

“Dareness¹” in English Language Teaching²

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ABSTRACT: This paper’s gist is simple: To be a good teacher of English, you need to have some ‘dareness’—daring to be different, daring to change and daring to innovate. Such *dareness* in English language teaching (ELT) can happen at various stages: When you prepare for the class, design activities and materials, do the teaching, manage the class, assess students and attend professional development sessions. Using shocking pictures, dirty jokes and riddles, as well as taboo words, offensive topics and discriminatory stories are instances of this *dareness*. When you dare to do things, with the students in mind, your teaching becomes more interesting and the classroom turns livelier. The students are then highly motivated. For one moment, they forget the rules that constrain them and start to get creative, enjoying what is done in the class. And, finally, the class is full of fun, energy, interspersed with occasional laughter, and becomes a great source of inspiration for both parties.

To dare to change the way you see things and do things in class, you need to start with your everyday life. You first need to want to change and to believe in its great benefits. Two problems, however, may wreak havoc to this plan of improving your *dareness*: The larger culture that you live in and the individual teacher, i.e. you yourself. The culture may require you to conform and to be polite, and you may want to take the easy way out. Some Asian teachers of English, especially, may not want to defy the status quo, fearful of being singled out as ‘different,’ or of losing face, an important arbiter of many of their actions.

This paper encourages you to dare to overcome that fear, to reduce that face sensitivity, and to forget the mundane routine-- at least for a while—in order to innovate some fun activities, unique materials and various inspirational language classes.

My vision is to see the students wanting to come to language classes on their own free will. I want to see highly-motivated students.

บทคัดย่อ:

ใจความสำคัญของบทความนี้ คือ ความกล้า หากต้องการจะเป็นผู้สอนภาษาอังกฤษที่ดี ต้องกล้าที่จะแตกต่าง กล้าที่จะเปลี่ยนแปลง และกล้าที่จะสร้างสรรค์สิ่งใหม่ ความกล้าในการสอน ภาษาอังกฤษนี้เกิดขึ้นได้ในทุกขั้นตอนของกระบวนการเรียนการสอน ตั้งแต่การเตรียมตัวสอน

¹ I couldn’t find the noun with the exact meaning for this verb ‘dare,’ so I’m just simply coining this ‘dareness’ noun up—to show my boldness! Hopefully, it doesn’t put the reader off too much at the start.

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การออกแบบกิจกรรมและสื่อการเรียนการสอน การลงมือสอน การจัดการชั้นเรียน การประเมินผล และการเข้าร่วมกิจกรรมเพื่อพัฒนาตนเองให้มีความเป็นมืออาชีพ ตัวอย่างของความกล้าในการสอน เช่น การใช้รูปภาพที่น่าตกตะลึง การใช้คำต้องห้าม เรื่องตลก และปริศนาคำทายสองแง่สองง่าม เมื่อผู้สอนกล้าดำเนินการเช่นนี้โดยมีผู้เรียนอยู่ในใจ จะสอนได้น่าสนใจขึ้น ห้องเรียนจะคึกคักมีชีวิตชีวาขึ้น ทำให้ผู้เรียนมีแรงจูงใจที่จะเรียนมากขึ้น ในจังหวะนั้น ผู้เรียนเป็นอิสระจากกฎข้อบังคับต่างๆ และเริ่มใช้ความคิดสร้างสรรค์ จนในที่สุดห้องเรียนภาษานั้นจะมีแต่ความสนุกสนาน มีพลัง มีเสียงหัวเราะ และจะกลายเป็นแหล่งกำเนิดแรงบันดาลใจอันยิ่งใหญ่ สำหรับทั้งผู้เรียนและผู้สอน

การที่ผู้สอนจะกล้าเปลี่ยนแปลงมุมมองและวิธีการสอน จำเป็นต้องเริ่มต้นจากชีวิตประจำวัน คือมีความปรารถนาที่จะเปลี่ยนแปลงและมีความเชื่อว่า การเปลี่ยนแปลงมีคุณอนันต์ สำหรับผู้สอนส่วนใหญ่ ความกล้านี้อาจถูกยับยั้งด้วยข้อจำกัดสองประการ ได้แก่ วัฒนธรรมที่ได้รับการปลูกฝัง กับตนเอง วัฒนธรรมอาจทำให้ต้องปฏิบัติตนเหมือนผู้อื่น ต้องสุภาพ และอยากหาทางออกอย่างง่าย ๆ ผู้สอนภาษาอังกฤษชาวเอเชียบางคนอาจไม่ต้องการต่อต้านสภาพเดิมที่เป็นอยู่ เพราะเกรงจะถูกมองว่า “แปลกแยก” หรืออาจกลัวการเสียหน้า ประเด็นเรื่องการกลัวการเสียหน้านี้เป็นปัจจัยสำคัญในการกำหนดพฤติกรรมหลายประการของผู้สอนภาษาอังกฤษชาวเอเชีย

บทความนี้ช่วยส่งเสริมให้ผู้สอนภาษาอังกฤษสร้างความกล้าเพื่อเอาชนะความกลัวนั้น เพื่อลดความรู้สึกอึดอัดใจที่จะเสียหน้า และเพื่อให้หลงลืมกิจวัตรที่จำเจไปชั่วขณะ เพื่อที่ผู้สอนจะได้สร้างสรรค์กิจกรรมที่สนุกเพลิดเพลิน สื่อการสอนที่มีเอกลักษณ์ส่วนตัว และห้องเรียนภาษาที่สร้างแรงคล้อยใจอันหลากหลายให้แก่ผู้เรียน

ข้าพเจ้าปรารถนาจะเห็นนักเรียนที่เข้าชั้นเรียนภาษาด้วยความประสงค์ส่วนตัว เป็นผู้เรียนภาษาที่มีแรงจูงใจในการเรียนภาษาอย่างสูง

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.
(Robert Frost “The Road Not Taken” accessed at
www.poetryfoundation.org/poem/173536)

DARING in ELT . . . well I think of innovation, trying something new, not being afraid to change, taking risks. (Professor Rick Donato, personal communication)

Outline of DARENESS paper:

Intro: What is the extent of your *dareness*?

1. How do we define '**dareness**' (or being daring)?
2. Why should we teachers be daring?
3. What are some everyday daring actions?
4. What are some daring activities in ELT?
5. What are some obstacles in being daring in ELT? And some solutions to the problems?
6. What are some caveats for having more *dareness* in ELT?
7. How can we inspire ourselves and others to have more *dareness* and to change in ELT?
8. What is the conclusion of this paper?

Bibliography

Before all else, let's start with a little simple activity to gauge you, the teacher's extent of *dareness*.

Activity: What is the extent of your *dareness*?

Decide the frequency of these 22 daring deeds. Also, think of the reason(s) of your frequency.

Activity	Always/Often/Sometimes/Rarely/Never/Don't know/Don't remember/Don't care (Choose one!)
1. Using a different route to go home	
2. Silencing a person(s) in the library	
3. Eating an international dish that does not look appetizing or trying a new far away restaurant	
4. Inviting a colleague to watch a no-name movie	
5. Confronting a person who cuts in the line	
6. Asking for directions from a total stranger	
7. Driving a motorcycle/bicycle on a busy Bangkok road	
8. Accepting unknown 'friends' on Facebook	
9. Doing bungee jumping or extreme sports	
10. Cross-dressing in public	
11. Teaching a class of 1,000+ students	
12. Going unprepared for a class	
13. Scolding students when they skip class too many times	
14. Discussing taboo topics in class, e.g. religion, sex, politics	
15. Taking a student to a pub in the evening	
16. Studying another language when you're over 35	
17. Using jokes in class, clean or dirty	
18. Letting students lead activities or decide what books to read as one of the textbooks	
19. Contradicting your boss	
20. Being late for class or skipping class without telling students beforehand	
21. Giving students a lot of homework or covering lots of materials in one class	
22. Sharing a few secrets with the whole class.	

Comments: While the first ten items are essentially everyday activities, the rest of them can be found in the EFL class. Regarding the first ten (and keeping in mind that much of the analysis to follow is subjective and may be different in different persons), while some are bold but may be educational (e.g. teaching us about ourselves or about

life), others are blatantly daring, with no obvious purpose other than to test our guts. The bold and educational ones are nos. 1 to 6; and the daring ones include nos. 7 to 10, with nos. 7 to 9 being potentially dangerous. No. 10 can be considered silly, wild, crazy or embarrassing. In addition, some activities are performed alone (nos. 1, 3, 7 and 9), but others involve at least one more person or others may be affected by the deeds (nos. 2, 4, 5, 6, 8 and 10).

Concerning the second set of items (nos. 11 to 22) those focusing on EFL teachers, we see several items as daring and useful activities, such as nos. 11, 13, 16 and 18. Within this second set, nos. 15 (despite its good intentions), 20 and 21 are not (so) productive; in fact, they may be harmful to the teacher's reputation. An interesting group is nos. 14, 17 and 22. These activities may be very bold or risqué, and productive or not depending on the situation and how the teacher handles it. Finally, more importantly, the activities that show very productive boldness are #19 and 13. Note that they both concern some kind of chastising of people, whether they are more senior (as for the boss) or junior (for the students). No. 19, despite its potentially dangerous nature, which can cause loss of job, money or fame (and mind!), should be seen as indispensable, providing that the teacher is within reason and is equipped with appropriate manners and politeness; the right time and place also take precedence over other things. Also, #13 is crucial for students' improvement although nowadays we may see more ignorance from the teacher to comment or scold students because s/he is afraid to lose popularity.

Also, note that nothing much here is concerned with physical health, except for items 3 (although an international dish can affect the health), 7, 9 and 15 (if you go in a pub and drink). *Dareness* in this paper does not involve anything detrimental to health. In fact, in order to have fuller *dareness*, we need to have strong mental and physical and mental health.

When talking about ***dareness* in English language teaching (ELT)**, the teacher can think of other concerns:

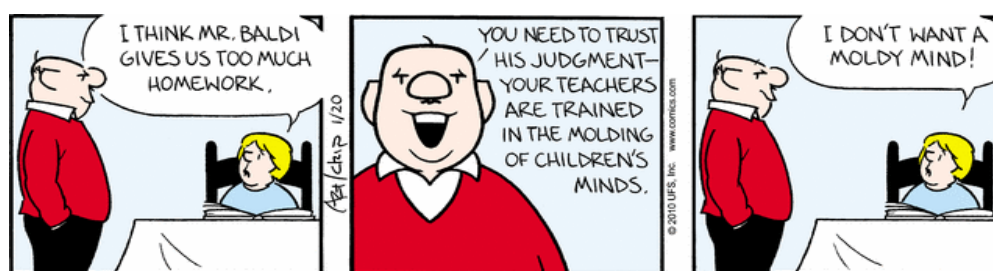
1. How often do you do new things? Why? Do you consider them *daring*?
2. What are some *daring* things that you do occasionally/sometimes/often/always?
3. What are *daring* things that you want to do, but for which you don't have the guts?
4. Are you comfortable with teaching a new class, e.g. every two or three years?
5. How often do you change your materials or main textbooks?
6. Do you often talk with your students—on LINE, Facebook or face to face? Do you ever give them a call whether for school work or personal matters? Why?
7. Do you regularly read the evaluation sheets written by your students? Do you listen to their comments? Why or why not?
8. What are some *daring* materials or media? How can we use them more effectively? What can be some potential problems of using them in class? And the solutions?
9. What movies/songs/books/objects/places inspire you to change?
10. Where can we find inspiration to be *MORE* daring in ELT? And,
11. What would you do if you were Brutus (The Born Loser) and you didn't want to lose to Mr. Veeblefester, the boss, in the following comic strip:



THE REAL THING:

1. How do we define 'dareness' (or being daring)?

In the *The Born Loser* comic strip below, we find two persons, Brutus or the Born Loser (the father) and Wilberforce (the son):



Here, we notice that despite the boy's ignorance of the verb 'to mold,' we can detect that he is trained to be outspoken, to speak his mind, as seen in his declaration 'I don't want a moldy mind!' He is not shy, he does not refrain from telling his feelings or desires to his dad. We can probably say, with some degree of certainty, that the boy is brave and confident. He dares to contradict his dad.

This brings us to the prime concern of this section: The definition of 'daring.' Let us refer to three learners' dictionaries written by English scholars. According to *Longman Dictionary of Contemporary English* (2014), 'daring' means 'involving a lot of risk or danger, or brave enough to do risky things' and 'new or unusual in a way that may shock people' (p. 448). And, 'to dare' means 'to be brave enough to do something that is risky or that you are afraid to do' (p. 447). *Oxford Advanced Learner's Dictionary* (2010) sees 'to dare' as '(1) to be brave enough to do something' and '(2) to persuade somebody to do something dangerous, difficult or embarrassing so that they can show that they are not afraid' (p. 382). *Cambridge Advanced Learner's Dictionary* (2008) defines 'daring' as 'to be brave enough to do something difficult or dangerous, or to be rude or silly enough to do something that you have no right to do' (p. 352).

Although the definitions showed here may not sound too positive to some Asian readers, the author of this paper will dare himself to take the liberty to use it in a more positive way. In this paper, 'daring' will be taken to mean 'to be different, to be (very) bold, to take (constructive) risks and, most important, to be willing to change.'

Many years ago, I wanted to know what some friends of mine who taught ESL/EFL in Thailand and various places in the world thought about *dareness*, in those days, I used

the phrase ‘daring in English Language Teaching.’ My question ‘What is daring in ELT?’ prompted these answers:

- A. Being courageous to do something/activities that are very difficult to achieve
- B. Acting, expressing, saying things that should not be acted, expressed, said**
- C. Have the courage to do what is unusual or what most conventional or conservative people would never dream of doing
- D. Willingness to experiment with new ideas—no matter how crazy they may be**
- E. Bold, adventurous, courageous
- F. Responding at the edge of one’s experience & ability; working in one’s ZPD**
- G. Taking a risk that may prove uncomfortable for either yourself or your students**
- H. Having faith in yourself & do what you believe you should do without caring too much about how others might take it**
- I. Not afraid to change traditional pedagogy; willingness to try new techniques; expanding academic horizon; seeking professional growth; creatively utilizing existing resources; surveying alternative solutions; dare to question authorities when policies don’t work; cultivating reflective teaching; continuing with action research.**
- J. I think it’s a challenge to be daring. It’s so comfortable being safe. ☺Daring is not pushing the envelope – it’s going outside the envelope. But how can you do it? I think it actually is thinking about what you do, and how it might be done better. Then if you think it’s reasonable to be successful, you can do it.**
- K. Courageous, bold, taking initiative, change agent
- L. Being innovative and/or unconventional
- M. Doing things other people do not have the courage to do because of the danger involved**

In my opinion, the definitions in bold and with bigger fonts are the more interesting ones. While B and G are rather negative, several other answers, i.e. D, F, H, I, J and M (right?), look more optimistic. While D is simply direct and F and I reflect more of ELT, items H, J and M are my favorites. This is due to the fact that they talk about the confidence you must have (‘having faith in yourself’ and ‘...without caring too much about how others might take it’), the desire to accept a challenge (‘it’s a challenge to be daring. It’s so comfortable being safe.’), ways of achieving *dareness* (‘But how can you do it? I think it actually is thinking about what you do, and how it might be done better’), positive thinking (‘Then if you think it’s reasonable to be successful, you can do it’), and the potential negative force (‘doing things other people do not have the courage to do because of the danger involved’). In addition,

they seem to express these *dareness* tenets in a sincere, straightforward and self-empowering way.

For EFL teachers, the word ‘dareness’ refers to the idea that they are willing to try something new and they believe in the usefulness of the daring action. They want to do something that they might have never done before or may find frightening or intimidating. They are confident enough to take risks for the sake of their students, themselves and their community; and, most probably, in the end, their *dareness* will make a change for the better and they themselves will learn something out of the daring action, as well. In terms of teaching, this **constructive dareness** may include things some teachers may have experienced first-hand:

- Using games, films, (clean and dirty) jokes in class.
- Changing activities for every class.
- Singing an English song to the class.
- Dancing to the rhythm of the music.
- Letting the students play games and be as wild and noisy as they want.
- Letting them teach us another language, e.g. Mandarin, Spanish.
- Inviting guest speakers to class or, better, taking the whole class on an excursion, domestic or overseas.
- Teaching a content class, e.g. Introduction to Literature, ASEAN Folklores.
- Sharing their little secrets with the students, e.g. their problems in learning English, their past love stories, and
- Lending good books and films to them.

Note again that some of the above activities may or may not be ‘daring’ to some teachers. As I’ve mentioned before, the degree of *dareness* is subjective, depending on the individual’s feelings, education and experience.

2. Why should we teachers be daring?

The main purpose of we EFL teachers being daring is to venture into a new unexplored territory—thereby, learning more about it and about ourselves, as well. In being daring, we become different; we change for the better. If we keep on doing daring actions often, we learn to be more creative because we are different and we get to think of the various results.

In ELT, being daring is important since it makes teachers avoid the routine and come up with something new all the time, thus making the class interesting, fresh or memorable. Our students will remember the class more and be happy too.

3. What are some everyday daring actions?

As I have mentioned above, every single day is replete with a variety of daring actions from the basic/ordinary ones to the more extreme although the extent of the *dareness* may be subjective, depending on the individual. The more basic ones may include watching some no-name movies; reciting a poem in front of the class; talking to a stranger; studying another language when one is over 35; competing with friends on a sport or on who first finishes up all the dishes in the least amount of time; asking for forgiveness from an ex-lover or an enemy; and trying out new dishes, new drinks, new restaurants or new routes. Similarly, the more extreme ones may include accepting unknown ‘friends’ on Facebook; going unprepared for a class; doing

bungee jumping or playing other extreme sports like mountain climbing; talking about taboo topics; and, contradicting one's boss.

Some of these actions are more risky than the others. Also, some are more useful than the others, especially in terms of education. The criteria here also depend on the individual's judgment.

4. What are some daring activities in ELT?

In the same vein as the daily activities, ELT ones with *dareness* can be seen from the basic to the very risky, as well. Based on Bloom, *et al.*'s classic three Domains of Learning (1956), cognitive, affective and psychomotor, we can see daring activities that can help develop both students and teachers as follows:

- **Cognitive domain:** Daring activities here involve the process of knowing, understanding and learning something—in terms of facts, concepts, processes, procedures and principles. They include
 - Doing *Bangkok Post*'s or *The New York Times*' crossword puzzles every day.
 - Reading and enjoying the students' favorite novels, e.g. Collins' *The Hunger Games* (2008), Green's *The Fault in Our Stars* (2012), Han's *To All the Boys I've Loved Before* (2014). This may include gay male or lesbian teen novels, e.g. Sáenz's *Aristotle and Dante Discover the Secrets of the Universe* (2012), Danforth's *The Miseducation of Cameron Post* (2012).
 - Learning another language, even better, a relatively difficult language like German, Russian, Japanese or a classical language like Pali, Sanskrit, Latin and Classical Greek.
 - Reading (about) something unfamiliar like post-structuralist or post-colonial literature and theoretical/computational linguistics, or other content subjects from history, marketing, law and environmental science to health science, physics and calculus.
- **Affective domain:** Activities with *dareness* that relate to the emotions are
 - Singing Top 20 UK/US billboard hits, e.g. Taylor Swift's 'Blank Space,' Justin Bieber's 'Love Yourself,' One Direction's 'Long Way Down,' and K-pop stars like Girls' Generation's 'Lion Heart,' Mansae's 'Seventeen.'
 - Watching films with "alternative gendered" theme, e.g. *Saint Laurent* (2014), *Kiss Me* (2011), *Jitters* (2010), *Mississippi Damned* (2009), *Bad Education* (2004), *Brokeback Mountain* (2005), *Billy Elliot* (2000), *Love and Death on Long Island* (1997), *Wedding Banquet* (1993), *Victor/Victoria* (1982), and Korean films *A Frozen Flower* (2008), *The King and the Clown* (2005), Afghanistan film *Osama* (2003).
- **Psychomotor domain:** Some activities with *dareness* that concern manual or physical skills include
 - Putting on self-designed clothes and walking on a catwalk
 - Creating an art exhibition with daring themes like education for poor Pakistani girls, queer eroticism, lives of suicide bombers

- Running an English camp for students or teachers, or even school/university administrators.

In fact, daring activities may incorporate all of the three domains, as when we put up a play or organize an English camp. The former may concern acting, projecting the voice, remembering the scripts, directing the play, auditioning, designing props on the stage, controlling the light and sound, and sometimes selling tickets and celebrating the play's grand finale. The latter embodies running or doing all the necessary rotations, singing, competing in games, having an excursion, playing a few fairly extreme sports like roller blading or 'sea boxing' (i.e. an unusual match mainly organized in Thailand in which the two opponents box on a beam over water), as well as contacting people about the camp site, food, accommodation and transportation, and thinking about the total cost.

Below are some examples of various classroom activities with varying degrees of *dareness*:

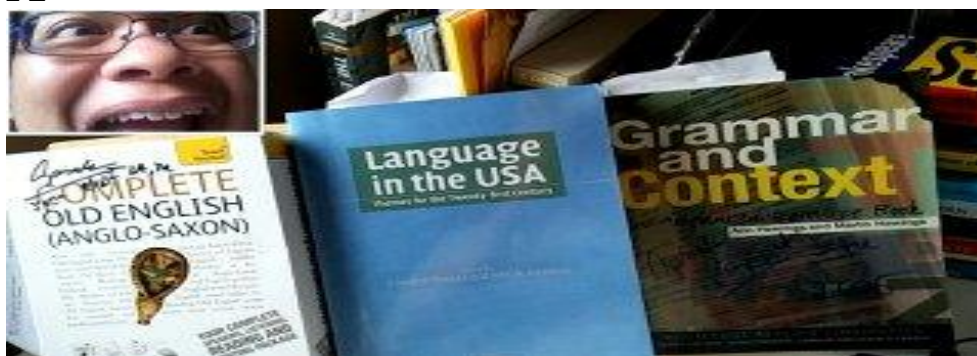
Activity 1: Pictures (15 min.)

Instructions: First, describe each picture in about three sentences. Use active and passive sentences, at least three prepositional phrases, two adverbs, and the phrase 'my favorite.' Also, pose **THREE** daring questions for each picture.

P1



P2



P3



P4



P5



P6



Comments: Among the six pictures, we might agree that #1, 5 and 6 may be considered the most daring. Picture 1 shows legendary singer Madonna in an explicit pose. Even the very name ‘Madonna’ is daring, and, to some people, a sacrilege. Picture 5 presents a mixture of eroticism (like Picture 1) and humor. Picture 6 is extremely daring; and, to some, shocking, since it depicts a young happy cheerleader posing confidently in front of a coffin containing a dead person. The other three pictures are relatively mild. In Picture 2, we see one DVD and booklet set on Old English, and two linguistic books. They are not easy to understand since they discuss the theoretical aspects of language, i.e. varieties of English used in the USA, and discourse grammar. Also, here, a small selfie picture is inserted on the top left corner. Picture 3 consists of black dog ‘Mom’ and a leg. While Mom is sleeping, a foot is put on his leg. This can be seen as daring as the doggie, getting frustrated, may bite you! And, lastly, Picture 4, taken at Brunei’s famous Water Village, shows a long-tailed boat speeding in the water.

In terms of describing, the most difficult would probably be the milder pictures since they do not have much to say. Also, those with no humans in them, they might pose some difficulty. For Picture 4, we may have something like this...

‘The ancient Water Village, in downtown Brunei, is my favorite place to be when I want to relax. On a peaceful evening, while the sun is setting quietly in a clear blue sky and the birds are flying noisily in big groups, an old long-tailed boat speeds rapidly past us. It is driven happily by a young strong-willed man who is wearing a traditional costume and a black satin hat.’

Here, we have complex sentences, five prepositional phrases (‘in downtown Brunei,’ ‘on a peaceful evening,’ ‘in a clear blue sky,’ ‘in big groups,’ and ‘by a young strong-willed man...hat’), four adverbs (‘quietly,’ ‘noisily,’ ‘rapidly’ and ‘happily’) and a noun phrase (‘the ancient Water Village,’ ‘my favorite place to be when I want to relax,’ ‘an old long-tailed boat’ and ‘a young strong-willed man who is wearing a traditional costume and a black satin hat’), and a passive construction (‘It is driven happily by... hat’).

As for some **daring questions** for Picture 1, suppose that some of us are not so fond of Madonna (My big apology for her fan club members!) and so we might have ...

1. Can Madonna move back and forth easily in this tight outfit? Will it reveal her vagina? If so, does she want to be exposed? Why or why not?
2. How much does she have to pay for this outfit? Is it from her own pocket?
3. How much is she paid per concert? Does she get taxed?
4. Why does Madonna have to show her sexual desires all the time? Is she always horny or is it just part of the show business?
5. Is her private life more ethical?
6. Do her siblings consider her ‘a bad bitch’ like the clergymen?
7. Would she go to hell when she dies for her outright religious profanity?
8. For her fan club members, what the hell do they like in her? Why has she remained their idol? Has it anything to do with her audacity and/or uniqueness?
9. Some people say Lady Gaga has tried to imitate her and the late Michael Jackson, especially to be as vulgar and rude as possible. Does she give a damn about it? Why or why not?

Activity 2: Little Danny's letters to Santa

Little Danny wanted a bicycle for his birthday. His mother wanted him to think about how he had behaved and then write a letter to Santa.

Which letter sounds the most shocking? Which one is polite? Make comments about each letter. See which one you like the most.

Letter A

Santa,
I know I haven't been a good boy this year. I am very sorry. I will be a good boy if you just send me a bike for my birthday. Please!
Thank you, Danny

Letter B

Dear Santa,
I've been a very good boy this year and I'd like a bike for my birthday. I want a red one. Your friend, Danny

Letter C

Santa, I've got your mama. If you want to see her again, send me the bike!
Signed, YOU KNOW WHO.

Letter D

Dear Santa,
It's been a wonderful year and I've been a good boy too. Still, I'd really like to have a bike for my birthday.
Danny

Comments: The most shocking seems to be Letter C, with the opening 'I've got your mama,' 'If you want to see her again... bike!' and the salutation in all caps 'YOU KNOW WHO.' Letter A looks the most polite and sincere. Letter B does not sound polite (e.g. 'I want a red one'). Letter D, to me, seems to be written by an adult, with the use of 'still' at the beginning of the sentence.

Activity 3: Song 'Just Can't Get Enough' (The Black Eyed Peas)

Instructions: Sing the song, watch the clip on You Tube, and answer the questions at the end.

"Just Can't Get Enough" (2010)

[Chorus - Fergie:]

Boy I think about it every night, and day
I'm addicted, wanna jam inside your love
I wouldn't wanna have it any other way
I'm addicted, and I just can't get enough

[Will.I.Am:]

I just can't get enough [x4]
Honey got her sexy on steamin
She give my hot mess a new meanin
Perfection, mami you gleamin
Inception, you got a brother dreamin, dreamin
Damn baby I'm feigning
I'm tryinaholla at you I'm screamin
Let me love you down this evenin

[Fergie:]

Lovielovie yeah you know you are my demon

[Will.I.Am:]

Girl we are can form a team an'
I could be the King, you could be the Queen an'
My mind's dirty and it don't need cleanin

[Fergie:]

I love you long time so you know the meanin

[Will.I.Am:]

Oh baby I can't come down, so please come help me out
You got me feelin high and I can't step off the cloud
And I just can't get enough

[Chorus]

[Will.I.Am:]

I just can't get enough [x4]

[Taboo:]

Honey got me runnin like I'm Flo Jo
Signed her name on my heart with an XO
Love so sweet got me vexed though
I wanna wish it right back like Presto, yes
Meantime I wait for the next time
She come around for a toast to the best time

We are well back and forth on the text line
 She got me fishin for her love, I confess I'm...
 Somethin 'bout her smile and a convo
 Got me high and I ain'tcomin down yo
 My heart's pumpin out louder than electro
 She got me feelin like MR. ROBOTO

[Will.I.Am:]

Oh baby I can't come down, so please come help me out
 You got me feelin high and I can't step off the cloud
 And I just can't get enough

[Chorus]

"This has been a switch up"

[Apl.De.Ap:]

Switchup! [x2]

I, just, can't (switchup)
 Locked, sunk in your bed-rock
 Heart, pumpin your love-shot
 Knocked, out by your cold-shot
 I'm, stuck in your head-lock (switchup)
 Can't-can't stop-stop won't-won't quit-quit
 Makin me f-f-f-f-fien, give it to me
 I want it all-all, you know what I mean
 Your love is a dose of ecstasy (switchup)
 Addicted, I can't get, away from, you
 Afflicted, I need it, I miss it (switchup)
 I want your love right next to me
 And I can't erase you out of my memory (... mory)
 I just can't (switchup)

(www.azlyrics.com/lyrics/blackeyedpeas/justcantgetenough.html)

Questions:

1. What is the theme of this song?
2. What taboos does the singer talk about?
3. Circle words/phrases that have sexual connotations.
4. What do the underlined words/phrases mean?

Word/phrase from the song	Meaning
a) I wouldn't <u>wanna</u> have it any other way	
b) Honey got her sexy on <u>steamin</u>	
c) Somethin' <u>bout</u> her smile and <u>a convo</u> Got me high and I <u>ain't</u> comin down <u>yo</u>	- 'bout' = - 'a convo' = - 'ain't' = - 'yo' =
d) Love so sweet got me vexed though I wanna wish it right back like <u>Presto</u> , yes	
e) Can't-can't stop-stop won't-won't quit- quit Makin me <u>f-f-f-f-fien</u> , give it to me	

5. Do you like this song? Why or why not?
6. If you do, how would you convince those who don't to love it too?
7. Do you like the music and the music video? Why or why not?
8. What DANCE MOVEMENTS would you create for the music?

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My apologies: No comments or answers are provided for this activity.

Activity 4: “Daring” riddles

Instructions: Match the QUESTIONS with the ANSWERS.

Warning: Some questions may be (very) offensive to some people. ☹️☹️☹️

QUESTION	ANSWER
1. What is the sharpest thing in the world?	A. Throw a biscuit off a cliff
2. How do you really piss off your girlfriend while having sex?	B. Nothing! Nothing lives forever and if you eat nothing, you DIE!
3. What did the elephant say to the nude man?	C. The freezer doesn't fart when you pull the meat out.
4. What's grosser than gross?	D. To have a firm grip on the broom
5. How do you kill 100 Ethiopians?	F. 68 because at 69 you have to turn around
6. What's the difference between a gay man and a freezer?	G. You have to heat them both up before putting the meat in.
7. What lives forever, and if you eat it, YOU DIE?	H. Fart
8. What do an oven and a woman have in common?	I. When you're kissing Grandma and she slips you the tongue.
9. Why doesn't the witch wear panties?	J. Cute, but can you breathe through it?
10. What's the speed limit of sex?	K. Call her on the phone

ANS: 1. H, 2. K, 3. J, 4. I, 5. A, 6. C, 7. B, 8. G, 9. D, 10. F

Activity 5: Yo Mama jokes

Yo Mama jokes are insulting one- or two-liners. They can be very rude, i.e. daring. Here, you must choose between A and B. Or, better, come up with an even better insult once you have the answer.

(Another warning: These Yo Mama jokes can also be offensive and discriminatory.)

Sources: <http://unijokes.com/yo-mama-jokes>; <http://jokes.cc.com/funny-yo--mama/2izhfb/yo-mama-s-so-dumb---battery>

1. Yo mama's so stupid she was yelling into the mailbox. We ask her what's she doing and she said, she
A. was sending a voice-mail B. thought the mailbox was a mailman
2. Yo moma's so stupid that she brought a ruler to bed to
A. measure how long the bed was B. see how long she could sleep
3. Yo moma's so stupid, when I told her that she lost her mind, she
A. cried and jumped off the window B. went looking for it
4. Yo moma's so stupid when thieves broke into her house and stole the TV she chased after them shouting 'Wait!'.
A. You forgot the remote. B. Why didn't you take the micro-wave oven too?
5. Yo moma's so stupid, she stuck a battery up her butt and said,'.
A. I got energy! B. Where's the darn battery?
6. Yo moma's so stupid, she got locked up in a supermarket and!
A. ate up everything and didn't have the money to pay for it all!
B. starved to death!
7. Yo mama so stupid, she called me, then
A. asked for my phone number
B. hung up the phone right away, thinking I was a ghost!
8. Yo mama so stupid when I asked her if she wanted to go to Wendy's, she said,'.
A. Yes, I'm starving! B. No, I don't know that bitch.

ANS: 1. A, 2. B, 3. B, 4. A, 5. A, 6. B, 7. A, 8. B

Activity 6: Disagreeing with the critics

Suppose you have watched the film 'Batman v Superman' and really like it. Then, you happen to read the following article in *Washingtonpost.com* by American critic Ann Hornaday, who takes the opposite view. You can't help but feel upset at her words and attitude. In fact, you are pissed off.

Write two letters to Ms. Hornaday: One overly polite, insincere and sarcastic; the other very rude, with a lot of taboo words/phrases to show your anger.



'Batman v Superman' is so desperate to be taken seriously, it forgets to have fun

By Ann Hornaday (March 23, 2016)

(www.washingtonpost.com/goingoutguide/movies/batman-v-superman-is-so-desperate-to-be-taken-seriously-it-forgets-to-have-fun/2016/03/23/3fb28f10-f0f5-11e5-a61f-e9c95c06edca_story.html?wpmm=1&wpisrc=n1_movies)

"Batman v Superman: Dawn of Justice" begins and ends with a funeral, which is fitting for a movie that plays like one long dirge.

Dreary, overproduced and underbaked, this nominal showdown between two of comic-dom's most mythic superheroes serves as a grim reminder of just how bad "Man of Steel" really was. That 2013 movie introduced British actor Henry Cavill as Superman, in a tea-colored miasma of dutiful action sequences and sadistically over-the-top violence.

Director Zack Snyder returns to those questionable core values in a film that replaces genuine intrigue and suspense with a series of confounding red herrings, tossing out solemn observations about men, gods, martyrs and saviors while invoking such hot-button issues as terrorism, drones and immigration. "Batman v Superman" is so desperate for the audience to take it seriously that it forgets to have any fun at all: Rather than escapism and sensory exhilaration, viewers get down in the mire with protagonists who grimace, scowl and wince their way through heroics with the joyless determination of shift workers making the doughnuts.

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My apologies: No comments or answers are provided for this activity.

5. What can be some obstacles in being daring in ELT? And some solutions to the problems?

Obstacles in being daring in ELT and some solutions may include...

- **Culture/status quo:** As mentioned above, our culture or status quo sometimes can reduce our *dareness*. We might say that we do not want to dare to do anything in language teaching because we are afraid of defying culture/status quo. A solution to this problem is we need to find a group of teachers with like minds. They will help support us when the situation gets dismal.
- **Time:** Some teachers are constrained by time. Some of us can complain about not having enough time in a day to do everything, let alone having *dareness* to create motivating materials, inspirational activities and occasionally change the way we teach. To solve this problem, we need to learn how to manage time better (e.g. to set priorities, know oneself more such as whether we can multi-task or not).
- **Resources:** We may not have enough resources to have *dareness*. And, worse, we may not be very imaginative or have the guts to do any daring activities. If we do not have sufficient resources in the library, just log in and find good stuff from Mister Google. We also may want to create a school network to share resources.
- **Administration:** Our boss(es) may sometimes get in the way, hindering our progress, not caring about our power to innovate. In fact, they may be scared of our *dareness*, too! I think the solution here is to have an open talk with them and write everything down for the big group to see.
- **Colleagues:** Our co-workers or friends at work may inadvertently say or do things that reduce our *dareness*. What we should do is to have confidence and to speak up, of course, with politeness and respect. And, as mentioned above, we can form special interest groups to help one another out.
- **Ourselves:** We ourselves are the main problem of all! We need to have faith in *dareness*. We need to look to the future of the benefits that can be reaped when we dare to change, to be different, to innovate—now. Also, we need to get help from other people, including junior colleagues. Here, we need to be less sensitive of being embarrassed when we have to ask a younger person for assistance. We need to minimize our FACE!

6. What are some caveats for having more *dareness* in ELT?

I have mentioned those caveats elsewhere, but will do it again here since they are important. These suggestions are of what we EFL teachers should do to have more *dareness* in our profession:

- Be DARING, but, of course, with reason and civility.
- Be open/receptive/flexible/positive to everyone (including students) and everything.
- Be students' friend and offer them moral support.
- Set a plan to finish something and when you have done it, celebrate with someone.
- Reduce FACE sensitivity, especially Thai teachers. Although you are aiming for a goal, things might get chaotic and you may fail. Think of the other side of the coin: Failure makes us see ourselves more clearly. It strengthens us. It improves us. So, we must not be defeated by failure. Instead, we need to learn from that failure and be ready to spring back into action again! 😊😊

- Buy a few MATERIALS/MEDIA every month (e.g. books, DVDs) and don't forget to share them with your colleagues and students. ☺
- When using the same lesson plan or material, CHANGE something. ☺☺
- Become an active member of a good professional organization, e.g. Thailand TESOL. ☺☺
- Finally, we teachers can encourage students to be more daring, too.

7. How can we inspire ourselves and others to have more *dareness* and to change in ELT?

Sources of inspiration and power that we EFL teachers can count on are:

- **Films** about the teacher's change and coming of age, e.g. the classic *To Sir with Love* (1967), *My Fair Lady* (1964), *Dead Poets' Society* (1989), *Emperor's Club* (2002), *Mona Lisa Smile* (2003), *La Classe* (2008), *The Sound of Music* (1965),
- **Books** on the lives of great leaders (e.g. King Bhumibol Adulyadej, Gandhi, Mandela, Napoleon) and artists/inventors/writers (e.g. Bach, Handel, Mozart, Beethoven, Chopin, Debussy, Prokofiev, Stravinsky, Monet, da Vinci, Sondheim, Rodgers and Hammerstein, Lloyd Webber, Maupassant, Shakespeare, D. H. Lawrence, Whitman, Sylvia Plath, Soontorn Phu, Horowitz, Michael Jackson, Whoopi Goldberg, Barbra Streisand, 'P'Bird' Thongchai McIntyre, Edison, Einstein, da Vinci, Newton, Franklin, Steve Jobs, Bill Gates, Alan Turing, Frank Lloyd Wright, I. M. Pei), as well as...
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- **Songs and music** like Bette Midler's 'Wings beneath my Wings,' Whitney Houston's 'Greatest Love of All,' Beethoven's 'Ode to Joy' from Symphony No. 9, his Fifth and *Eroica* symphonies;
- **Mind and habit transformation classes** like Buddhist meditation retreats.

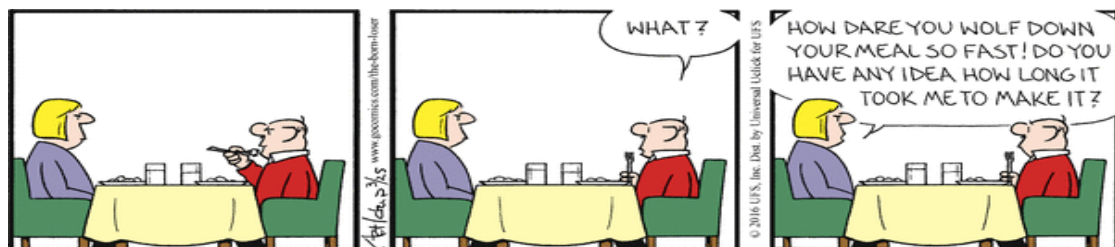
8. What is the conclusion of this paper?

To sum up this **DARENESS** paper, the following points shall be reiterated:

- The word ‘**dareness**’ or ‘daring’ as used here does not carry a negative connotation³. Essentially, *dareness* here entails the desire for change, be it (very) radical or not. It also implies being different, interesting, original and useful.
- The main gist here is simple: To be an efficient EFL teacher, we need to have more *dareness* in daily life and work, as when we prepare the lesson and design or adapt materials, when we teach and manage the classroom, and when we evaluate the students. We need to do all this on a regular basis. And, most important, we need to believe in the benefits of this *dareness*.
- For many Thai/Asian EFL teachers, we need to minimize our face sensitivity, i.e. to be open to embarrassment, ridicule, complaint and criticism. We need to embrace failure as a means of our biggest success. And, we need to accept the fact that we are (still) imperfect teachers, striving for the best, thus forever changing, forever improving. To use *dareness* in order to attain perfection in language teaching, we may encounter several problems. But the solutions, besides reducing face sensitivity, as already mentioned, are to form groups with the same ideology or interest, to set priorities, to know oneself more, to go online to find more resources and then to share them, to openly talk with administrators and put the agreement on paper for the public, and to think about the benefits in the future of being equipped with *dareness*.
- The end result is to create memorable lessons that come from fun and daring activities as well as unique materials and media that may include shocking pictures, taboo or discriminatory topics (e.g. religious profanity, sex or excrement, women as the ‘lesser’ gender), dirty jokes and riddles, swear words, and stories about gay/lesbian or rebellious teenagers.

Our *dareness* to be different and to innovate something useful may come with a price but the results are often worthwhile. When we EFL teachers dare to change and in the process get to know the students and ourselves more, we’ll surely have a happy and an inspiring class for both the students and us, the teachers.

So, yes, folks, let me see that dareness!



³ It is worth noting that, to many Westerners, the concept of *dareness* may not be considered negative. In fact, to Dr.Rebecca Kae Webb, from the USA, when she says that her son is daring, it is positive, meaning he is courageous (personal communication).

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Dedication note

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Thank you maak maak, krup. ☺☺☺