings more deeply. Let's describe the paintings by using the meaning of the symbols. (T hands out worksheet B.) You are working at the Art Museum and you are now making an audio guide for customers. You are to describe the paintings by explaining the meaning of key symbols. I will show you an example, so please listen and guess which painting I am talking about. This is a painting called *The Annunciation* painted by Filippo Lippi around 1440. On the left-hand side of the painting, we can see Angel Gabriel holding lilies. Lilies are generally thought to represent the purity of the Virgin Mary. On the right-hand side of the painting, we can see the Virgin Mary. She is wearing blue clothes, and she is protected from evil by the wall. There is a little dove close to her. Dove, in Christian art, has been the symbol of the Holy Ghost. Overall, the painting depicts the Angel Gabriel coming to the Virgin Mary to announce to her that she will give birth to Christ. Which painting am I talking about? Please connect the painting to the title on your worksheet. (The students respond.) T: Now try it within your group. I will hand out a card to each of you, and you will describe the painting. Also, you will guess which paintings the others are talking about. And please complete worksheet B. I used some phrases that are written in useful expressions to illustrate the positions of the figures, such as "on the left-hand side of the painting". You can also use them. Now start. (T hands out card B.) (The students doing group work.) T: OK, we will check the answers. Please tell me the title of painting no.1. (T continues to ask other answers as well.) (The students respond.)	Worksheet B. (Exercise 2) You are working at the Art Museum and you are now making an audio guide for customers. Describe the paintings by explaining the meanings of key symbols. Identify the titles of the paintings.  *Title* (*year*), artist's name Useful expressions: In the background. / In the middle… The paintings that are already seen at the beginning of the class are used in the worksheet, and each of their title, year, and the artist's name are written below them but at random. Card B. There are four types of cards, and each has a painting, its title, year, and the artist's name. (Type 1)  *Title* (*year*), artist's name

5’	Reviewing today’s class	T: We will soon be at the end of the class. Let’s review today’s lesson. What four key symbols did we learn? (T shows PPT with paintings again.) (The students respond.) T: Yes, doves are… As you can see in the paintings….	PPT with paintings. 
5’	Writing the action log	T: It’s the end of the class. Please write an action log as usual, and please submit it to me. (T hands out the action logs.) (The students write the action logs.)	Action log. Action log Name/date_____ How was today’s class?

4.RATIONALE AND DISCUSSION

In the previous chapter, we offered a teaching plan designed for Japanese university students, and now we look at the details. The course applies theme-based instruction because it does not require significant administrative changes to the existing course, and to be coherent throughout the semester, the Six Ts framework is applied.

The theme “symbols in art” is based on the needs and interests of the students, therefore it would motivate the students to learn. The course is intended for first- or second-year students who are majoring in arts or literature, so the contents will be useful for their future studies beyond the classroom.

The two main topics are closely related to each other, as the first topic “understanding the idea of symbols in art” enables students to catch up with the basic idea of the symbols, and the second topic “appreciating the arts with symbols” provides them with opportunities to apply the basics, while thinking of how these symbols are applied in arts.

Texts are provided for each work to promote the students’ understanding and to fulfill the initial objectives of the course. As Stoller and Grabe (2017) argue, “content-based curricula are enhanced when sufficient, varied and related content resources are used” (p. 63), the class uses instructor-complied texts, i.e., using visuals of famous paintings, instructor-generated texts, i.e., worksheets and cards, and task-generated texts for small-group discussions. The use of many famous paintings allows the students to think beyond the subject matter and engage in real society.

Tasks are based on the idea of Ellis (2012) that we saw in Chapter 2. Indeed, most of the tasks require the students to communicate with other students, thus the meaning is fundamental, and information gaps, opinion gaps, and reasoning gaps occur very frequently. Thus, the students are required to use their resources, and there are clearly defined outcomes other than the use of language. Also, the points made by Stoller and Grabe (2017) are incorporated, such as consolidating content knowledge by using worksheet A,

reinforcing language skills including reading, speaking, and listening through card A and two worksheets. The class does not have writing tasks, because it is early in the semester, so too many tasks may make the students to be anxious. Not having too many tasks early in the semester would eradicate demotivation in CBI for the students who do not have opportunities to use English in their daily lives (Harada, 2017). Still, the students need to think of their sentences in worksheet B, thus it helps them to write a research paper afterward. Through the activities, the teacher carefully scaffolds by providing the tasks step by step. The students can learn not only the keywords that are related to the contents but also the expressions for indicating location through worksheet B.

Stages of activities are explicitly planned in the class. For example, at the beginning of the class, the teacher talks about the previous lesson to proceed to the new topic smoothly by relating to them. Topics across the texts and tasks are closely related to each other to provide coherence in the class. Although threads are not mentioned in the study as it only focuses on one class, the teacher needs to make natural linkages across themes as well. Communication between the students and the teacher is mandatory in effective CBI courses.

The class follows six phases: 1) reviewing the previous class, 2) introduction, 3) learning the meaning of the symbols, 4) additional exercises, 5) reviewing today's class, and 6) writing the action log. To build the procedure, the models of Keio University and Nanzan University were referred to. In the first section, the teacher reviews the previous class to provide coherence to the course, which is an important part to move on to the new topic. In the second section, the teacher shows a PPT with paintings and asks some open questions to encourage the students' interest, and the students are required to respond to them. In the third section, the students work in collaborative groups many times, and every time the group work finishes, the teacher encourages them to share their ideas. The next section also contains group works, but this time with more advanced tasks in which the students are required to recycle the words that they have learned and create sentences by themselves. Followed by reviewing the class, the students write an action log at the end of the class. This idea originates from the Intensive English Program of Nanzan University mentioned in Chapter 2. The logs are submitted to the teacher so that the teacher can understand the students' level of comprehension and their interest toward the class, which are helpful in adjusting the teaching goals and is also helpful for the students to review the class.

The characteristics of the teaching plan explained above ultimately lead to fulfilling the objectives of the course in both content and language aspects.

5.CONCLUSION

This paper considers the concept of CBI and presents the design of a teaching plan for Japanese university students who specialize in arts or literature and provides some implications for both research and pedagogy. Although the teaching plan is tentative and

has not been implemented, the study illuminates how to incorporate CBI into the classrooms and in what ways they are effective. Japan is currently working hard to strengthen the international competitiveness of higher education, and the demand for teaching courses in a foreign language especially in English is increasing. CBI is one of the most effective methods in EFL education and is supported by many second language acquisition theories and cognitive learning theories, as it can maximize the amount of comprehensible and meaningful input, output, and interaction along with the students' motivation, and depth of processing. CBI promotes the students' self-reliance in learning, and by incorporating it into Japanese EFL education, they can learn both a foreign language and a subject successfully.

With careful planning and sufficient preparation, along with authentic and meaningful resources for the students, CBI is feasible for many universities in Japan. CBI enhances the students' self-reliance in learning while aiming to encourage learning both language and content, and it enables each student to be highly motivated in their studies, which ultimately enables Japanese higher education to foster internationally competent students.

Acknowledgment

I would like to express my appreciation to Professor Sachiko Miura at Tsuru University for always supporting me warmly. Her valuable feedback helped me to improve the paper significantly. I would also like to thank Professor Kola Olagboyega at Tsuru University for English grammar assistance.

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Received: October 24, 2023
Accepted: December 05, 2023