

The Fundamental Principles of Analytic Design

From Edward Tufte's [Beautiful Evidence] 2006: 126-139
The purpose of an evidence presentation is to assist thinking.

1. Show comparisons, contrasts, differences
2. Show Causality, Mechanism, Structure, Explanation, systematic structure
3. Multivariate Analysis + Show more than 1 or 2 variables
4. Completely Integrate words, numbers, images, diagrams
+ /whatever it takes to explain something/
5. Documentation + Thoroughly describe the evidence. Provide a details title, indicate the authors and sponsors, document the data sources, show complete measurement scales, point out the relevant issues.

6. Content Counts Most of All

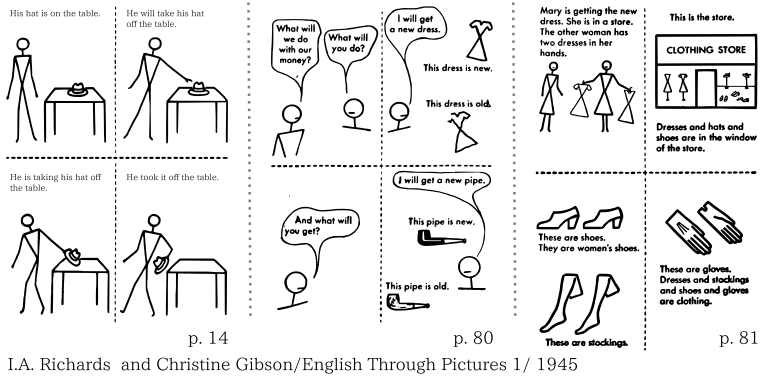
+ Analytical presentation ultimately stand or fall depending on the quality, relevance, and integrity of their content.
+ The content principle points to priorities in analytical design work: this is a content-driven craft, to be evaluated by its success in assisting thinking about the substance... Not decoration, not production technology. The first question is /What are the content-reasoning tasks that this display is supposed to help with?/ Answering this question will suggest choices for content elements, design architectures, and presentation technologies.
(Edward Tufte /Beautiful Evidence/ 2006: 126-139)

Content of "English Conversation"

4)As I watched these six human beings stare earnestly at each other across what seemed to be an impenetrable wall and repeat these sentences, the whole scene took on a surrealistic quality. How many hours, I wondered, have been spent in this country examining and re-examining the fabled American Drug Store and the legendary Real American Hamburger? It is embarrassing enough to have the impoverishment of one's country's culture flaunted before people who have reason to know what true culture looks like, especially when there are so many other things in the world so much more worth talking about. But when one begins to suspect that perhaps the students are not repelled by the descriptions of America's cultural wasteland, that perhaps it is precisely these endless accounts of trips to the drugstore, the supermarket, the drive-in movie, and the hamburger stand that attract students to "English Conversation" schools, then the situation becomes truly humiliating.

5)Unfortunately, however, few American teachers actually feel humiliated. While English teaching does not have the reputation among the foreign community here of being especially rewarding work, it is considered to be relatively easy money. While there are a few teachers who try to do their job conscientiously, it is generally accepted this isn't necessary. All that is really required is to be present in the class and to talk about something or other. All the complex ethical problems are resolved by assuming an attitude of cultural superiority. The unspoken assumption of most of these teachers is that being in the presence of an American for an hour is in itself a privilege worth paying for.
Douglas Lummis /English Conversation As Ideology/ 1976
<http://www42.tok2.com/home/ieas/Douglas-English.conversation090709.pdf>

4)この六人の人間が、滲透不可能な壁のごときものを隔てて、一生懸命に見つめあい、かくの如き文章をくり返しているさまを見ていると、この全体のシーンはシュルレアリスティックな性質を帯びてきた。いったい全体、何時間というもの、この国では、虚構のアメリカの薬屋と、伝説的ともいえる「本物の」アメリカン・ハンバーガーを調べ上げて時間を費やすのだろうか。この世の中には話すのに悩むことがまだまだあるというのに、本当の文化がどんなものか知る理由を持っていないはずの人びとの前で、自国の文化の貧困をさらけ出さねばならないというのは、まったく充分に当惑ものである。けれども、その学生達はこのアメリカの文化的荒地の描写に反駁するどころか、薬屋、スーパー・マーケット、ドライブ・イン・ムービー、ハンバーガー・スタンド等々への数限りない訪問の描写こそ彼らを英会話学校に引きつけるのではないかと、ひとたび思いついた時に、その状況は真に屈辱的となるのだ。5)しかしながら、残念なことに、ほとんどのアメリカ人教師は、実際に屈辱を感じないのである。外国人の仲間のうちでは、英語を教えるのはとくにやりがいのある仕事とはされていないで、比較的簡単な金儲けの方法とされている。数少ない先生がこの仕事を良心的に行おうと努力してはいるが、その努力は一般的に必要ないものとされている。何が必要であるかといえば、ただクラスに出席して何かしゃべってあげればよい、というのである。あらゆる道義上の複雑な問題は、文化的優越の態度をとることで解決される。口に出してこそいわないが、たいていの先生達は、アメリカ人がいるところに一週間に一時間同席することは生徒たちにとってそれだけでお金を払うに足る特権である、と思っている
ダグラス・ラミス「イデオロギーとしての英会話」<http://www42.tok2.com/home/ieas/douglas.lummis.english.conversation.as.ideology.in.japanese.090701.pdf>



I.A. Richards and Christine Gibson/English Through Pictures 1/ 1945

Content?

Comparison?

1. She wants those shoes.

3. He needs a tie.

2. She has a sweater.

Mary is making soup.

This is a plate of soup.

She will make the soup from milk and potatoes.

This is a cow.

This is a bottle of milk. It is cow's milk.

Cows are animals. These are some other animals.

a pig
a sheep
a horse

We get milk from cows. Mary is putting some milk in a cup.

The milk is going into the cup.

Sunshine
SUNSHINE ENGLISH COURSE 2
Hot Dogs

KaiRyuDo Japanese JHS Textbook 2013

Hot dogs and other Fast Food are not healthy. DIY food is good.

Ellis
EP 1: p. 91 /Impact Intro/ 1997: 18

Good Learning Book : <http://www.englishthroughpictures.com/>
Good Teaching Method : <http://www.gdm-japan.net>

Joan Saslow /Top Notch/ 2006: 111

The shopping mall, the music store and the tourist resort are added to the supermarket and hamburgers above

Freeman /Icon Intro/ 2005: 51

Good Learning Book : <http://www.englishthroughpictures.com/>
Good Teaching Method : <http://www.gdm-japan.net>

Ghirardelli Chocolate

/Top Notch/ 2006: 94

/Impact Intro/ 1997: 21

Product Placement

Children's alleged sophistication about media and marketing is also used as a justification for product placement - the growing trend of embedding products as props and backgrounds in movies, television shows, and video games. Product placement has even led to such spin-offs as books for babies that look just like a Froot Loops box or a package of M&Ms. Commenting on the latter, Julie Halpin, CEO of the Geppeto Group, portrays such books as a marketing tactic with benefits for all: "For the marketer it's creating affinity for the brand. For parents, the kid is learning to count. There's no downside." Really? When childhood obesity is a major public health problem, it's hard to see that inculcating babies with an affection for candy, or sugared cereal, is so benign. And while there are laws prohibiting product placement on television programs directly targeted to children, there are no similar laws regarding films for young audiences, which is why, for example, the popular 2001 film *Spy Kids* contained an advertisement for McDonald's disguised as a plot point.
(Susan Linn /Consuming Kids/ 2004: 26-27)