The Language Teacher

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JALT Publications

Contents

JALT Publications Online

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Learning to Teach
Teaching to Learn

In this month's issue . . .

JALT2021 Conference Preview

It's November! And, like every year, we have our annual JALT international conference to look forward to. The theme for JALT2021 is *Reflections and New Perspectives*—a very fitting topic for the times, and an excellent opportunity to look back and consider what we have learned over the past two years. The conference will take place from November 12 to 15, and in a similar fashion to last year's conference, will take place completely online. Please check the conference website <https://jalt.org/conference> for the latest news, as well as information on how to register and participate.

To whet your appetite for JALT2021, this issue of *The Language Teacher* opens with a preview of the conference. We begin with an introduction to the event from JALT's Director of Program, Wayne Malcolm, followed by a series of articles from some of our plenary, invited, and featured speakers. We then have an overview of this year's Professional Development (PD) and Technology in Teaching (TnT) preconference workshops, and our JALT Junior "conference within a conference"—a special event for teachers of younger learners. Finally, we have information on JALT Publications' presence at the conference. If you're interested in writing for our publications, or possibly joining us as a volunteer, we look forward to seeing you at JALT2021!

Regular Features

Following the conference preview, we continue with some of our regular *TLT* content. We kick off this section with a Featured Article by **Peter Clements**, who looks at how short story analysis—a technique focusing on narrative elements in qualitative data—can be used to analyze and inform preservice teachers' educational development. We are also delighted to announce the inclusion of two Readers' Forum pieces in

TLT Editors: Nicole Gallagher, Paul Lyddon
TLT Japanese Language Editor: Toshiko Sugino

this issue. The first, authored in Japanese by **Yoko Suganuma Oi**, examines the effects of self and peer assessment on high school students' writing anxiety. The second, written in English by **Yo Hamada**, discusses the appropriate use of shadowing techniques for elements of spoken language development. In addition to these articles, this special conference edition includes all of our regular columns, such as *Wired, My Share*, *TLT Interviews*, and *Old Grammarians*, as well. Be sure to check those out, too!

We Need You!

If you have some time to spare, want to pick up some new writing and editing skills, plus add some heft to your résumé, why not volunteer to help in any of our three publications—*The Language Teacher*, *JALT Journal*, or the *Postconference Publication*. We need everyone, from proofreaders to column editors to full journal editors. We offer full training and great support, plus you get to join a team of great people. If you're interested, you can find more information on our website <https://jalt-publications.org/recruiting>, or please come to one of our sessions at JALT2021 (see p. 13).

With this being the final issue of *The Language Teacher* for 2021, we wish you all the best for the rest of 2021 and look forward to seeing you again in 2022.

—Malcolm Swanson, Publications Website Editor

—Nicole Gallagher, TLT *Coeditor*

JALT2021　年次国際大会予告

　いよいよ11月です！ 例年どおりJALT年次国際大会が楽しみです。JALT2021のテーマはReflections and New Perspectivesで、この時期に大変ふさわしいトピックであり、この2年間で私たちが何を学んだかを振り返り熟考する素晴らしい機会になると思います。大会は11月12日から15日まで、昨年同様すべてオンラインで行われます。最新情報は大会公式サイトhttps://jalt.org/conferenceをチェックして下さい。参加登録方法に関する情報も掲載されています。

　皆様のJALT2021への興味を喚起するために、今月号のThe Language Teacherは大会の予告から始まります。まず、JALTのプログラムディレクターであるWayne Malcolmが大会行事を紹介し、次に基調講演者、招待講演者、主な講演者についての記事が続きます。そして今年のProfessional Development (PD) と Technology in Teaching (TnT)の大会前ワークショップ、JALTジュニアの「大会内の大会」（年少者を教える教師のための特別なイベント）の概要が続きます。最後に、大会にはJALT出版チームも参加します。JALTに論文を投稿希望の方や、ボランティアとして出版チームへの参加をご検討中の方々と、JALT2021でお会いできることを楽しみにしています。

定例記事

　年次国際大会の予告の次に、通常のTLT論文が続きます。まずFeature ArticleではPeter Clementsが、どのようにショートストーリー分析（質的データにおけるナラティブの要素に焦点を当てる手法）が、教員養成課程の学生たちの教育的成長を分析し伝える事に役立つかを考察しています。また、本号にはReaders' Forum記事が2つあるのも嬉しいお知らせです。まずYoko Suganuma Oiによる日本語論文では、高校生の英作文学習不安について、自己評価と他己評価を通してどのような効果があるのかを検討します。次にYo Hamadaの英語論文では、話し言葉の発達要素について、シャドーイング技術を適切に用いる方法を考察します。加えてこの年次大会特別号には、Wired、My Share、TLT Interviews、Old Grammariansなど通常のコラムもあります。どうぞお忘れなくこちらの記事もチェックして下さい。

あなたのサポートが必要です！

　少し時間がおありで、新しいライティングスキルや校正スキルを得て、履歴書に加えたいとお考えでしたら、私たちの3つの出版物—The Language Teacher、JALT Journal、Postconference Publicationのいずれかにボランティアで参加して下さいませんか。私たちは、校正者、コラム編集者、そしてジャーナル編集者を募集しています。十分なトレーニングとサポートも行います。そして、素晴らしい仲間もできます。ご興味がおありなら、ウェブサイト<https://jalt-publications.org/recruiting>をチェックするか、年次国際大会の私たちのセッションにお越し下さい。（参照p. 13）

　本号が2021年最後のThe Language Teacherとなります。2021年末までの皆様のご健勝をお祈りしつつ、2022年に再びお会いできることを楽しみにしています。

—Malcolm Swanson, Publications Website Editor

—Nicole Gallagher, TLT *Coeditor*

JALT's Mission

JALT promotes excellence in language learning, teaching, and research by providing opportunities for those involved in language education to meet, share, and collaborate.

使命（ミッション・ステートメント）全国語学教育学会は言語教育関係者が交流・共有・協働する機会を提供し、言語学習、教育、及び調査研究の発展に寄与します。

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全 国 語 学 教 育 学 会

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JALT2021 Conference Preview

With this year's international conference being online, you don't need to worry about booking travel and reserving hotel rooms. You can enjoy the whole conference experience from the comfort of home or office. What's more, JALT2021 will be a 4-day festival of sharing, with over 500 sessions available to attendees. In this conference preview, we offer you a taste of what to expect.

Finding out more

Our conference website is packed full of information on the conference, including the full programme and details on the various events that will take place:

https://jalt.org/conference/jalt2021

Registration

JALT hopes that our members, local colleagues, and international colleagues, especially those who may not have been able to join us in the past, can join our online conference in November. JALT is offering special conference registration rates for this unique opportunity, and they include access to all presentation sessions, meetings, and events, including the Friday afternoon Technology in Teaching (TnT) and Professional Development (PD) workshops. 発表者・参加者費用は以下のようになります。JALTでは、金曜日の午後に開催されるTechnology in Teaching (TnT)とProfessional Development (PD)のワークショップを含む、すべてのプレゼンテーションセッション、ミーティング、イベントへのアクセスが含まれた特別なカンファレンス登録料金をご用意しています。

Early Bird: Before November 11, 2021 (November 1 for Postal Payment)

- ¥10,000 for presenters and participants—This includes JALT members as of November 10, 2021; Associate Members; Members of domestic and international partners
- ¥15,000 for non-members
- ¥5,000 for Global Professionals for presenters and participants—the citizens and residents of the following nations are applicable for the Global Professional discount / グローバル・プロフェッショナル：(see website below for details)
- ¥5,000 for Full-Time Students and Seniors who are JALT members / フルタイムの学生およびシニア割引適用のJALT会員

After November 11, 2021

- All participants - ¥18,000

https://jalt.org/conference/jalt2021/
registration-payment

Accessing the Conference

When you pay through the above link, you will get details on how to access the website Eventzil.la. This is the conference platform that will be hosting JALT2021 Online. You enter your code and you will be able to access the conference.

If you do not have a numeric code and are starting from the Eventzil.la site, you will be prompted to go to JALT's site and go through the payment process.

Once you are inside the JALT conference, you will be greeted by a page that offers a one-step access point to the various areas of the conference. A really important feature will be the live schedule. This live schedule will display all the presentations available at the current time. The schedule will be refreshed regularly so participants can see the latest sessions and events.

Once you find a presentation you want to see, there will be a link that will take you to the corresponding Zoom Room, or whatever application that is responsible for the session. Regarding Zoom Rooms, JALT will be providing Room Hosts for the majority of sessions. We also have a team of trained volunteers to assist in making this online conference experience as comfortable and enjoyable as possible.

Message from the Director of Program • Wayne Malcolm

JALT2021 is right around the corner, and like last year we will be experiencing the annual event via the online conference platform Edzil.la – https://jalt2021.edzil.la/. But in keeping with the JALT2021 theme—*Reflections and New Perspectives*—the conference will not be the same. Attempting something new for JALT, the 2020 conference proved that JALT can hold a dynamic event under any circumstances and via any platform.

This issue is filled with much of what you need to know about the upcoming conference. It is an indispensable resource, but the message I would like to transmit to you, right now, is one of reflection and new perspectives.

The past few months have been trying. Looking back, I remember thinking to myself that by the fall of 2020 all would be back to normal. Well, we know where that train of thought ended up. We are not living in times one would call normal. But there in lies the critical point. Yes, the COVID-19 pandemic has upended our lives, but isn't that what life is sort of about—persevering through the tough times. I do not pretend to speak for everyone, so I will give you my new perspective based on reflecting on the past.

A colleague of mine said to the teachers at the university I work at to use a particular online learning management system. I literally laughed in his face and said, "Ahhh, do we have to use it? If not, I am not into that stuff. I am a chalk-to-board, face-to-face kind of teacher. Print the test, watch a YouTube video, or something like that." He was frustrated, I gather. Well, how right was he, and how wrong was I. The LMS we used saved our lives AND livelihoods. It brought us our students. Say what you want about blank screens, or silent stares, or issues with this, that, and the other. For all the complaints, it worked. Mind blown! Ready to reformulate my way of engaging a class. And I know when I get back to in-person teaching, I will use that LMS, and other online tech tools to better engage my classroom.

That anecdote, I feel, illustrates these recent times. Toolboxes were expanded. New ideas about how to engage students and achieve results were realized. Professional networks were expanded and opportunities for taking on new projects crystalized. The dynamism of what makes JALT an amazing community to be a part of was enhanced ten fold. Were there some hiccups? Yes. Screen fatigue is a constant worry of mine. Actually realizing that my home internet was woefully inadequate to deal with the rigors of remote teaching was now in my face. And, of course, the socialization aspect of JALT has been diminished a bit. Again though, I feel, even with the hiccups, we are in a position to really move forward with great strides. Not strides that fly past others, but ones of care and confidence that we are moving into positive and fruitful territory.

There is an opportunity to be more connected, if we want to be. There is an opportunity to be more engaged, if we want to be. There is an opportunity to be more fulfilled, if we want to be. There is an opportunity to experience better challenges, if we want that to happen. As human beings who walk this Earth with self-awareness and determination as our defining gifts, aren't these times of challenge when we evolve in order to realize what being human is all about? So, let's look at JALT2021 Online as another step in our evolving conference experience. A step that will lead us back to our roots of face-to-face conferences, but when we arrive we will be better prepared to execute an evolved conference experience.

Enjoy this special issue! So many worked so hard to get it done! And, I hope to see you at the conference!

Be well and stay safe.

Sincerely,
Wayne Malcolm, NPO-JALT Director of Program

JALT2021 Plenary Speaker • Makiko Deguchi

Teaching for Social Change: Why Privilege Awareness Education is Effective
Makiko Deguchi
Sophia University

Given the persistent racialized bullying and online harassment against minority ethnic groups and people with mixed roots ancestry in Japan, not to mention the misogynistic and homophobic comments made by public figures, it is imperative that educators engage our students about diversity and inclusion. Social justice education that incorporates a privilege-awareness component is an effective way to counter the disinterest and indifference students feel toward daily injustices.

The word "privilege" (or *tokken* in Japanese) in Japan is used to mean advantages gained due to temporary status, such as college students having the temporary "privilege" of enjoying long summer breaks compared to the rest of society, or "first year college students having the privilege of being treated for free meals by the senior students." The word has also been used to refer to the social class elite or *tokken kaikyu*. The word unfortunately is also part of the name of the ultra-right wing nationalist hate group *Zaitokukai*,[1] which explains why many Japanese have negative associations with the word. In this article, privilege is defined as "unearned advantages and power based on dominant social group membership" (University of San Francisco, n.d.), and one of my goals is to spread this word and this definition in Japan.

Most people, unless they are deliberately taught about the concept of privilege, live life without recognizing that they have privilege. They can live life feeling bad about the injustices around them,

but they may not feel personally accountable for them. There are several reasons why people have difficulty noticing their privileges. One is that people in dominant groups have a self-view of themselves as individuals, not as members of a group, rendering their position and status invisible (DeMott, 1990). Another reason, which refers to structural linguistics, is that the markedness of language reveals how relationships are asymmetrical and hierarchical when there are two groups (dominant versus subordinated) (Waugh, 1982). For example, in Japan, male actors are called actors or *haiyuu* but women actors are called *joyuu* whose first kanji is the character "female." The dominant group is "unmarked" because it is considered normative, while the subordinate group is "marked" because it is labeled as "different." Thus those in the dominant group go "unmarked" and thus do not have to think about their identity—in this case, their gender. A third reason can be explained by standpoint theory which states that people who possess less power in society need to be and are aware and sensitive to the perspective of those who hold power over them, yet those who are most powerful in society are strongly motivated not to know a lot about the people they dominate and not to develop a sensitive understanding of the structures that preserve their power (Harding, 1986). This creates a unique dynamic where those who recognize that they don't have privilege are the ones with minority status in society.

What is problematic about people who are unaware of their privileges? Without privilege awareness, people live under the skewed perception that the world is not tilted in their favor. This makes them feel free of any accountability from the existing structural oppression. When governments or organizations take corrective measures to rectify a structural issue to support minority groups (e.g., affirmative action policies), people often feel that these measures are unfair and it is a form of reverse discrimination. A Ruth Bader Ginsburg T-shirt that reads "To Those Accustomed to Privilege, Equality Feels Like Oppression" states this well.

There are many benefits to becoming aware of one's privileges. One is that people in dominant groups can see how they are often complicit in maintaining the status quo and thus *are* part of the problem. Being well-intentioned is not enough. Thus privilege awareness brings a sense of accountability for social change. People in dominant groups learn that they can use their privilege to effect social

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1   *Zaitokukai* is short for *Zainichi Tokken wo Yurusanai Shimin no Kai,* which translates to Association of Citizens against the Special Privileges of the Zainichi.

change. For example, when women call someone out about making a sexist remark, they are often dismissed or accused (unfairly) of 'being biased' or 'too sensitive,' whereas when men call it out, their words may be viewed (again, unfairly) as more 'objective' and 'neutral' compared to women. Thus, people with dominant identities can and should use their privilege of "being heard," "being believed," and speak up against harassment and discrimination.

People in dominant groups can become allies. An ally refers to a person who is a member of a dominant group, but takes action against discrimination and injustice against people of subordinated groups. For example, men who oppose sexism, Japanese people who oppose discrimination against non-Japanese living in Japan, and straight and cisgender people who oppose homophobia and transphobia are such examples. Not everyone may become an ally, but increasing the number of allies to reach a critical mass can lead to substantial societal change.

When teaching about privilege in the classroom, a useful theory is the racial identity development theory by Helms (1990). The model developed by Helms' included six stages which whites undergo in order to develop a healthy white racial identity: (1) Contact, which is characterized by lack of awareness of institutional racism or own white privilege; (2) Disintegration, marked by feelings of guilt, shame, anger at the awareness of one's privilege and role in maintaining a racist system; (3) Reintegration, marked by experiencing societal pressure to accept the status quo (racism) leading to the avoidance of people of color; (4) Pseudo-Independent, which involves a stage of self-examination where whites seek information about people of color and begin to question previous definition of whiteness; (5) Immersion, in which whites seek accurate information about what it means to be white in U.S. society; and (6) Autonomy, which involves a newly defined sense of self as white and confronts racism and oppression in one's daily life. When teaching students, I replace "white" with "Japanese" in this model and ask my students to reflect on where they are in this model. The model allows us to see that privilege awareness comes in stages, and we can also see the complexity of this process as it requires a lot of self-work to move through these stages.

I end by reflecting on my own privileges. As a cisgender straight Japanese female college professor who is fluent in Japanese and English, my gender is the only subordinated identity I have. This gives me enormous advantages in navigating Japanese society. Having a comparative perspective of living in both North American and Japan, my daily experience in Japan reminds me of my unearned advantages as a Japanese person in Japan. I am treated like an individual and not through the lens of a stereotype. People see me as non-threatening and as "one of them." I hope to use these privileges to further social justice education in Japan.

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JALT2021 Plenary Addresses

Makiko Deguchi ————————
- Plenary: *What is Japanese Privilege? Applying the privilege construct to the Japanese context*
- Workshop: *Teaching about Male Privilege in the Japanese Classroom*

Luciana C. de Oliveira ————————
- Plenary: *Preparing Teachers of Young Learners of English: Examples of Promising Practices in Literacy Instruction*
- Workshop: *A Genre-based Approach to Writing Instruction for Multilingual Learners*

Nicola Galloway ————————
- Plenary: *Reflections on Traditional 'TESOL' Curricula and New Perspectives for Teaching English as a Global Language*
- Workshop: *Facilitating an Online Community of Practice*

Christina Gknokou ————————
- Plenary: *Reflections and New Perspectives on Language Teacher Emotions*
- Workshop: *Socio-emotional Competencies for Language Learning and Teaching*

Baye MacNeill ————————
- Plenary: *From Activist to ALT to Activist Abroad*
- Workshop: *Reducing Presumptions*

Yuko Goto Butler ————————
- Plenary: *The Digital Generation's Language Use and Abilities*
- Workshop: *Research With Children*

JALT2021 Featured Speaker • Phil Chappell

COVID: A Disruption to Reflect on Our Wisdom of Practice in Language Teaching

Phil Chappell

Macquarie University, Department of Linguistics

Sponsored by Macquarie University

I'm very much looking forward to leading my workshop on *Wisdom of Practice in Language Teaching* at the JALT international conference. The workshop is based on the research I have carried out in the area of language teacher cognition. Allow me to provide you with some background to that research project and then entice you to join my workshop so that you start (or continue) your journey in interrogating your wisdom of practice to improve your classroom practices.

Every teacher implicitly or explicitly develops a set of conceptual principles upon which their theoretical and practical teacher knowledge is based (Chappell, 2014). These philosophical stances inform how a teacher will identify and evaluate what is going on in the classroom, in order to make pedagogical decisions. For second language teachers, these philosophical stances are related to the *nature of language*, *how languages are learnt,* and *how language should best be taught*. Taken together, they form the basis of a second language teacher's developing wisdom of practice (Shulman 2004), or WoP in short. WoP is an important factor to consider in language teacher education, as well as teacher-driven professional learning and development. Indeed, finding ways to support teachers in articulating, interrogating, and developing their WoP is a powerful way to assist them in better understanding and developing their teaching practices. That's what I want to introduce in the workshop.

In my work with language teachers I have found that some can articulate their WoP quite clearly and in a well-defined way. Yet others find this a difficult exercise to undertake. However, I argue that it is essential for teachers to learn to do this well so that they can understand what underlying principles are affecting how they respond to immediate events in the classroom. These principles also affect what and how we decide to teach in the language classroom, and how we interpret, or negotiate, set curriculum and syllabi.

Further, while it is clearly the case that teachers' WoP and their classroom practices often align, it can often be the case that they do not (Chappell & Bodis, 2015; Farrell 2007). Among other opportunities, this suggests that teachers may benefit from reflecting on their WoP with a view to enhancing their ability to articulate it clearly and specifically, which will hopefully lead to sustained innovations in their classroom practice. The lack of a heuristic to address this opportunity is the main motivation behind my work. I will present this heuristic at the workshop.

Finally, COVID-19 has forced us into rooms on our own, doing our teaching through computer screens. The disembodying of our teaching practice has left many pondering best practices for the multimodal, virtual, online language classroom. Do our students learn differently now? Is language still the same "thing" that it was before, when we were together in classrooms? Is our pre-COVID-19 pedagogy still appropriate now, and will it be appropriate when we hit the "new normal"? Let's think about these questions in November!

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JALT2021 Featured Speaker • Greta Gorsuch

Choosing and Using Narrative Texts for Teachers and Learners

Greta Gorsuch

Texas Tech University

Sponsored by JALT Literature in Language Learning SIG

Reading books remains the most reliable and enduring means for learners to get second language input and experience (Al-Homoud & Schmitt, 2009; Brumfit, 1981; Gorsuch, Taguchi, & Umehara, 2015). Beyond this technical (albeit important) characterization, reading narrative literature brings to learners a feast of culture, enjoyment, ideas, and potentially, points of language use of interest to them (Bobbitt, 1924). These gifts extend to second language teachers, as these rich texts offer many approaches to instruction for both content and language use (Delanoy, 1991; Hall, 2015). The presenter takes the position that participants (including the presenter) benefit from the experience of knowledgeable peers and thus the first part of the session will address the kinds of outcomes we ourselves set for using narrative texts with learners. In other words, what do we want learners to get out of interacting with narrative texts (Hall, 2015; Swaffar & Arens, 2005)? It often seems that once we propose outcomes, our own text selection processes become more clear. For instance, we may set an outcome of giving learners experience with different types of narrative texts, such as: 1. texts with strongly developed characters, 2. texts with narrators whose role is not clear, 3. texts with plot twists, and 4. texts where setting and mood feature prominently (McRae, 1991). We may propose this outcome because we think learners will be intrigued by, and perhaps motivated by, the kinds of language use clues that authors use to create the effect they wish (Brumfit, 1981; McRae, 1991; Swaffar & Arens, 2005). When working with a stated outcome such as this, text selection seems less overwhelming and more directed. Teachers can, over time, do some serious curation of texts they might wish to use. This part of the session will close with both presenter's and participants' favorite sources for texts, and their own techniques of text collection and curation.

In the second half of the session, the question of what to ask learners to do with the texts will be taken up. A common pattern is we have learners read, often out of class as homework, and then answer some comprehension questions, ending with a discussion where we hope that we do not end up just explaining the text to a sea of faces (Hall, 2015; McRae, 1991). Missing from this equation is agency for learners. Narrative texts have riches to offer, and time and again, given the chance, learners show that what they take to be interesting or compelling is not at all what the teacher expected (Gorsuch & Taguchi, 2010). The presenter will outline some simple methodologies for using learners' comprehension processes to unlock and explore areas of emerging learner interest. The cornerstones will be in-class reading and leading learners through multiple engagements with 500 to 700-word sections of text, with written and then verbal learner self-reports afterwards. As learners gain experience with a text, their comprehension constructs and reconstructs, and content and language features of text they could not have noticed in their first reading, come to notice (Delanoy, 1991; Gorsuch & Taguchi, 2010; Moody, 1987; Taguchi, Gorsuch, & Mitani, 2021). Teachers can then take up the things learners notice to amplify them, always a first step to help learners make connections to the text at hand, to texts they have already read, and to texts they may read in future.

- Presenter website: https://gretareaders.com/

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JALT2021 Featured Speaker • Thomas Healy

Reflections on the Pandemic: Coming Back Stronger

Thomas Healy

Pratt Institute

Sponsored by Oxford University Press

The COVID-19 pandemic has had an impact on our teaching practice in ways that few instructors could have imagined in early 2020. For many, it was our first experience of online teaching or learning. The efficacy of online instruction has long been established when it is carefully planned and implemented (Swan, 2003). Many researchers, however, refer to the response to the pandemic as *emergency remote teaching*, as opposed to *online learning*, since it lacked the planning, instructional design and teacher-training that are typical of effective online courses (e.g., Hodges et al., 2021).

Many have noted that, given the sudden nature of the emergency, coupled with the burdens of having to adapt to an unfamiliar mode of instruction, there was little opportunity for systematic professional training in online teaching and course design (e.g., Taylor, 2020). Emergency remote teaching continues to be particularly challenging for instructors who espouse collaborative learning and learner agency. By their very nature, widely used tools such as video conferencing tools (VCT) and learning management systems (LMS) "box in" learners by being teacher-centered, and top-down (Godwin-Jones, 2012). Breakout rooms in VCT have particular classroom management demands. A sense of community, which is critical to student motivation, facilitating interaction and increasing participation, is much harder to build and maintain among learners who have never met face-to-face. Classroom materials, which were designed for use in in-person classrooms have had to be substantially adapted. It is no wonder that teachers long to return to the pre-pandemic status quo.

This session focuses on our experiences of emergency remote teaching, and poses the question of whether we have had a chance yet to reflect, and look forward to the future. How will this experience of teaching online or in a hybrid environment affect our individual teaching practice post-pandemic?

Starting from the assertion that many of us have developed a new range of Information and Technology Communication (ITC) skills, we will examine ways in which, when we return to full-time face-to-face instruction, we can repurpose the materials, and methods we developed during our period of remote teaching to provide more *differentiated instruction* to our learners. Carol Ann Tomlinson (Tomlinson et al., 2003) defines differentiated instruction as a strategy in which teachers "proactivity modify" their teaching practice, methods of assessment, materials, and student assignments "to maximize the learning opportunity for each student

in the classroom". Using my own experience, and the materials I developed for my own integrated skills classes as a departure point, we will explore how we can (1) scaffold learners more individually, (2) to assess progress more efficiently in order to provide more effective individual remediation, and (3) to encourage learner agency.

This session will focus more on practice rather than research. My hope is that we will come away with a sense of how we have developed professionally during this emergency, and a desire not to return to our pre-pandemic teaching practice, but to build on our new skills to become more effective instructors.

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JALT2021 Featured Speaker • Lindy Ledohowski

Strategies and New Perspectives for Teaching Academic Writing Online

Lindy Ledohowski

EssayJack Inc.

Sponsored by mangoSTEEMS

This presentation takes it as axiomatic that teaching academic writing post-pandemic will incorporate—either in whole or in part—hybrid and digital strategies. Writing pedagogy based around the core ideas of scaffolding, chunking, and interrogative methodology can be meaningfully adapted and incorporated into distanced and online educational environments. Scaffolding in educational discourse refers to breaking larger tasks down into smaller components that each build successively, one on the other. Chunking can be part of scaffolding, in that the components that comprise the scaffolded structure for a learning objective may be considered a "chunk"; however, chunking in language acquisition refers to joining together lexical units into chunks rather than focusing on word-by-word learning and can be considered a stand-alone learning technique in its own right. This presentation provides a scholarly summary of these two techniques—scaffolding and chunking—in the specific use case of teaching English-language academic writing.

The component parts of academic prose for English for Academic Purposes (EAP) contexts are broken down into "chunks," so that each piece of a whole writing unit becomes a smaller lexical unit within the larger piece of writing. Cognitively, students are able to comprehend these smaller chunks more easily when seeing them in isolation rather than when composing essays and other academic assignments in their entirety. This presentation

provides an overview of this theory and some examples of digitizing this process in practice.

These smaller chunks then become part of the scaffold for the writing assignment as students are led through each component part. Successful completion of the first few chunks become the foundation upon which the subsequent components are built. This portion of the presentation provides an overview of scaffolding within a specific English-language academic writing context and demonstrates the use of interactive scaffolding prompts and techniques that can be deployed in distanced learning environments, allowing instructors to be flexible with hybrid forms of writing instruction that may be at least in part online.

In order to make these scaffolded chunks successful learning blocks in the student's writing process, this presentation explores the use of targeted questions or interrogative methodology. In its simplest form, interrogative methodology emerges from a kind of Socratic questioning, where each question leads students through the process of discovery. Most often this technique is envisioned in full-class settings with whole-class oral instruction. However, it can be adapted to online learning and writing instruction through the use of guided and very specific interrogative prompts as part of the scaffolded chunks that help students build their writing assignment drafts.

These three techniques—scaffolding, chunking, and interrogative prompting—and their place in English language writing instruction in a digital educational setting are the key foci of this presentation.

For more information on our JALT2021 Featured Speakers, please visit
https://jalt.org/conference/jalt2021/featured-speakers

JALT2021 Balsamo Asian Scholar • Willy A Renandya

Can Reading Lead to Better Writing?

Willy A Renandya

National Institute of Education, Nanyang Technological University, Singapore

Research shows that reading and writing are closely connected. Students who can read well can be expected to write well. However, repeated observations show that this is not always the case. L2 students continue to experience difficulty when they try to express themselves in writing. In this article, I first discuss why writing is difficult for L2 students. In the second part, I discuss the nature of the relationship between reading and writing, arguing that while the two skills are closely linked, the processes of reading and writing are not identical. In the last part, I present an instructional model that can strengthen the link between reading and writing so that L2 students can more systematically notice language and discourse features present in the target text and later use these in their writing.

Why Is Writing Difficult?

ELT experts agree that writing is one of the most challenging language tasks for L2 students. This is true of lower as well as higher proficiency students. They may have developed a higher level of comprehension skills, but their ability to express themselves in writing in a way that is linguistically acceptable continues to lag behind. I list below some of the most important sources of writing difficulties (Hyland, 2019; Lewis, 2009):

- Unlike spoken language which allows greater variations in style and format, written language tends to be more rigid. L2 writers need to follow specific writing conventions (e.g., spelling, punctuation, capitalization, grammar, sentence structure, text structure etc).

- L2 writers need to use longer and more complex sentences. In addition, they also need to use sign-posting devices (e.g., first, second, therefore, etc) to help the readers navigate the text smoothly.

- Academic writing is particularly challenging for L2 writers. They need to have deep understanding of the contents, and also the complex rhetorical structure of an academic essay.

- Finally, writing is cognitively taxing. The process is slow and requires sustained mental effort. Student writers have to go through the process of planning, drafting, and revising their essay before submitting their final draft.

What Is the Relationship Between Reading and Writing?

The link between reading and writing is well-established in the professional literature. I summarize below relevant insights from decades of research (Fitzgerald & Shanahan, 2000; Grabe, 2001; Hirvela, 2004).

- There is a reciprocal relationship between reading and writing. Reading can improve writing in the same way that writing can improve reading.

- Children learn to read first before they learn to write

- Children who read a great deal tend to write better than those who don't read as much.

- With systematic instruction, readers can be more strategic in their reading so that they can learn the contents and notice the rhetorical features used in the text, thus enabling them to later use these features in their writing.

It is clear that there is a close connection between reading and writing and that reading can help students develop their writing ability. As Stotsky (1995) points out, "reading experience would seem to be the chief source of a developing writer's syntactic, generic, and lexical knowledge (p. 773)".

Fitzgerald & Shanahan (2000) however argue that while the relationship is quite strong, research suggests reading does not automatically lead to good writing: "If reading and writing really were identical and not just similar, then…everything learned in one would automatically transfer to the other" (p. 43). Agreeing with Fitzgerald & Shanahan, Renandya, et al (2021) point out that reading is "receptive"; writing is "productive". Receptive knowledge does not automatically become productive knowledge. Furthermore, from a cognitive perspective, reading largely involves semantic processing, while writing requires syntactic processing, which for most L2 students is linguistically demanding.

An Instructional Model That Links Reading and Writing More Closely Together

Since reading and writing are not identical, L2 writing teachers play an important role in helping their students build a stronger connection between reading and writing. Renandya et al (2021) present an instructional model that can help students make use of what they read to support their writing. The model comprises four major elements: theory of language, theory of language learning, the role of the teacher and the role of the student.

Theory of Language

One language theory that is particularly useful is the genre theory. The theory considers a text in terms of its purpose, audience, context and language features. For example, a story is written to entertain the readers and is usually organized around five elements, i.e., the characters, setting, plot, conflict and resolution. The language used in a narrative often includes the past tenses, time sequence markers, direct and indirect sentence structures, etc. Similarly, a piece of academic writing (e.g., research report) is written for a specific purpose and audience, organized using a specific structure (e.g., introduction, literature review, methodology, results, discussion and conclusion), and characterized by typical language features (e.g., nominalization, passive sentences, etc).

Theory of Language Learning

Two language learning theories are particularly relevant: the input and noticing theories. The input theory suggests that language learning is best facilitated when learners are exposed to large amounts of comprehensible language. In the context of our discussion, this means that before students write a story, they need to see a number of stories so that they become familiar with the rhetorical, lexical and grammatical features of a story. The noticing theory maintains that input alone is not enough; students need to allocate their attentional resources to notice the textual features of the story, if they are to use these features later in their writing.

Role of the Teacher

One of the key roles of the writing teacher is to use a teaching method that reflects the theory of language and language learning discussed above. This teaching method (often called the Genre-based methodology) revolves around three major steps, as outlined below:

- Building knowledge about the target text. This step involves the teacher explaining the social context and the purpose for which the text is written.
- Modelling and deconstructing the text. This step refers to the teacher showing multiple model texts and highlighting key language features.
- Scaffolding and joint construction. This step involves the teacher providing calibrated guidance to the students before they do their independent writing practice.

Role of the Student

To become good writers, students need to develop a good reading and writing habit. They need to read a great deal, and more importantly they need to systematically engage in the kind of reading that allow them to attend to both the contents and the language features of a text. Three roles are outlined below:

- First, read like a reader. Students should first read a text for comprehension. This often requires that they read the text several times so that they can build a deeper level of understanding.
- Second, read a text like a writer. Also known as "writerly reading" (Hirvela, 2004, p. 110), This type of reading allows students actively extract rhetorical, linguistic and lexical features in the text.
- Third, write like a reader. As well as being a writerly reader, a student should also be a readerly writer (Myhill, Lines & Jones, 2020). i.e., produce a piece of writing that is audience-friendly. Students would need to re-read their initial drafts several times and put themselves in the shoes of their target readers. They then do several revisions to make their essay flow more smoothly and coherently.

Conclusion

I explained above the link between reading and writing and offered suggestions on how this link can be further strengthened so that L2 students can learn more from their reading and use what they learned when they write an essay. One final note I'd like to add is that like any other skills, writing requires a lot of deliberate practice. When students do the kinds of reading and writing that I described in this article and they do it regularly, they might just be able to become more successful L2 writers.

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JALT2021 Technology in Teaching and Professional Development Workshops

JALT2021 will once again be offering a series of online Professional Development Workshops (PD) in addition to the online Technology in Teaching (TnT) workshops.

This is the third year for these professional development workshops that were inspired by the College and University Educators Special Interest Group (CUE SIG) model implemented for their 2019 conference. Similar to last year, a stimulating range of online professional development opportunities will be available for the JALT2021 Friday sessions.

Digital communications technologies have never been more important in language education. As remote classes have become the norm, teachers are facing enormous challenges in selecting, understanding, and managing a wide range of tools for both on-demand and real-time classes. JALT's Technology in Teaching (TnT) Workshops have never been more relevant. This year, we will offer two streams of workshops: live Zoom workshops with real-time interaction between presenters and participants, and on-demand workshops which can be streamed at any time. The TnT presenters, all experts in technology, will offer guidance on using technology and share ways to best integrate technology with language teaching practices. We anticipate an exciting exchange of ideas.

These academic research and classroom practice topics offer educators a great reason to make Friday a full day of learning and professional growth.

All of these professional development workshops are at absolutely no extra charge. They are included in the one-time, one-price registration fee for this conference. Mix and match your tailored schedule of both TnT and PD workshops. We look forward to seeing you online!

All Technology in Teaching (TnT) and Professional Development (PD) Workshops will be live online, Friday Nov 12, 1:30 PM - 8:15 PM.

Synchronous Online Flipped Learning Approach - SOFLA®

Helaine W. Marshall

1:30 PM - 3:00 PM: Room 1 • Professional Development (PD)

The Synchronous Online Flipped Learning Approach, or SOFLA, (Marshall, 2017; Marshall & Rodriguez Buitrago, 2017; Marshall & Kostka, 2020) combines two separate learning pathways that, in combination, can result in robust instruction: the Community of Inquiry (CoI) framework for online teaching (Garrison, Anderson, & Archer, 2000) and flipped learning (Bergmann & Sams, 2012). The presenter takes participants through the eight steps of SOFLA: (1) Pre-Work; (2) Sign-In; (3) Whole Group Application; (4) Breakouts; (5) Share-Out; (6) Preview and Discovery; (7) Assignment Instructions; and (8) Reflection. Guidelines, rationale, and caveats for each step are provided, with examples from the presenter's classroom.

How Language Assessment Works: Rating spoken production using the CEFR

William Bayliss

1:30 PM - 3:00 PM: Room 2 • Professional Development (PD)

The Japanese national curriculum specifies balanced teaching of speaking, reading, listening and writing—and universities are moving towards assessing all four skills. As part of this movement, Tokyo University of Foreign Studies and the British Council have jointly developed a Speaking Test for university entrance purposes called BCT-S, a localised version of the British Council's global Aptis test. In this hands-on session, attendees will work with tasks, speaking samples and rating criteria from the Aptis test to better understand, in concrete terms, the way these tests rate candidate's speaking performance using the CEFR descriptors.

Making an Attractive Website with Moodle

Mark Shrosbree

1:30 PM - 3:00 PM: Room 3 • Technology in Teaching (TnT)

Moodle is familiar among language teachers as a Learner Management System. However, by simply copying and pasting some basic HTML computer language, Moodle can also be used to create attractive, easy-to-navigate websites. With reference to a website created for teachers at a university, the presenter will explain how to make use of standard Moodle features, as well as some simple HTML. The presenter will also share ideas about user-friendly design and avoiding pitfalls. The workshop is suitable for people with no HTML experience, as well as those who are interested in learning how to expand the potential of Moodle.

A New Statistics Online App for Exploratory and Explanatory Data Analysis

Paul Collett

1:30 PM - 2:15 PM: Room 4 • Professional Development (PD)

I will introduce an online application created to help with quantitative data analysis based around New Statistics principles (Cumming, 2012). The application is easy to use, providing exploratory and explanatory output appropriate for use in research publications, presentations, or dissertations. The focus is on the generation of statistics for the estimation of the size and direction of research interventions: effect sizes, confidence intervals, and data-rich graphical plots. This is in keeping with current recommendations for quantitative research, moving beyond problematic issues surrounding statistical significance testing. The theoretical background and practical usage of the application will be covered.

JALT2021 Technology in Teaching and Professional Development Workshops

Using Zoom to Record On-Demand Teaching Content

Daniel Beck

1:30 PM - 3:00 PM: Room 5 • Technology in Teaching (TnT)

Due to the pandemic, many educators became familiar with using Zoom to teach live lessons online. Zoom is also useful for making videos that can be available on-demand to supplement in-class teaching. This workshop will demonstrate how to take full advantage of Zoom's features including using slides as a virtual background. Slide design for optimizing this feature will be demonstrated. Participants can try these features out on their own computers or simply observe. Questions and suggestions from participants are welcome.

Net Gain: Multiplatform Approach to Distance ESP Classes

Shari Joy Berman

2:30 PM - 3:15 PM: Room 4 • Technology in Teaching (TnT)

Remote learning demands teachers be more resourceful, tech savvy, and creative than ever. This session introduces successful, concrete techniques for a productive, student-centered environment at a distance, predicated on original simultaneous interfacing of Zoom and Teams with LMS follow-up. Focus will be on ESP projects (medical, international horticulture majors) including multimedia presentations, tasks, out-of-class online group meetings, as well as alternative testing and large class management techniques. Workshop participants will experience/ evaluate games, quick tasks, and projects. They will also view class video clips, and brainstorm ideas to increase the "net gain," to perhaps make these multiplatform techniques their own.

Using Corpora to Create Academic Writing Assignments

Sarah Deutchman

3:15 PM - 4:45 PM: Room 1 • Technology in Teaching (TnT)

Quite often universities require students to write academic essays that students might not be prepared for. Having an assignment sheet with grammatical patterns and commonly used words makes it easier for students to write the required essays. The workshop will focus on creating an assignment sheet for an academic writing topic: this includes vocabulary, collocations, colligations, and patterns. The vocabulary list, collocations, colligations, and frames would come from corpora. It is not necessary to have prior knowledge on how to do searches using corpora as they will be explained in the workshop step by step.

Designing Computer-scored Speaking Tasks

Paul Daniels

3:15 PM - 4:45 PM: Room 2 • Technology in Teaching (TnT)

This workshop will guide participants through the process of creating and administering online speaking tasks in Moodle using a custom speech assessment quiz-type. The speaking tasks can either be automatically scored by the computer or manually scored by the teacher. Sample speaking tasks can include audio, video or text prompts and can include a mixture of open-ended and closed-ended tasks. Participants will have the opportunity to demo sample computer-scored speaking tasks and to design their own custom speaking tasks. At the end, download and installation of the speech assessment quiz-type will be covered.

Microsoft Teams and Class Notebooks: Online and Face-to-Face

Samantha Kawakami

3:15 PM - 4:45 PM: Room 3 • Technology in Teaching (TnT)

Microsoft Teams is a fantastic resource for universities with Office 365 subscriptions. Used in conjunction with software available through the subscription, you can create a rich learning environment. This workshop will go through how to set up and get the most out of a Teams course. Topics include creating a Team and Class Notebook, Teams channels, creating and assessing assignments (quizzes through Forms, attached Office files, the Class Notebook), sharing content with Class Notebooks (videos, individual feedback, handouts), and Teams Meetings. This workshop will give you a clear understanding of Team's capabilities, limitations, and how to use it.

Presentation Design and Delivery for Improved Classroom Lessons

Daniel Beck

3:15 PM - 4:00 PM: Room 5 • Technology in Teaching (TnT)

Although educators invest in knowing the content they teach, they may prepare slideshows as visual aids that are ineffective and counterproductive. Text-heavy slides reflect a knowledge-transfer approach instead of a constructivist approach. This workshop will demonstrate slide design from a multimedia learning perspective (Mayer, 2009) that is more effective. Additionally, tips will be given for slideshow delivery. Participants will be encouraged to ask questions and share ideas in this interactive workshop.

JALT2021 Technology in Teaching and Professional Development Workshops

A Tutorial to Make Your Online Classes Look Like a YouTube Video

Marshall Higa

3:30 PM - 4:15 PM: Room 4 • Technology in Teaching (TnT)

In this workshop, participants will receive a hands-on explanation of how to produce high-quality video lectures as well as livestreams for platforms such as Zoom and Microsoft Teams. Aimed towards beginners, the contents of this workshop will cover necessary information about equipment and software so that participants will have the basic knowledge needed to begin producing content that can rival professional YouTube filmmakers. Though all of this information is already freely available online, the presenter will use his experience as an English teacher to focus on information that is most relevant to EFL teachers.

The Power of 'Obsidian' - Revolutionising The Way We Take Notes

Michael Walker

4:15 PM - 5:00 PM: Room 5 • Technology in Teaching (TnT)

Note-taking is essential for any academic endeavour. Yet many curriculums fail to teach a systemised and effective approach to this skill. The repercussions are significant, more often than not resulting in substandard work being submitted by students. Inspired by Sönke Ahrens' breakout book 'How To Take Smart Notes', this workshop will cover the principles of taking smart notes and introduce a powerful note-taking app called 'Obsidian' that will help teachers and students alike optimise the thinking process.

What is an Effective EdTech PD Program, and How to Develop and Evaluate One

Erin Noxon

4:30 PM - 5:15 PM: Room 4 • Professional Development (PD)

As the GIGA school program spreads and as during #withCOVID and #postCOVID schools start to more frequently use LMSs and other educational technology for course delivery, there were be more and more professional development (PD) programs offered. This means more people will be called on to deliver effective PD programs. This workshop will go over frameworks based on the actual research on what makes a PD program effective and lasting. We will go over what an effective PD looks like, how to develop one, and then how to evaluate it, ensuring it gets better for the next iteration.

Incorporating International Language and Culture Exchanges into your Classes

Eric Hagley

5:00 PM - 6:30 PM: Room 1 • Technology in Teaching (TnT)

Since 2015 over 25,000 students from 25 countries have participated in the IVEProject, an international online exchange where students use the English they are studying in class to interact with peers around the world. The workshop will showcase the project: the research showing its benefits to linguistic, intercultural and communicative competence; the ways it can be incorporated into your syllabus; and the joy it can bring to students who participate. If you want your students to use the English they are studying in class to interact with others around the world, come to this workshop. It is easy and free-of-charge.

Feedback, Peer-Evaluation, and Reflective Learning Procedures: An MFL Trinity

George MacLean

5:00 PM - 5:45 PM: Room 2 • Technology in Teaching (TnT)

In this workshop I will discuss my recent experiences fostering a reflective learning environment via (a) the delivery of accelerated teacher and peer feedback and (b) subsequently requiring students to submit reflections about their learning experiences using cloud computing (Google Workspace for Education). Outcomes of the workshop should include (1) Awareness of learner-centered pedagogical practices and how to implement them using cloud computing (2) Immediate knowledge of how to apply the Google Workspace for Education in varied educational settings, and (3) How to better communicate with students.

Designing Your Presentation Media

Malcolm Swanson

5:15 PM - 6:00 PM: Room 5 • Technology in Teaching (TnT)

Whether for presentations or classroom use, most of us just "make" our media, often with little regard to functionality or aesthetics. This workshop will focus on ways to add useful design elements to your Keynote or PowerPoint slides. Putting more thought into how your media looks and behaves will make your presentations more appealing to audiences, easier to understand, efficient to create, and simpler to control. During the workshop, I will demonstrate some techniques I've found useful, and then set a couple of design tasks to complete. Please bring a device with either Keynote or PowerPoint installed.

JALT2021 Technology in Teaching and Professional Development Workshops

Moving Through and Moving On: Pivot, Reflect, Develop, and Grow

Chhayankdhar Singh Rathore and Eucharia Donnery

5:00 PM - 6:30 PM: Room 3 • Professional Development (PD)

The turbulence of the 2020 academic year onwards has taught us how to react, reflect, and respond. Reacting to the abrupt pivot from face-to-face classes to online. And back again. Yet simultaneously serving as lighthouses for students by providing stability in a world of uncertainty by developing coping mechanisms and renewing our professional skill set. This workshop provides a platform in which teachers can reflect upon their experiences with teaching during the pandemic and how they overcame these herculean challenges through discussions and reflective dialogues. These discussions and dialogues will be divided into four sections – pivot, reflect, develop, and grow.

Equity in JALT: Sharing Our Vision

Gerry Yokota, Jackson Koon Yat Lee and Gregory Paul Glasgow

5:30 PM - 7:00 PM: Room 4 • Professional Development (PD)

The ability to demonstrate one's familiarity with diversity and equity practices (DEP) is a great asset on the job market. In this workshop, three members of the JALT DEP Committee will share their expertise in three areas of common concern among JALT members: hiring practices, harassment prevention, and accountability, both personal and organizational. After short presentations on these three areas to establish common ground, participants will be invited to join the group of their choice to discuss related issues. We will then regroup at the end, and each group will share the fruits of their discussion.

Bringing out Student Creativity Through Speaking Activities with Flipgrid

Rich Bailey and David Hammett

6:00 PM - 7:30 PM: Room 2 • Technology in Teaching (TnT)

This presentation will focus on the use of Flipgrid, a mobile application that allows students to record "selfie" video responses to a teacher's prompt as an option for asynchronous speaking activities. The presenters will discuss their experiences using Flipgrid as graded speaking activities in their English classes at two universities, focusing on the successes and failures. The presenters will lead a discussion that will focus on how Flipgrid could be used in other ways, including in hybrid and f2f classes. Participants will leave with an understanding of Flipgrid and how it could be implemented into their teaching context.

Machine Translation-Supported Writing

Susan Jones

6:15 PM - 7:45 PM: Room 5 • Technology in Teaching (TnT)

Student use of machine translation apps to complete writing assignments is prevalent and persistent. Instead of discouraging its use, I believe we can help students use it effectively as part of the writing process. Specifically, machine translation can be used to increase L1 and L2 text analysis and re-writing, and improve L2 writing output. In this workshop, participants will experience a machine translation workflow in which they analyze, pre-edit, and post-edit a passage.

Facilitating Engagement and Interactivity with a Virtual Lesson Platform

Benjamin Rentler

6:45 PM - 7:30 PM: Room 1 • Technology in Teaching (TnT)

Research has shown that Nearpod promotes active learning through its ability to facilitate collaborative participation between students, teachers, and lesson content (Amasha et al., 2018, Hakami, 2020). My workshop will showcase how Nearpod can be used for effective discussions, reading activities, vocabulary activities, student-paced assignments, informing future instruction through its post-class reports feature, and more. Teachers will receive opportunities to test the functions as well. Finally, I will share the results of a quantitative survey of student self-reported perceptions of Nearpod, which indicated that students felt an overall positive effect on their motivation and interaction in their English classes.

Reflective Practice to Understand Your Teaching and Yourself

Adrianne Verla Uchida and Jennie Roloff Rothman

6:45 PM - 8:15 PM: Room 3 • Professional Development (PD)

This workshop will provide participants with opportunities to engage in reflective practice (RP) to better understand their teaching and themselves. The presenters will explain definitions of RP, highlight Farrell's six principles of RP (2019), and introduce tools for engaging in RP. Participants will be encouraged to try some tools and share about their respective situations. It is hoped that participants will be motivated to engage in such practices when they return to their own contexts.

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Speaking for Presentations

Speaking for Speeches
Skills for Presentations
1

Speaking for Speeches
Skills for Presentations
2

Speaking for Speeches
Skills for Presentations
3

Speaking for Presentations
1

Speaking for Presentations
2
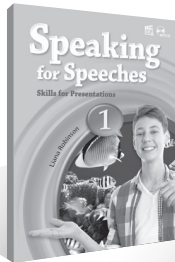
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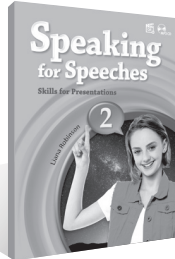
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English language learners at the high-beginning to intermediate level
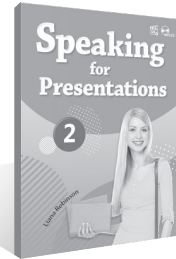
Adolescent and adult English language learners at the high-beginning to intermediate level

- Wide variety of speech topics ranging from informative speeches to entertaining personal stories
- Well-ordered exercises and activities allowing speakers to organize their ideas and prepare their presentations
- Guided speech patterns with useful sentence structures
- Continual recycling of high-frequency vocabulary
- QR code links to real-life videos of sample speeches and presentations illustrating effective presentation techniques

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Fast production. Fast comprehension.
Fast fluency. Fast learning.
Fast Track!

Fast Track
Paul Nation
1

Fast Track
Paul Nation
2
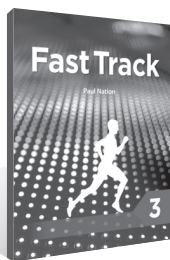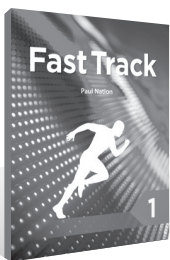
Fast Track
3

Fast Track is a three-level series designed for young-adult and adult learners of English who have had some exposure to English but need review practice and fluency development to become better communicators. Each thematically-organized unit in the series integrates functional language models with skill-based activities. Lessons guide students from speaking together using structured dialogs to engaging in more flexible conversations using theme-based sets of questions. Informative readings on topics provide springboards for additional engaging in-class discussions.

Short Stories: Analyzing Preservice Language Teachers' Narratives

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Short story analysis is a technique in which extracts from qualitative data such as interviews and diary entries are examined for their narrative elements (people, place, time) and then connected to increasingly larger scales of context. I argue that this technique can positively inform research and teaching involving preservice language teachers because it encourages participants to systematically reflect on experience and what makes it meaningful. I exemplify the analysis by applying it to extracts from interviews with two preservice teachers about a teaching practicum, which demonstrates how contextual issues related to language learning and teaching can impact the everyday lives of prospective teachers. I conclude by discussing some of the implications of this approach for research and teaching involving preservice language teachers.

ショートストーリー分析は、インタビューや日記などから抽出した質的データの中のナラティヴな要素（人、場所、時間）を調べ、それを徐々に、より大きな広がりのある文脈へと結び付ける分析方法である。この方法では、調査の参加者に自分の体験がどういう意義をもつか系統だった振り返りをさせることができるので、特に言語教師を目指している学生に関わる研究や教育には有用であると思われる。分析方法を例示するために2人の教職課程在籍の学生へのインタビューから実習科目についての抜粋を分析し、結果として、語学学習と教育に関する課題が将来の教師の日常生活にどのような影響を与えるかを示すことができた。最後に、言語教師を目指している学生についての研究と教育に対するこのアプローチの示唆を示して結論とした。

For several years I have been teaching an EFL methods course for university students as part of the requirements for an English teacher's license. Teaching this course has been a challenge, as it typically involves large enrollments and students with diverse career orientations and varying levels of proficiency and motivations for language learning. Underlying these facts is the issue of how to stimulate students to think and talk in meaningful ways about language learning and teaching. At the same time, I have also acquired an interest in narrative inquiry, particularly as an avenue of insight into the experiences of preservice teachers (PSTs) as they prepare for careers in education (Clements, 2019, 2020). This has inspired me to look for ways of bringing narrative inquiry into the classroom, particularly as a heuristic that stimulates me and my students to reflect on language learning and teaching identities.

Here I describe a technique from narrative inquiry (short story analysis) that has the potential to inform research and teaching and apply it to extracts from interviews with two PSTs about a teaching practicum. Short story analysis derives from Barkhuizen's (2008, 2016) work on language teacher identities and is a situated approach that takes the brief and often open-ended narratives that arise when PSTs discuss their experiences and connects those narratives to broader contexts. While my primary purpose is to demonstrate the technique, I also aim to explore the possibilities of using narrative inquiry in methods courses like the one described above.

Short Stories

Narrative inquiry offers various tools that can be used in research and teaching involving preservice language teachers. Researchers have employed these tools to examine identity development (Rugen, 2008) along with related issues of emotions (Bloomfield, 2010; Yuan & Lee, 2016) and agency (Kayi-Aydar, 2015). At the same time, the sharing of stories has been recognized as a powerful means of promoting reflective growth among inservice and preservice language teachers (Johnson & Golombek, 2011). This dual role in teaching and research is particularly relevant to teacher education as it encourages virtuous cycles of meaning-making among teachers and students—a process that Barkhuizen (2011) calls "narrative knowledging" (p. 393).

Short story analysis was developed by Barkhuizen (2008, 2016) in his work with language teachers in South Africa and New Zealand. It is an example of what Polkinghorne (1995) referred to as *narrative analysis* (as opposed to *analysis of narratives*). Specifically, the teacher educator/researcher examines texts not necessarily intended as stories, such as interviews, reflective assignments, and observation notes, for their narrative elements. This involves asking questions based on Clandinin and Connelly's (2000) three dimensions of narrative inquiry: people (*who* participates), place (*where* events occur), and time (*when* they happen). As Barkhuizen (2016) points out, other questions (such as *what* happens) are not ignored but instead are considered in con-

nection with the three dimensions. The form of a story, such as its language and rhetorical organization, is not ignored either, although that is not the primary focus.

These content questions are examined in relation to three "scales of context" (see Figure 1) that overlap and mutually inform one another (Barkhuizen, 2016, p. 661). The focus of the first level (*story*) is the immediate thoughts and emotions of the participants and their interactions within contexts that are comparatively limited in space and time. For PSTs completing a practicum, this might include their interactions in school settings with children, with teachers who act as mentors, and with other PSTs. It also might include short-term needs and background experiences such as the preparation they have had for the practicum and the practical details of completing and receiving credit for it. The second level (*Story*) zooms out to the institutional settings and longer time scales surrounding and influencing these thoughts and interactions, including guidelines and decisions that affect working environments. For PSTs, this may refer to school and departmental policies about textbooks and materials, language of instruction, and university requirements for graduation and licensure. It could also encompass school and university communities and PSTs' personal histories and short-term career plans. The third level (*STORY*) zooms further out to the sociopolitical context of institutional and community settings, including governmental policies, cultural discourses, national histories, and how these bear on PSTs' learning/teaching identities and long-term career goals. Barkhuizen (2008, 2016) suggests that as one moves from *story* to *STORY*, teachers (in this case, preservice language teachers) have less power and control, and therefore less ability to effect change.

Figure 1

Short story scales of context (adapted from Barkhuizen, 2016, p. 664).
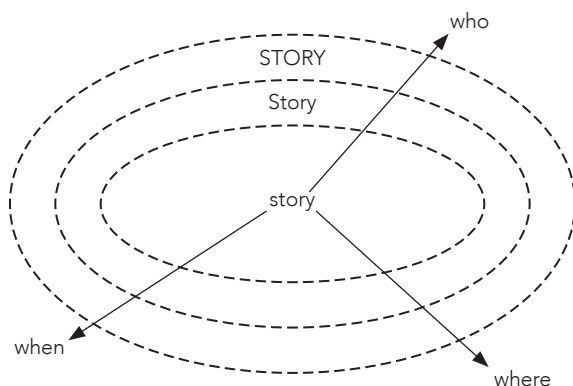
Examples

The examples presented here have been chosen because they deal in turn with the language *learner* and *teacher* identities of two PSTs planning to become English teachers after graduation from university. Both extracts are from interviews I conducted during a study of three PSTs' experiences of a teaching practicum that they completed during their final year of university (Clements, 2020). Besides interviewing the participants before and after the practicum, I observed them teaching a class and had them complete a written narrative about their overall impressions of the experience. Participants provided written informed consent prior to the study and institutional clearance was granted by my university.

Before considering these extracts, I want to emphasize the coconstructed nature of the interviews. The two participants, Kei and Connor (both pseudonyms chosen by the participants), were not simply speaking freely about their experiences but were responding to my questions, meaning that my own perspective and agenda—particularly my goal of eliciting narrative accounts of their practicum experiences—were implicated in their responses from the outset. The short story analysis that I apply here adds a further layer of meaning, especially as these interviews were not originally conducted with this analysis in mind. I have removed backchannels, false starts, and disfluencies, except those that bear directly on the analysis, and have separated the text into lines according to idea units, which Gee (1996) defines as chunks of meaning that are distinguished from surrounding discourse mainly by phonological features such as intonation and pauses. Following Gee's transcription conventions, idea units are on separate lines without punctuation or capitalization.

The Teacher Everyone Hates

The first example is from my pre-practicum interview with Kei and occurred during a series of questions that I asked about her language learning history. This brief story is suggestive of her identity as a language learner in that she discusses the English classes that she had in high school, in particular those with the teacher that she liked most.

1. PC: did you enjoy English class in high school

2. K: uh like it depends on what which teacher going to teach English

3. because mm like I liked the teacher everyone like every other student hates

4. PC: oh really

5. K: yeah because like they said like

6. they won't uh she w- the teacher she won't exp-

7. she didn't explain in Japanese very much and she used

8. she tries to speak English but she actually wasn't really good

9. like she's always saying you know you know you know.

At the first level (*story*), Kei puts herself at the center of the narrative by suggesting that her enjoyment of English is closely related to how she feels about the person teaching it (the teacher that the other students "hate"). This distinguishes her from the other students, who themselves are distinguished from the teacher, a point reinforced by Kei's use of pronouns ("I," "they," and "she"). Place (*where*) is only directly mentioned in my initial question and is mainly centered around the classroom. Kei's example of the teacher trying to use English (line 9) seems to take place in class in front of the other students, while the students' complaints about the teacher (lines 7-8) are likely voiced outside of class or at least away from the teacher. As for time (*when*), Kei continually shifts back and forth between present and past tense ("I *liked* the teacher…every other student *hates*"). While these might simply be performance errors, they also give the narrative a sense of moving in and out of the historical present, lending it immediacy and vividness. Overall, this story seems to suggest that for Kei, seeing herself as different from the other students around her is an important part of her self-image as a language learner.

Relevant aspects of place and people at the second level (*Story*) have mainly to do with the high school where the narrative unfolds. Kei went to an academic school that was well known in the local community for a special course of study whose students were regularly admitted to prestigious universities. While Kei herself was not in the special course, the school as a whole was strongly orientated towards students aiming to gain entrance to university, which I was well aware of when I interviewed Kei. In this context, Kei's story suggests that the teacher's use of English is problematic for the other students because she does not seem to be a very competent speaker and, more importantly, does not "explain in Japanese"—Kei initially uses "won't" (line 6), suggesting that the teacher is intentionally avoiding the L1. Kei thus implies that the other students are less supportive of or even hostile toward the teacher's attempts to use English communicatively, perhaps reflecting an attitude that learning to speak English is not as important as acquiring

knowledge for university entrance exams and other tests. At the same time, Kei seems to align herself with the teacher by presenting her as someone who made English class enjoyable for Kei herself (but not for the other students), while still acknowledging the teacher's shortcomings (line 8). Kei thus portrays herself as less concerned with "exam English" and more interested in communication.

At the third level (*STORY*), Kei's narrative reflects a broader disconnect between Ministry of Education guidelines about the use of English in class to create a communicative environment and the local realities of exams that focus mainly on decontextualized grammar, vocabulary, and reading. Researchers have documented the varied responses and confusion expressed by teachers in balancing these issues (e.g., Glasgow, 2012; Saito, 2017) and, to a lesser extent, student attitudes (Rapley, 2010). The specific implication of this story is that Kei is an exception because she appreciates teachers who try to use English, while other students react negatively out of a concern for short-term goals. This story also reflects Kei's long-term development as a learner and teacher in that she is speaking from her current perspective as a student in an education faculty where she has been completing coursework for an English teacher's license—coursework that tends to emphasize ministry guidelines and communicative approaches. Elsewhere in my interviews with her, Kei described herself as a pragmatic learner who did not want to study English for its own sake but instead "to learn anything through English." This orientation extended to her approach to teaching during practicum in that she made use of authentic materials on several occasions (see Clements, 2020). Perhaps most tellingly, although Kei was planning to work as a teacher in Japan after graduation, her long-term plans were to eventually move overseas and work in a noneducational field. That is, her practical attitude toward English was paralleled by a practical attitude toward teaching as a means to an end.

Why Am I So Scold?

The second example consists of two extracts occurring several minutes apart during my interview with Connor after he had completed a 2-week practicum at an elementary school. Connor describes an interaction he had with his mentoring teacher while discussing his plans for a science lesson. Before these extracts, Connor mentioned being disciplined ("scolded") by his supervisors for his behavior during practicum, and I prompted him to give an example, leading to the first exchange. Several minutes later (as indicated by the ellipsis),

when I asked Connor to describe his mentor, he said that his mentor was "kind" ("he tried to like care about me") but also "strict" and able to exert discipline. At this point, the science class came up again (starting in line 7).

1. C: uh for example like I tried to make a plan of the class
2. and I was supposed to have a science class
3. and I was thinking about what I do there
4. but I don't really I didn't really know what I do
5. so the teacher was kind of angry and
6. you should you should [not] you should think about more
   [...]
7. uh so I talked about science
8. that time he got angry
9. PC: okay and how did you feel
10. C: uh so scared
11. PC: [laughs]
12. C: [laughs]
13. PC: alright so did you have the sense at all that getting angry was useful or not
14. C: uh I think it's okay but
15. I don't mm my major is not science so [laughs]
16. I kind of why I'm am I so scold.

The *story* elements consist of Connor and his mentoring teacher discussing lesson plans at school, most likely at a time and place separate from the classroom. Like Kei, Connor puts himself at the center of the narrative, though he focuses more on his feelings and reactions: "I didn't really know what I do," "so scared," "why I'm...so scold." Here as well there is some shifting back and forth between present and past tense, but to very different effect. At first, Connor uses past tense to relate his difficulties in creating the lesson plan ("I *tried* to make a plan," "I *was supposed* to have a science class"), then shifts briefly to present as the conflict becomes clear ("I *don't* really I *didn't* really know what I *do*"). He then uses direct speech and a modal to portray the teacher becoming angry ("you *should* think about more"), even changing his voice to imitate the teacher's tone. He remains in the present to describe his reaction, responding to my question about whether the incident was "useful" (line 13), starting with a vague acknowledgment ("it's okay") and followed by a more explicit defense ("my major is not science so... why I'm am I so scold"). The way Connor describes this incident, shifting to historical present, using direct speech, and employing emotional language ("so scared," "why...am I so scold"), suggests that his

response is related to the way he sees himself as a teacher—specifically that he is not an elementary school teacher who can naturally be expected to teach subjects outside his major (English).

At the *Story* level, this narrative is suggestive of the institutional roles set up by the teaching practicum and how these conflict with Connor's personal goals. As with the other PSTs that I interviewed (Clements, 2020), Connor describes his mentor in ways that suggest a parental role combining care and discipline. Mentors are expected to be supportive guides in shepherding PSTs through a 2- or 3-week practicum that is often quite stressful. However, they also evaluate PSTs' work and assign grades at the end. Connor thus seems to acknowledge that it is reasonable for his mentor to discipline him but suggests that this is not completely relevant to his (Connor's) academic background. Nor is it relevant to his career goals, as I knew from our pre-practicum interview. Prior to this practicum, Connor had already been working part-time for several years as an English instructor at a "cram school" (*juku*) and was planning to continue this full-time after graduation. Connor's reaction thus frames the issue of having to teach science with what he needs to do to complete his practicum as part of the requirements for a teacher's license—requirements that are not necessarily relevant to his short-term career plans, though they are necessary for graduation.

At the *STORY* level, Connor's statements about this incident, particularly as they relate to his intended career trajectory, resonate with a general awareness of the demands placed on public school teachers (see, e.g., *Kyodo News Plus*, 2018). When I asked Connor about why he had chosen to work at a cram school after graduation, he stated, "I don't want to take care of club activities," referring to the notorious burdens that these place on public school teachers. Connor suggested that he wanted to focus mainly on teaching English, which he would be unable to do as a public school employee. A similar attitude was noted by Fujieda (2010), whose case-study participant Shinji had observed the other teachers at his practicum site devoting most of their energies to the "business" of education (such as talking with parents and attending meetings). This conflicted with Shinji's image of teaching, prompting him to suggest that working at a cram school was more suitable for him. Like Shinji, Connor was facing the realities of public school teaching, and he seemed to associate having to teach other subjects besides English with the extraneous duties (like "taking care of club activities") that he had decided to opt out of.

Implications

The analysis presented above is not intended as the last word on these two stories. My interpretations of these extracts via short story analysis may well differ from Connor's and Kei's interpretations, although they might also agree with what I say.[1] This openness to varied interpretations is, I would argue, exactly the point. Short story analysis is not so much a technique for understanding what happened as it is a process of making meaning (or narrative knowledging; Barkhuizen, 2011), in which the perspectives of different participants can be brought to bear on the data, often resulting in new interpretations. Moreover, meaning-making of this sort does not end with my interpretation but continues as the research is written up and presented to readers, who in turn make their own interpretations. I conclude with some of the implications of this for research and teaching.

From a research perspective, short story analysis is versatile and widely applicable. Barkhuizen (2016) emphasizes its utility in longitudinal investigations of identity development, as demonstrated in his own study, which spanned nearly 10 years. Here, I have instead used short stories to examine interview extracts recorded before and after a specific event (a teaching practicum). In both cases, however, the analysis provides a method for closely reading texts and then systematically connecting them to broader contexts, allowing researchers to explore the influences at work in teachers' everyday lives. Moreover, short story analysis, as with other forms of narrative analysis, can be applied to all kinds of texts, including interviews, journals, blog entries, and even visual media. More importantly, narrative research of this kind is comparatively straightforward and accessible in that it does not require a great deal of specialist knowledge (though more sophisticated analytical techniques can certainly be employed). This makes short story analysis relatively easy for researchers to use, whether they are involved in large-scale research projects or just interested in finding out more about their students' learning/teaching identities. It also makes it easier for those who contribute their stories (in this case, PSTs) to understand what the analyst has made of their experience and contribute their own responses, thus furthering the process of narrative knowledging.

Short story analysis offers numerous possibilities for teachers as well. Here I want to focus on its potential for informing EFL methods courses like the one described at the beginning of this article. Questions about narrative dimensions (people, place, time) at different scales of context (*story*, *Story*, *STORY*) can be introduced in a variety of ways and focus on different teaching-related texts, whether they are spoken, written, visual, or some combination thereof. In my course, I have students complete a series of written assignments: a language-learning narrative, a teaching narrative, and a final reflective paper. As students write the two narratives, I ask them not to concern themselves with why the stories that they choose to tell are important, but to concentrate on recounting them as vividly as possible. After commenting briefly in ways that suggest some of the contextual issues, I have students practice short story analysis, first with a short text that everyone reads and then with each other's narratives. This is guided by specific and concrete questions that focus on the participants and their immediate actions, thoughts, and feelings (*story*), followed by more general and usually more challenging questions about the communities and norms involved (*Story*), and finally questions about government policies and general assumptions about language learning and education (*STORY*).

Throughout these activities, my role as the teacher is not to validate one particular interpretation over others but to push students to articulate their responses as clearly as they can. Then, for the final reflective paper, they take into account the feedback that they have received, noting points of agreement and disagreement, as well as questions and issues that have not been resolved, and develop their own conclusions about their learning/teaching identities. The underlying goal is to promote the process of meaning-making and provide spaces for what Johnson and Golombek (2016) refer to as responsive mediation, or intervention via feedback from the teacher and classmates that stimulates reflective growth.

To conclude, I have suggested in this article that short story analysis harnesses the potential of narrative inquiry for courses and programs involving preservice language teachers. It gives PSTs and their teacher-trainers a way of reflecting on their stories, thus encouraging positive forms of narrative knowledging. My hope is that researchers and practitioners will be inspired by short story analysis and the examples that I have presented to adapt the approach to their own contexts, to the particular students they work with, and the forms of storytelling that suit them best.

Notes

1. In fact, I have sent the participants the extract and analysis of their interview to allow them to respond. As of this writing I have heard from Connor, who has expressed his agreement.

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PanSIG 2022

PanSIG is an annual conference, usually held in May, and organized by many of the Special Interest Groups (SIGs) of the Japan Association for Language Teaching (JALT). The conference brings together leading scholars and practitioners in language education from Japan, Asia, and throughout the world. It is meant to be a smaller, more intimate conference than the annual international JALT conference.

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- Edzil.la (CfP and registration) https://pansig2022.edzil.la/
- PanSIG (General information) https://pansig.org/cfp
- Watch out for PanSIG 2022 meeting at JALT 2021 Online!

自己評価と他己評価は高校生の英作文学習不安にどんな影響を与えるのか?
How Do Self and Peer Assessment Affect High School Students' Writing Anxiety?

大井洋子

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本研究は、自己評価や他己評価による英作文学習不安に対する影響と the Second Language Writing Anxiety Inventory (Cheng, 2004)の妥当性を探るのが目的である。分析方法は、293人の日本の高校生を対象に自己評価と他己評価の2グループに分けた後、10日間の間に、5回の英作文作成と生徒評価活動（自己評価か他己評価）を集中的に行った。それぞれの生徒評価活動前後に、高校生の英作文学習不安の因子構造変化のグループ比較を、探索的因子分析を使って行った。結果は、事前の因子構造は自己評価グループと他己評価グループは同様だが、実験後は違いが見られた。しかし、主要因子は、実験前後ともに認知的不安による英作文への回避意識であることは変わりがなかった。本研究が英作文授業の活性化につながる事を示唆したい。

This study examined the effects of self-assessment vs. peer assessment on Japanese high school students' writing anxiety and the validity of Cheng's (2004) Second Language Writing Anxiety Inventory (SLWAI). After assignment to either the self-assessment or peer-assessment condition, two groups of Japanese high school students (N=293) participated in a series of five writing and student-assessment sessions over a period of 10 days. An exploratory factor analysis was then conducted on SLWAI data collected before and after these sessions to compare the effects of the writing practice and student assessment type on the factor structure of the two groups' writing anxiety. The results showed post-treatment factor structure differences that had not been present initially. Nevertheless, the main factor both before and after the treatment sessions was English writing avoidance due to cognitive anxiety. These findings suggest the importance of dealing with learner anxiety to improve English writing instruction.

英語表現力の養成が求められているが、英会話に比して英作文については学習者の興味の低下が指摘されている（文部科学省, 2018）。その背景の一つに、英作文学習不安があるのではないか。Cho他(2006)によれば、英作文学習不安を取り除く方策として、生徒評価が有効であるという。だが、自己評価や他己評価(ピア評価)などの生徒評価が英作文学習不安に与える具体的な影響は明らかではないので、効果的に生徒評価を英作文授業に導入するために、各々の評価タイプと英作文学習不安の関係を探究することが必要である。

自己評価と他己評価

生徒評価は、学習者の英作文に対する学習不安を緩和し、学習における責任感、評価項目、また内容に学習者自身が敏感になることによって、英作文の能力が向上する効果があると論じられてきた(Saito & Fujita, 2004)。Black他(2004)は、学習者の能力を最も効果的に高める方法として自己評価があり、達成すべき目標の観点から学習者自身の学習を振り返らせる課題を与えることが重要であると指摘する。一方、他己評価も、友人との協同や相互交流を通して効果的に知識の形成ができ、学習者たちの高次思考を鍛え、自律精神を高めるとされている(Cheng, 2004)。しかし、情意の一つである学習不安と生徒評価の関係は明確になっていない。また、自己評価と他己評価各々が英作文学習不安に与える影響の比較も不十分なので、次の研究課題を掲げた。

自己評価と他己評価が英作文学習不安に与える影響の相違・類似点は何か。

研究方法
参加者

本研究は、293名の日本語を母語とする15～16歳の関東在住の公立高校生の英語の授業内で行われた。参加校は、ベネッセのトライアル・テストの全国平均点とほぼ同じ平均点をもつことから中程度レベルの学校と考えられ、英作文の授業は、3ヶ月に1～2回行われていた。既存の学級をもとに、自己評価(147名)と他己評価(146名)の2グループに分け、グループ間の英語試験の点数には有意差が認められなかった。

参加者の評価方法

本研究は、教育環境等の他の要因が調査結果に影響を及ぼすことを避けるために、英作文作成と生徒評価活動をそれぞれ5回ずつ連続する10日間以内に集中的に行う実験の形式で行った。英作文自己評価グループは自分が書いた英作文の評価を、他己評価グループは、同じクラスの他の生徒が書いた英作文の評価を同じ4段階の評価表を使って行った(表1)。生徒には、生徒評価活動が成績には関係がないこと、授業担当の教員が教授や講評等を与えないことを事前に知らせた。また、他己評価は、英作文作成者と他己評価者の名前は無記名で行った。

評価表は、高校英語教師を対象に行ったニーズ・アナリシス（Oi, 2019)をもとに作成した(表1)。英作文の5つの課題は、英語教科書(English Expression I)の英作文課題の困難度分析結果をもとに、同程度の困難度(Oi,2018)かつ

英検3級程度の課題を選んだ（表2）。これは、中学校卒業程度とされる英検3級の問題ならば、生徒個々の英語力の差が実験に影響を与えないと考えたからである。英作文は、辞書なしで10分以内に50〜70語前後で作成をしてもらい、生徒評価活動には約10分を割いた。

分析手法

英作文学習不安を分析するためにCheng(2004)が開発したThe Second Language Writing Anxiety Inventory (SLWAI)を使用した。SLWAIは、英語ライティングに関する3種の項目、生理的不安、回避的行動、認知的不安に関する合計22の質問項目から構成される。研究者がSLWAIを日本語に翻訳し、協力校の英語教師が逆翻訳を行い翻訳の精度を高めた。SLWAIは5回の英作文を書く初回の直前と最終回の直後に実施した。

分析方法

本研究では、自己評価と他己評価を行った時の英作文学習不安項目について事前・事後の比較対照のため、主因子法の探索的因子分析(プロマックス回転)を行った。予備的分析として、探索的因子分析の適切さを確認するためにKaiser-Olkin testと Bartlett's testを行った所、データは因子分析に適し、共通要因を導き出すことが可能であることがわかった。

次に、自己評価グループと他己評価グループ各々の英作文学習不安の因子構造を解明するために、5回の集中的生徒評価と英作文活動の実験前後それぞれのデータについて探索的因子分析を3回ずつ行った。探索的因子分析においては、(1) 固有値が1を超える変数;(2) 因子負荷が0.40を超える変数;(3) スクリープロットの固有値の落ち込みを因子抽出の基準とした。また、交差負荷量、低負荷因子、及び低い共通性 <0.5を持つ変数に着目して除外する変数を決定した。

結果
実験前の自己評価グループ

実験前の自己評価グループの因子分析では、15項目3つの因子が得られ(表3)、全分散を説明する割合は77.95％であった。第1因子は、10項目で構成されており、これらの項目は「英作文を書くことへの回避感」や認知的不安に関係し、高い負荷量を示したので、第1因子を「認知的不安による英作文への回避意識」と命名した。第2因子は3項目で構成されており、英文を書く際に起きる心身への影響が目立ち、「英作文に関する心身への影響」と命名した。第3因子は、「英作文を書く時のやる気のなさ」と「強い回避感」を表す2項目から構成されるので、「英作文への取り組みに対する意気阻喪」と命名した。15項目3因子解の内、項目22、18、5、そして12は「英作文への回避意識」に関係する項目であり、特に因子負荷量が高かった。また、表7に示す因子間相関は、どれも中程度の正の相関を示した。

実験後の自己評価グループ

実験後の自己評価グループの因子分析では、11項目2つの因子が得られ（表4）、全分散を説明する割合は62.22％だった。第1因子は、5項目で構成され、これらの項目は「英作文を書くことへの回避感」や「認知的不安」に関係し、高い負荷量を示した。また、第1分子だけで11の全項目を説明する割合は47.60％であり、第1因子を構成する項目は、実験前の同グループの因子解の構成とほぼ同じなので、第1因子の名前を実験前の自己評価グループの名前と同じく「認知的不安による英作文への回避意識」と命名した。 第2因子は6項目で構成され、「英作文を書く時のやる気のなさ」や「強い回避感」に関する項目が目立ち、やはり英作文への回避意識に強く関係しながら生理的現象を表す項目であるので、「英作文への取り組みに対する意気阻喪」と名付けた。第2因子が全分散を説明する割合は14.61％であった。また表7が示す因子間相関によれば、第1因子と第2因子の因子間相関は、中程度の正の相関(.547)なので、実験後においては実証的に区別可能な英作文学習不安に関する2つの因子を抽出できた。

実験前の自己評価グループの因子分析の結果と比較すると、双方とも「英作文に対する回避的行動」に関係する因子解の負荷量が高く、実験後の方がさらに負荷量が高くなっていた。さらに、実験前の第3因子であった「英作文への取り組みに対する意気阻喪」を表す因子が実験後は第2因子として検出された。

実験前の他己評価グループ

実験前の他己評価グループでは17項目3因子解が抽出され(表5)、全分散を説明する割合は72.12％であった。第1因子は、9項目で構成され、これらの項目はavoidance を表す「英作文を書くことへの回避感」が最も高い負荷量を示した。次に、認知不安を示す「評価に対する恐れ」や生理的不安に関する項目も高い負荷量を示した。また、第1分子だけで9の全項目を説明する割合は50.39％であり、第1因子の負荷量が相当高い。さらに、第1因子を構成する項目は、自己評価グループの実験前と実験後の因子解の構成と重複し、特にavoidanceに関係する項目が高い負荷量を示した。よって、第1因子の名前を自己評価グループの第1因子名と同じ「認知的不安による英作文への回避意識」と命名した。

第2因子は、身体に現れる生理的不安と「評価に対する不安」を表す因子解の4つが構成要素で「英作文に関する心身への影響」と名付けた。第2因子が全分散を説明する割合は14.41％だった。第3因子の構成は4項目中上位3項目がavoidanceに関するもので、これらの項目は「英作文を書くことを避けるために最善を尽くす」などの強い忌避感を意味するものなので、第3因子を「英作文への取り組みに対する意気阻喪」と命名した。表7によれば、因子間相関は、どれも中程度の正の相関を示した。

実験後の他己評価グループ

実験後の他己評価グループでは、18項目3因子解が抽出され(表6)、全分散を説明する割合は70.54％だった。第1因子は、11項目で構成され、全項目を説明する割合は52.96％だった。これらの項目は「英作文を書くことへの回避感」が最も高い負荷量を示す一方で、生理的不安や認知的不安に関する項目も高い負荷量を示し、英作文を書くことから受ける圧迫感を表すので、「英語で書くことへのプレッシャー」と命名した。第2因子は4項目で構成され、全分散を説明する割合は10.92％だった。「英作文を書くことを回避すること」を表す因子解と「身体的・生理的に現れる現象」を示す因子解から構成され、英作文を書くことによる強い忌避感を示すので、「認知的不安による英作文への回避意識」と名付けた。第3因子の構成は3項目で、その内avoidanceに関係する項目は、前述した因子と

は異なり存在せず、知的不安を示す「評価への不安感」と英作文を書くことから生じる「心身の緊張感・圧迫感」が構成する因子解なので、第3因子を「評価への不安と緊張」と命名した。因子間相関は、どれも中程度の正の相関を示した(表7)。

まとめると、表7が示すように、実験前の自己評価グループと他己評価グループの英作文学習不安の因子構造は、項目の内容に違いはあるが基本的に同様と解釈される。しかし、実験後は因子構造、その内容及び数が異なる。自己評価グループでは、実験前にあった第2因子「英作文に関する心身への影響」が消え、他は実験前と同じ因子構造だった。一方、他己評価グループでは、「認知的不安による英作文への回避意識」は残ったが、因子の内容が実験前とは変わり、英作文に対する心理的負担や緊張が目立った。つまり、実験後の自己評価グループでは、回避意識や意気阻喪の因子がより鮮明になり、他己評価グループでは、因子の内容に心理的負担や緊張が目立つといった変化が起きたと言える。

考察と結論

前述のように、実験前の二つのグループの英作文学習不安の構成要素はほぼ同じだった(表7)。双方とも、第1因子「認知的不安による英作文への回避意識」、第2因子「英作文に関する心身への影響」、そして、第3因子「英作文への取り組みに対する意気阻喪」である。3因子の中でも主要な因子解は、第1因子「認知的不安による英作文への回避意識」であり、自己評価グループ・他己評価グループともに全分散を説明する割合は、50%以上を占めた(表3・5)。これは、英作文を書くことに対する消極的な気持ちが参加者の根底にあり、教師による評価は受けないが、自分が自分の英作文を評価する、又は、友達から評価を受けるという評価に対する認知的意識があったと思われる。この因子解が両グループともに5割を超えているので、本研究の参加者の英作文学習不安を構成する主要因子解が「認知的不安による英作文への回避意識」であると解釈できる。

だが、実験後になると、自己評価グループと他己評価グループの因子構造に違いが見られた。実験後の自己評価グループの因子構造は、実験前と同様に「認知的不安による回避意識」が第1因子で47.6%を占めたが、割合が減少した。第2因子は、「英作文取り組みに対する意気阻喪」が14.6%を占めたが、実験前の第2因子で生理的不安を現す「英作文に関する心身への影響」は因子としては抽出できなかった。これは、英作文を書く時の生理的な緊張感よりも、英作文に取り組む意識が因子構造を大きく占めるからだと考察される。

一方、実験後の他己評価グループでは、「認知的不安による回避意識」は第2因子となり、かわりに第1因子は「英語で書くことへのプレッシャー」が全分散の約53%を占め、第3因子として、認知的、生理的不安を示す「評価への不安と緊張」が位置した。この構成要素の背景には、友達からの評価に対する意識や不安があると思われる。自己評価グループとは異なり、生理的な不安の因子も見られるのは実験前と同じだが、他人の評価に対する意識を表す項目が多くなり、それが英語で書くことへの心理的圧力や評価への緊張・不安へつながったと思われる。

要するに、実験後の二つのグループにおける共通因子は、順位こそ違うが、「認知的不安による回避意識」の因子だ。つまり、自己評価グループでは、実験前後共、英作文に対する認知的不安による回避的英作文学習不安が

最も高い。一方、他己評価グループでは、実験前は「英作文への回避意識」が自己評価グループと同様に最も高く、他者が自分の英作文を読むので、第2因子「評価されることに対する不安(認知的不安)」が大きな構成要素だが、実験後は、「英語で書くことへのプレッシャー」が大きくなった。これは、友達による他己評価が集中的に行われたことが、他己評価グループの英作文学習不安の構成要素に影響を与えたと推察される。つまり、自己評価グループでは、生理的な不安が構成から消え、他己評価グループでは、評価をする友人の存在が、「心理的圧力」や「評価への不安」となって出現したと考察される。このように、その主要構成因子が両生徒評価タイプ共に回避的行動に関わる因子であることは注目に値する。

これには次の理由が考えられる。第一に、英作文を学ぶ機会が少ないことや英作文を評価された経験も少ないことによる影響である。高校生が英作文よりも英会話に対してより強い興味をもっていること(Goto, 2005)やライティングに割く時間が英語授業の中で比較的少ないことが背景にある (文部科学省,2018)。学校の授業外でも、約80%の高校生が自分の考えや意見を英語で書く機会がなかったと回答をしている(Benesse, 2015)。第二に、英語教師たちの英作文授業に対する認識や評価法が多様であることがあげられる。高校での英作文教育は、英語を正しく綴ることや文単位の英文を書く、英訳文を書くようなミクロ・レベルの技術からパラグラフ・ライティングのようなマクロ・レベルの英作文指導までを意味する。このような広範囲に渡る英作文教育が、高校英語教育における英作文教育の目標設定を弱め、授業や課外活動における英語で書くことへの動機づけを弱めている可能性がある。英作文評価には時間がかかることや妥当性のある評価基準もないことも教師たちが授業で英作文を扱うことを消極的にさせている可能性がある。

実験後に、自己評価グループと他己評価グループが英作文学習不安の構成因子に違いを見せた理由は、他者からの評価に対する不安が他己評価グループには作用したと考えられる。よって、英作文授業の活性化を促すためにも、自己評価・他己評価それぞれの効果的導入について今後の研究が期待される。

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大井洋子は現在駒澤大学と日本体育大学で非常勤講師をしている。2021年に早稲田大学大学院において博士号（教育学）を取得。研究領域は、第二言語習得と英語教育学で、主に生徒評価とライティングの関係や教室内評価が与える学習者情意についての研究をしている。

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付表
表1.英作文評価表

項目	評価内容	点数
課題で求められている内容が含まれているかどうか	課題で求められている内容が含まれていますか？	Good Poor 4 3 2 1
	自分の考えや意見を明示していますか。	
	その理由が二つ書かれていますか。	
	理由には具体的な例や説明が加えられていますか。	
構成と内容の一貫性	英作文は内容に一貫性があり、論理的ですか。	Good Poor 4 3 2 1
	内容や表現に一貫性があり、読んでいてわかりやすいですか。	
	伝えたい情報の流れや展開を示す表現（接続詞など）を効果的に使っていますか。	
	関係のない考えや情報が書かれていず、まとまりがありますか。	
語彙の適切な使用	語彙は適切で正確に使われていますか。	Good Poor 4 3 2 1
	単語の綴りは正確ですか。	
	単語は正しい意味で使われていますか。	
	英語以外の言葉を使う場合は、その言葉を知らない人でも理解できるように説明が加えられていますか。	
正確な文法の使用	自分の考えとその理由を効果的に伝えられるように文法は効果的に使われていますか。	Good Poor 4 3 2 1
合計		/16

表2. 英作文課題

	自己評価グループ	他己評価グループ
第1回目	What do you do in your free time?	
第2回目	Where would you like to go in this summer holiday?	
第3回目	Which do you like better, staying at home or spending time out of the house?	
第4回目	What is your favourite food?	
第5回目	What is your future dream?	

表3. 実験前の自己評価グループの因子パターン行列(プロマックス回転後)　注. N = 147. 太字は因子負荷量が .40以上を指す。

	因子1: (α=.971)	因子2: (α=.742)	因子3: (α=.703)	共通性
Item 22 (Avoidance) 可能ならいつでも英語を使って作文を書くつもりだ。	**1.071**	-.092	-.162	.917
Item 18 (Avoidance) 教室外でふだんから英作文を書くあらゆるチャンスを探している。	**1.054**	-.030	-.237	.857
Item 20 (Cognitive) 自分が書いた英作文を授業の話合いの例として選ばれるのではないかということが心配だ。	**.955**	-.108	-.032	.816
Item 19 (Somatic) 英作文を書くとふだんから体全体がこわばり緊張する。	**.933**	.119	-.036	.925
Item 21 (Cognitive) 自分の英作文が大変悪いと評価されても全然心配しない。	**.901**	-.197	.078	.796
Item 17 (Cognitive)自分が書いた英作文について他人が考えることについて心配しない。	**.877**	-.234	.109	.778
Item 13 (Somatic) 時間制限がある中で英作文を書くとよくパニックになる。	**.746**	.340	-.065	.789
Item 14 (Cognitive) 自分が書いた英作文を他の生徒が読んだらばかにされるのではないかと心配だ。	**.746**	.345	-.043	.818
Item 16 (Avoidance)英作文を書くように言われるとやりたくなくて言い訳をするのに最善を尽くしてしまう。	**.731**	-.069	.286	.814
Item 15 (Somatic)予期しない中で英作文を書くように言われると体が固まる。	**.650**	.271	.209	.871
Item 3 (Cognitive) 英作文を書いている間、評価されることがわかると心配で不安に感じる。	-.176	**.892**	.105	.769
Item 2 (Somatic) 時間制限がある中で英作文を書くと、心臓がどきどきする。	-.047	**.732**	-.115	.471
Item 9 (Cognitive) もし自分の英作文を評価されることになれば、悪い評価になるのではないかと心配だ。	.290	**.438**	.329	.696
Item 5 (Avoidance) ふだんから英作文を書くことをできるだけ避けるようにしている。	-.273	.171	**.801**	.555
Item 12 (Avoidance) もし選択肢がなければ、作文を書くのに英語は使わないだろう。	.267	-.265	**.796**	.820
% of variance	59.993	11.819	6.136	

表4. 実験後の自己評価グループの因子パターン行列(プロマックス回転後)

	因子1: (α = .928)	因子 2: (α = . 904)	共通性
Item 22 Avoidance	**1.002**	-.113	.966
Item 18 Avoidance	**.983**	-.157	.862
Item 19 Somatic	**.811**	.152	.831
Item 20 Cognitive	**.792**	.162	.747
Item 8 Somatic	**.745**	-.025	.659
Item 5 Avoidance	-.319	**.973**	.716
Item 10 Avoidance	.119	**.819**	.764
Item 6 Somatic	-.041	**.761**	.594
Item 11 Somatic	.243	**.720**	.819
Item 12 Avoidance	.113	**.655**	.720
Item 9 Cognitive	.208	**.600**	.520
% of variance	47.604	14.619	

注. N =147. 太字は因子負荷量が . 40以上を指す。

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表5.実験前の他己評価グループの因子パターン行列(プロマックス回転後)

	因子1: (α = . 943)	因子2: (α = . 853)	因子3: (α = . 870)	共通性
Item 22 Avoidance	**1.084**	.002	-.184	.968
Item 18 Avoidance	**1.060**	.087	-.239	.930
Item 19 Somatic	**.853**	.207	.000	.901
Item 21 Cognitive	**.849**	-.276	.187	.806
Item 17 Cognitive	**.822**	-.291	.235	.814
Item 20 Cognitive	**.778**	.104	.094	.782
Item 4 Avoidance	**.584**	.226	-.353	.293
Item 15 Somatic	**.528**	.372	.228	.835
Item 7 Cognitive	**.506**	-.332	.185	.336
Item 3 Cognitive	-.173	**.954**	-.010	.812
Item 2 Somatic	-.082	**.760**	-.102	.491
Item 9 Cognitive	.186	**.645**	.213	.752
Item 6 Somatic	.021	**.610**	.309	.650
Item 5 Avoidance	-.376	.135	**.904**	.633
Item 10 Avoidance	.107	.049	**.804**	.803
Item 12 Avoidance	.187	-.160	**.792**	.736
Item 11 Somatic	.210	.371	**.459**	.718
% of variance	50.390	14.419	7.306	

注. N =146。太字は、因子負荷量が.40以上を示す。

表6. 実験後の他己評価グループの因子パターン行列 (プロマックス回転後)

	因子1: (α = .949)	因子2: (α = .876)	因子3: (α = .876)	共通性
Item 18 Avoidance	**1.125**	-.313	-.089	.807
Item 19 Somatic	**.965**	-.100	.076	.878
Item 17 Cognitive	**.904**	.028	-.292	.666
Item 20 Cognitive	**.841**	.076	.016	.817
Item 16 Avoidance	**.753**	.332	-.201	.850
Item 7 Cognitive	**.702**	-.169	-.245	.284
Item 15 Somatic	**.638**	.191	.201	.822
Item 13 Somatic	**.635**	.080	.327	.822
Item 14 Cognitive	**.602**	.164	.237	.764
Item 8 Somatic	**.601**	-.171	.364	.536
Item 12 Avoidance	**.489**	.391	-.184	.532
Item 5 Avoidance	-.282	**1.012**	-.186	.607
Item 6 Somatic	-.202	**.848**	.194	.681
Item 10 Avoidance	.272	**.723**	-.112	.773
Item 11 Somatic	.265	**.544**	.238	.814
Item 2 Somatic	-.281	-.069	**.933**	.655
Item 3 Cognitive	-.193	-.096	**.926**	.664
Item 9 Cognitive	.194	.111	**.666**	.726
% of variance	52.964	10.919	6.661	

注. N =146。太字は、因子負荷量が.40以上を示す。

表7. 自己評価グループと他己評価グループの英作文学習不安因子名と因子相関行列

	自己評価グループ	1	2	3	他己評価グループ	1	2	3
実験前	1. 認知的不安による英作文への回避意識	-			1. 認知的不安による英作文への回避意識	-		
	2. 英作文に関する心身への影響	.368	-		2. 英作文に関する心身への影響	.369	-	
	3. 英作文への取り組みに対する意気阻喪	.586	.365	-	3. 英作文への取り組みに対する意気阻喪	.609	.439	-
実験後	1. 認知的不安による英作文への回避意識	-			1. 英語で書くことへのプレッシャー	-		
	2. 英作文への取り組みに対する意気阻喪	.547	-		2. 認知的不安による英作文への回避意識	.699	-	
					3. 評価への不安と緊張	.501	.492	-

Shadowing Procedures in Teaching and Their Future

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Shadowing has become popular in the Japanese EFL teaching context over the past two decades. Accumulated research data indicates that shadowing is effective for listening skill development and teaching pronunciation. This article first summarizes how to use shadowing to teach listening through an example of a lesson procedure based on previous research. Subsequently, it proposes a procedure for teaching pronunciation. Finally, it proposes research areas that can be explored for the development of shadowing as a teaching technique.

シャドーイングは最近の二十年間、日本の英語教育において、広く認識されるようになった。これまでの研究によると、シャドーイングはリスニング力の向上および発音指導への可能性も提唱されている。本稿では、初めに過去の研究に基づいたリスニング指導法としてのシャドーイング活用法を、1つの授業を例として概観する。その後、発音指導の手順も提唱する。最後に、指導法として、シャドーイングの今後の発展に寄与するであろう研究分野についても議論を深める。

Background

Shadowing is "repeating all or part of what the speaker has said" (Rost & Wilson, 2013, p.114); more specifically, it is simultaneously repeating what one hears. It was originally used for interpreter training (Lambert, 1992), and the function and details have been researched with English native speaker participants in an L1 context (e.g., Honorof, Weihing, & Fowler, 2011; Nye & Fowler, 2003). It was introduced to the Japanese EFL context in the 1990s (e.g., Tamai, 1997), after borrowing the idea from a training technique for simultaneous interpreters. Since the work of Kadota and Tamai (2004) and Kadota (2007), shadowing has rapidly become popular in Japan as a technique for listening skill development and has recently attracted the attention of global researchers and practitioners as a pronunciation technique. Studies have reported the various positive effects on pronunciation such as comprehensibility and fluency development (e.g., Foote & McDonough, 2017), and have shown how shadowing can be incorporated for pronunciation development in language classrooms (e.g., Martinsen, Montgomery, & Willardson, 2017).

Despite its rapid increase in popularity, there has been some resistance to its use, as well as some con-fusion about how it should be used in class. Shadowing has been criticized for being reminiscent of an audio-lingual repetitive practice that targets only bottom-up listening skills, and it is also optimistically misinterpreted as a speaking activity (Hamada, 2017). In fact, shadowing is used for bottom-up listening skill development. The repetitive and psychologically demanding nature of shadowing is likely why shadowing has not been practiced widely in Western teaching contexts, which favor communicative language teaching approaches.

Shadowing needs to be used with a clear purpose and follow proper procedures. This article thus proposes a practical shadowing procedure for listening and pronunciation teaching based on previous studies. It then offers insights regarding future research on the development of shadowing as a useful EFL teaching technique.

Shadowing for Listening

Research on the effectiveness of shadowing on listening skills has found that shadowing helps sharpen EFL learners' speech perception skills (i.e., perceiving the speech input: the lower-level process that precedes comprehension of the input), which leads to listening comprehension skill development (Kadota, 2019; see empirical studies for Hamada, 2016; Kato, 2009; Mochizuki, 2006; Tamai, 1997). Theoretically, learners' attention is exclusively focused on incoming phonological information when shadowing. While learners attempt to replicate what they are listening to, the primary focus is not on how well they copy. Rather, exclusive attention is given to the phonological information. By practicing shadowing, learners' bottom-up skills, especially for identifying the sounds they are listening to, improve. Therefore, they are also better able to recognize more words and spare extra attention for other processing (Hamada, 2017; Kadota, 2019).

Shadowing should not be mistaken for a similar technique called *listen and repeat*, where the learners listen to some text and repeat chunk by chunk. In listen and repeat, learners' cognitive resources are spent not only on speech perception, but also on

lexical and semantic processing, or off-line processing. However, in shadowing, their cognitive resources are exclusively spent on speech perception or on-line processing (Kadota, 2007; 2019, Shiki, et al., 2010). Due to the on-line nature of shadowing, learners try to focus exclusively on the sounds they are listening to and do not have cognitive resources to consider their meaning. In *listen and repeat*, multiple cognitive tasks are involved during the provided time until they repeat each phrase due to the off-line nature of the task (Kadota, 2007, 2019). If shadowing is mistaken for *listen and repeat*, the purpose of shadowing will be lost because learners' speech perception skills will not be directly trained.

An example of shadowing:

Audio: Shadowing is an effective technique for learning English.

Student: Shadowing is an effective technique for learning English.

An example of listen and repeat by chunk:

Audio: Shadowing is   an effective technique   for

Student: Shadowing is   an effective technique   for

Based on this theoretical explanation and together with previous works (Hamada, 2017; Kadota & Tamai, 2004), I would like to propose a standard procedure for shadowing for listening development as shown in Table 1. When using shadowing for listening, instructors should consider five points. First, in principle, learners should practice shadowing after first learning the content of the text (Hamada, 2017) or by using a relatively easy text (Kadota & Tamai, 2004). If they start with a difficult text, or one they have not learned, they are incapable of concentrating on its phonological features. Second, learners should shadow without the written script. The use of the written script divides their attention between sounds and letters, which deters them from the chance to focus exclusively on incoming sounds. However, in some cases, they can shadow with scripts (step 2) if they need to keep up with the pace of speech or are preparing for the next challenging shadowing practice (steps 4, 6, and 7). Additionally, because learners might not shadow perfectly and often struggle with some phrases, they should be given a few opportunities to review the script (steps 3 and 5). Third, the total amount of practice using the same script should be around five times (Shiki et al., 2010), or a plateau in their learning will appear. Fourth, learners should sense

improvement in each session, so the review step (step 7) is important, where instructors review the purpose of the task with the learners, and how well they can listen and understand after the practice. Fifth, shadowing is a psychologically demanding and seemingly repetitive practice that can trigger learners' psychological resistance to its use. Teachers should keep encouraging learners and repeatedly confirm with the learners about the purpose of the activity in each step and not expect learners to shadow with full accuracy.

Table 1

A proposal for shadowing in class for listening (based on Hamada, 2017; Kadota & Tamai, 2004)

Step	Task	Notes for teachers
1	Shadowing in a small voice once or twice	Learners shadow quietly as if mumbling. Explain that the purpose is to focus only on phonemics
2	*Shadowing with scripts*	Learners shadow using the script
3	Check understanding for a couple of minutes	Learners review what they could not shadow
4	Shadowing twice	Learners concentrate hard, focusing on phonological features
5	Review written scripts	Learners check on what they are not confident about
6	Record *Shadowing performance*	Learners record their performance with an IC-recorder
7	Review individually	Learners review their shadowing performance recorded in step 6

Shadowing for Pronunciation

Recently, the effectiveness of shadowing on pronunciation has gradually attracted the attention of researchers (e.g., Mori, 2011; Foote & McDonough, 2017; Hamada, 2018; Martinsen, Montgomery, & Willardson, 2017). To use shadowing for pronunciation awareness, learners need to pay attention not only to speech perception, but also to prosody, or prosody shadowing (Kadota & Tamai, 2004; for a case study, see Foote & McDonough, 2017). Mori (2011) and Hamada (2018) have found positive effects on pronunciation by combining

shadowing with other activities; Mori combined shadowing and oral-reading and Hamada (2018) combined shadowing with gestures. To use shadowing effectively for pronunciation development, it is recommended that students use shadowing for pronunciation once they reach a certain proficiency in their bottom–up listening skills (Hamada, 2019a); otherwise, it will overload their cognitive capacity. In fact, in Foote and McDonough (2017), advanced learners chose authentic material (e.g., TV shows) and practiced shadowing using the material outside of the classroom for eight weeks. As a result, they improved their imitation skills, comprehensibility, and speech fluency.

Adapting an idea from Foote and McDonough (2017), I developed a procedure for pronunciation (Hamada, 2019b). Based on this previous procedure, I propose a new shadowing procedure for pronunciation development (Table 2). Unlike shadowing for listening, students aim to imitate and copy the target speech as accurately as possible. This point should be clearly explained to them before and during the practice. Also, it requires extensive hours of practice, so they need to practice outside class, and check on their progress in class.

In this new procedure, the instructor or student chooses a target model of approximately 250 words (e.g., a one-minute excerpt from a famous person's speech). Subsequently, students will transcribe the speech using the Roman alphabet and the International Phonetic Alphabet (IPA) in parallel (Class 1). Students should focus on learning the symbols for the selected important segmental features for Japanese English learners (e.g., /l, ɹ/ /f, v/ /θ, ð/ /æ// ʌ //ə/ / sɪ // ʃɪ // tɪ /, based on Saito, 2014). Next, they will start shadowing the model. Up until Class 2, students practice shadowing using the English language script and do a pair-check in class. Based on the pair feedback, they practice again until Class 3. Then in class, they check in groups, where one student shadows with the script while the other members check the script and provide feedback. Before Class 4, they practice using the IPA script and do a pair-check in the class where one speaker shadows using the IPA script while the listener checks and provides feedback. Class 5 is a group check using the IPA script. Before Class 6, students submit their shadowing performance by recording it and saving it to a USB or submitting it online. The instructor then provides corrective feedback using the IPA script. The instructor checks the major segmentals (e.g., /l, ɹ/ /f, v/ /θ, ð/ /æ// ʌ //ə/ / sɪ // ʃɪ // tɪ /) beforehand and marks the IPA if they are mispronounced. For advanced students, instructors can provide more feedback, including suprasegmental features (e.g., stress, intonation, and rhythm). By Class 7, based on the feedback, individuals practice without the script at home. In class, they will engage in pair-checking. In Class 8 students will perform a group check. By Class 9, students submit their recording again and the instructor checks it using the same IPA transcript, ensuring that their pronunciation features have improved. Finally, in Class 10, each student will present their performance in front of the class. Each student will come forward one at a time and put on their headphones. Once the model video starts, it will be on the screen, appearing as if the students are actually speaking by shadowing. These steps are possible even under remote teaching situations by using an online tool such as Zoom. In the final presentation, the presenter shares the video with everyone on screen, listening to the original speech through headphones, and shadows the dialogue, so that the others watch the speech with the presenter's voice.

Although different, shadowing for listening and pronunciation may seem to be similar to learners. It is therefore advisable that teachers clarify the purpose and the procedure, emphasizing each effect.

Table 2

A proposal for shadowing for pronunciation (Based on Hamada, 2019b)

Class#	Task	Notes
1	Transcript check	Learners make and bring roman and IPA-transcripts
2	Shadowing with script	Pair-check
3	Shadowing with script	Group-check
4	IPA-Shadowing	Pair-check
5	IPA-Shadowing	Group-check
6	Feedback	Instructor gives feedback
7	Shadowing	Pair-check
8	Shadowing	Group-check
9	Feedback	Check what they missed in the previous feedback
10	Presentation	Present in front of class

Future advancement of shadowing

Having presented a sample of the basic procedures of shadowing for listening and pronunciation development, I would now like to propose four areas for future research to make more use of shadowing practice in English learning.

First, more research on shadowing for pronunciation development should be conducted. Shadowing has the potential to improve pronunciation but only Foote and McDonough (2017) have focused on it. There is a chance to improve both segmental and suprasegmental features (Hamada, 2018). Combined with oral reading, research with acoustic analysis has shown that learners' pronunciation improves (Mori, 2011). Therefore, further research is recommended to understand the specific features of pronunciation that would improve.

Second, other aspects of shadowing should also be explored. Kadota (2019) claims that shadowing is effective in multiple ways: input, practice, output, and monitoring effects. So far, an inclusive technique called shadow-reading (Babapour, Ahangari & Ahour, 2018; De Guerrero & Commander, 2013) has been developed, which involves an integrated practice of shadowing activities, summarizing, and retelling. Shadowing for other languages is also an interesting topic for consideration (Martinsen et al., 2017, for French; Sumiyoshi & Svetanant, 2017, for Japanese).

Third, shadowing has variations such as phrase shadowing (Miyake, 2009), conversational shadowing (Murphey, 2001), and content shadowing (Kadota & Tamai, 2004). Therefore, there is much room to explore the effectiveness of each variation. Learners' motivation and attitudes toward shadowing practice are also worth investigating (e.g., Sumiyoshi & Svetanant, 2017).

Fourth, all research should discuss the theoretical framework and position of shadowing in language acquisition. While previous research has often focused on the effectiveness of shadowing (e.g., Hamada, 2016, 2017 for listening skill development), it did not fully argue its broader merits. In other words, the conclusion that shadowing is effective for bottom-up listening skills might not appeal to an international audience. Questions regarding how the positive effects of shadowing contribute to English learners' language acquisition theory, and where shadowing belongs (e.g., English as a lingua franca, communicative language teaching, focus on form), need to be explored. If these areas are explored, more specific and effective shadowing variations will be found, which will contribute to classroom teaching, and learners' efficient improvement

Conclusion

In this article, I summarized shadowing research in relation to listening and pronunciation development. I proposed how and what to further explore for the advancement of this technique. Although shadowing has often been used in classes, the number of shadowing studies is insufficient. Further, as has been mentioned, in certain cases, some teachers or students will show resistance to shadowing. I sincerely hope that this article will motivate those who have not used shadowing to try it out in their classes and provide guidance for further research towards shadowing advancement.

Acknowledgement

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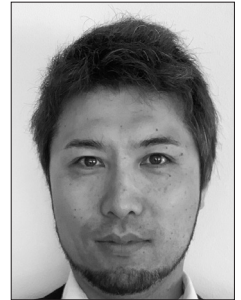
Torrin Shimono & James Nobis

TLT *Interviews brings you direct insights from leaders in the field of language learning, teaching, and education—and you are invited to be an interviewer! If you have a pertinent issue you would like to explore and have access to an expert or specialist, please make a submission of 2,000 words or less.*

Email: jaltpubs.tlt.interviews@jalt.org

Welcome to the November/December edition of TLT Interviews! For this issue, we bring you an in-depth and enlightening interview with Professor Rebecca Oxford. Professor Oxford is currently an adjunct professor for the Graduate Degree Program for Teaching English as a Second Language at the University of Alabama at Birmingham and previously was the Professor of Language Education and Research at Air University in Montgomery, Alabama. She was also named Professor Emerita and Distinguished Scholar-Teacher at the University of Maryland and has directed language programs at the University of Maryland, the University of Alabama, Columbia University, and Pennsylvania State University. She has written books on language learning strategies, the language of peace, cultures of peace, and transforming higher education. She has published more than 160 articles and book chapters on language learners, learning technologies, culture, and teaching methods along with editing and authoring many books on teaching ESL, foreign languages, and culture and served as a series editor of a multivolume ESL/EFL program, Tapestry, *used around the world. She has presented keynotes and workshops at conferences in more than 40 countries and earned the Lifetime Achievement Award from Heinle/Thomson, which states, "Rebecca Oxford's research has changed the way the world teaches languages." After her plenary speech at the JALT2020 International Conference, she was interviewed by Richard Derrah, an Associate Professor in the Faculty of Applied Sociology at Kindai University. He holds a Ph.D. in Education from Temple University, an M.A. degree in East Asian Studies from Harvard University Graduate School of Arts and Sciences, and a M.Ed. from Boston College. He has attended teacher high school licensing courses in the United States, Japan, and Thailand. His research focuses on secondary education and teacher licensing in Japan as well as the wider area of East Asia.*

Without further ado, to the interview!

JALT2021 – Reflections and New Perspectives
Online • Friday, Nov. 12 to Monday, Nov. 15 2021

An Interview with Professor Rebecca Oxford

Richard H. Derrah
Kindai University

How do you define or explain teaching about peace?

First of all, we have to think about what peace is, and then we have to think about how we can bring it into language classrooms. To me, peace is very simple. Martin Luther King Jr. was one of my great heroes, and he said that peace is harmony that grows when you are working well, working positively, productively with different points of view. It takes effort, listening, and communicating. It takes some compassion too, especially if you're arguing about something and you want your way and I want my way. People can get very invested in the conflict, but peacebuilding asks us to turn down the temperature and to really listen and communicate. The main thing is that a conflict is not necessarily a bad thing. A conflict can be just differences of opinion or desires. In my country, it's political parties. So a conflict can be just a little thing, or it can magnify into something bigger. The point is really starting to listen, really starting to recognize the other points of view that exist, and we want to build cultures of peace within our classroom. The classroom is its own little culture within larger and larger cultures. We want our culture in the classroom to be one of peace, understanding, compassion, and caring. Have you ever heard of Earl Stevick? His idea was that the classroom is a sacramental place, it's a sacred place. Not in a religious sense, but in the sense of serious soul growth. That we're not just there with a bunch of students, we are in a sacred place where everything that happens is really important in the lives of students and the teacher.

What inspired you to start this line of research?

I have always been very interested in how people live in different cultures and also, how people live

in my family. There was a lot of struggle and a lot of yelling, but not hitting, not that kind of violent stuff in my family. Somebody was always mad at someone else, and I wanted to know why that was. Isn't there a different way of living? My interest is in helping both myself to be a more calm and peaceful person and my students to know that they can learn techniques for getting along with people, their friends, acquaintances, family, even strangers—total strangers—and even people who don't like them. How can I have a feeling of caring for everyone? Now, I'm not talking about a silly thing. This is very serious to me. There's inner peace, interpersonal peace with people that we know, inter-group peace, peace with different racial groups, and peace with people from different political parties. It's about honoring each other instead of fighting all the time, so we can work toward an international and intercultural peace. This is what most people think about when they think about peace, you know, international. Are we going to bomb that person or country? Are we going to say this about another country or another culture? That's what most people think peace is at that level. But it's really all these other things, too. My favorite one is ecological peace that means peace with Mother Nature, while caring about the environment, and actually doing something to protect it. Do you know Greta Thunberg, that teenage girl? She came across from Sweden to the United States, went to the United Nations, and told the heads of state, these big wigs that they were not doing enough. And in fact, some we're doing absolutely nothing about climate change, about all these environmental aspects that are bringing down humankind. It's not helping us as a human race to have this much pollution. We don't have to drive all these cars all the time with a pandemic going on. And with people staying at home more, the environment is getting better. Of all things, the environment is getting better just because we're forced to slow down and stop running around so much.

For people who want to know more about this topic, what book or books would you recommend that they read?

Well, I don't want to plug my book. OK, let me show it to you anyway. (*Peacebuilding in Language Education*, 2021). This is one way to start because it's directly written for language teachers and language teacher educators who want to think about peace, help their students be more peaceful, and create a better world. This book is directly for them. There are well over fifty peace activities that would be, I think, very useful. There's also research in

here. There's very practical ideas about non-verbal communication and how to use that in a positive way. There is a chapter that looks at whether peace can be taught in government language institutes, like defense language institutes that are meant to help people get ready to fight a war. So, it questions whether peace can be actually brought into a place like this? There's a whole chapter from people who are in that world and how they try to include ideas from peace studies. There are a lot of activities in the book.

Could you give me an example of an activity that teachers might find useful, especially in the Japanese context?

Some people think some activities about ecological peace are better done outside, but they could be done in the classroom, too. Actually, one thing that comes to mind is one of my Japanese students who was studying to become an English teacher. She was at Penn State University, her first job, first real job after she graduated. I'll tell you one of her activities—it was to write down what you think love is. Write down anything that you think about love and give examples from your own life. Her students were English language learners, international students who had come over to the United States, trying to improve their English, and they were going to stay and continue their undergraduate university studies. That was the plan for that whole group. There was one person in the class who never said anything and just sat in a corner. She didn't want to be talked to or looked at, and this activity gave her a chance to express herself. When she had to write down what is love and then share it a little bit, she volunteered. It turned out that her mother and father had just gotten a divorce, and she was upset about it. She was upset and she was having trouble believing in love anymore from what she was seeing. She took a really courageous jump to talk about anything personal. She really didn't have to. And here, she did something that just brought her right out of her shell and people started being open to her when she started being open to them. It was a transformation for her.

The activity could be about something else rather than tell us about what love means to you. It could be, "Tell us about a wonderful person in your life, tell us about somebody who has influenced you for the good." It could be many, many different subjects of positivity. When people get a sense that you're serious about their lives, that you really care about their lives, and that it's a safe place in the classroom—"Oh my! It's a safe place. Yes, I'm in!"—the walls start falling away in people's minds, and it's

a whole new culture, it's a culture of peace that is happening in the classroom. Another activity that I remember well and have used many times requires students to go outside and see a plant, tree, a rock, or something or for the student to bring something into the class. You can do something new and talk to that object or let it talk to you. It's got something to say. I like to think about the tree. The tree, it has these circles inside, you know, those concentric circles. As the tree gets older and more mature it grows more. I like to hear from trees about the way they feel about getting older and older and wiser and wiser and that they want people to be good to them and to not have terrible chemicals around. Flowers have something different to say. Bees have something different to say too. The students have always loved that activity. Another activity that I think is exceptional, that goes across all the dimensions of peace, is something called "the three good things activity". What the student does or what the teacher does is to everyday write down three good things that happened either to the student or out in the world. Three good things. But some people might say, "Oh, right, there's nothing like that in my life. I don't have three things going on every day." But when they start doing this activity, they are able to think of more and more positive events. They write down as many as they want, but it has to be at least three. Then they can jot down why this makes me feel so good. What about this is good for peace, for making them feel like a better person, and making the world a better place? Why does this thing really help me or the world, and why am I grateful for it? Just three good things—they don't have to necessarily write down why—but three good things. And then at the end of the week, looking back to see what has been going on and being extremely grateful for the good things. I think we need that, especially now in this pandemic, because sometimes it's a little hard to see the really wonderful things going on, but there are some. JALT is a wonderful thing for me.

Could you offer some suggestions on how teachers with beginning students or lower proficiency students approach this topic?

We can treat peace as a content area just like travel or any other topic, such as baseball. What is it that people need for any topic? What they need is a sense of what it's about and words. Vocabulary to talk about this thing and grammar to the extent that it is needed. If you get them to talk about something in the past, they need to understand the past tense. This means using topics about peace with beginners, and it helps to have pictures. It helps to teach

them basic vocabulary like about feelings. Teach about good and bad, but also other feelings like anxious, scared, happy, and joyful. And let students ask you what they need to know as they go along. To me, it's the topic that connects to peace, a big life topic.

Due to the COVID-19 pandemic, many classes around the world are online. How would you approach teaching about peace using online learning?

The big thing with learning online is engagement, having people emotionally engaged. In the United States, some people are just dozing. They haven't connected for one reason or another, they're just out to lunch, as we say. They need some reason to think they're important to pay attention to. I have a fascination with my students. It's kind of a love affair, and I always want to find out more about them. What do they like? Where do they come from? Why in the world are they here? What is this about? And I find that students are just amazingly happy when somebody pays attention to them. What I try to do online or in person is to open doors for communication about who they are, what they like, and what problems do they have. I'm trying to give them the tools, the vocabulary and grammar, where it is absolutely needed for communication, so that they can talk about anything that brings them greater inner peace. This also helps them to think about their relationships with other people and with the environment.

In some contexts, in Japan, for example, junior high school and high school students may be focused on exams, and there might be classes of 40 or more students. Do you have any strategies or suggestions on how teachers could approach this topic in that context?

OK, you hit a nerve because I had classes like that. For several years, I was teaching psychology. There are many issues related to peace in psychology. So anyway, I did my usual thing of trying to get to know people. There were about 80 people in this huge room, and it was like a big auditorium. We had seats going up and up and up. At first, I thought, "No, no, this will never work," but then I realized that in a class like that, I needed to know their names because when I was in college, I had classes like that where nobody knew my name. You know, they probably wouldn't recognize me at all. So, the first thing was trying to know their names more every week. Trying to have them write me notes, keep a little journal, and that would go back and forth between us. Have them tell me what's going on. The big thing was having them pick out movies. I had a lot of movies about psychology. In language classes,

it really helps to have a whole bunch of movies. A student would pick out one and find the most engaging scene, the most hard-hitting scene, and that student would be required to show that to the rest of the class and talk about it. It was powerful. The students got to pick what they wanted to talk about, got to choose their movie, and they got to address each other without me being in the way. And there was psychology learning and language communication going on then, and it was really amazing. That activity goes very well with movies, but it could be magazines or other things. The students were in charge within parameters. They had to follow my rules, but at the same time they had a lot of autonomy to complete this activity. The students were thrilled, and these were people who didn't want to be there. They had to take this class because it was mandatory, just like a lot of people have to take foreign language classes because they are mandatory. I found many other things that were truly useful to get people engaged. In a developmental psychology class on how people develop over stages of their lives, I had members of my family come in with their kids who were in different stages of life. My mother, who was 93, came in and then people could ask her questions about that time in her life or any other thing. That broke down walls. Things like that can be done in the classroom for English as a foreign language.

OK, what I feel is that even if they have to use a certain textbook, teachers can do all kinds of things that bring peace into the classroom. What I mean is that a textbook is a jumping off point. Many good things can happen around it, so if teachers in China, in Japan, or in other countries in this region have a little flexibility, then bringing peace building into language classes is almost a piece of cake. I was just talking in the plenary about how teachers of language and culture are already peacebuilders because they are helping students to learn to communicate across boundaries. Teachers are already doing things like that, so why not improve our ability to spread peace by looking within ourselves and understand more deeply what inner peace is. What is peace in relation to my family or to my friends? And then what is ecological peace? If you're already doing something that's working then just do a little bit more. I don't mean that everything has to be about peace, but if you look at it, just about everything, all activities relate to ourselves, other people around us, groups, nations, culture, and our environment.

It seems that using this approach could possibly be beneficial to not just students, but also for the teacher as a person and also relations with co-workers. What are your thoughts on that?

When the teacher is working with students on any peace language activity or communication activity, the teacher is growing at the same time the students are growing. If any teacher or any student wants to feel himself or herself more engaged in life as a whole, feel better, and contribute more to the world, they would like it because they can feel that they are feeling better. That will include teachers, it will include students, and it has a rubbing off effect on their spouses and other people in the family and beyond. I just heard from a student of mine who is from India. He knew English very well when he came to me in my graduate teacher education class. He was going to become a language teacher and, in fact, he did. He became an English language teacher to international students. When he was with me in my class, he brought this wonderful photo from his home country that including three little girls. Two of them were very, very dark-skinned Indian people from across the middle part of India and one of them was extremely light skinned. My student brought that in to show us what's going on with his family, and he explained that this is all about discrimination and prejudice. That the two darker girls were not supposed to be intermingling at all with a lighter skinned girl. It's terrible because those girls are in the caste below the human caste called "untouchables." I imagine that the girl was probably told all her life she was not supposed to interact with these people. Anyway, so here they are sitting on a bench outside my student's house in India and my student was telling a story about these kids and how wonderful it was that they were now able to sit together, play together, and talk, at least in that house. Another student in the class also from India raised her hand, and she said that she is actually a descendant of the untouchables. Maybe it was her father or mother or grandparents. In my class, the whole group was just stunned. Here is somebody, the male student, from the top class, and then this other student, reacting to what he was saying, was from a totally downtrodden caste, and they were teaching peace. They were teaching the meaning of caring and the meaning of getting over prejudices. They were teaching that to the rest of the class, and they taught it to me. It was a very deep, practical lesson that I will never forget. Now the classes here in Japan may not be that diverse, and not have international students from all over the world, but the students have some divergences. The teacher will learn and will be affected very much, and the students will be affected when some of these activities get rolling.

Language teachers often develop classes based on goals and objectives related to language outcomes. How

could a teacher connect the language of peace approach to the goals and objectives they construct?

My feeling is that it takes a little bit of tilting or widening of the perspective. OK, we're going to learn a number of words by the end of the term or we're going to learn this grammar point as an objective, but we can also have objectives about peace activities. The students will learn a number of words that would be useful in talking about family or that would be useful in talking about climate change or plastic—plastic cities that we're creating down at the bottom of a lake or at the bottom of the ocean. It's a matter of thinking can we do the same thing as usual, but bring in peace as part of it? Having another objective that ties in with these prior objectives could go a long, long way to making it real, and to making it doable.

Could you offer the readers a final comment on the language of peace approach that you'd like them to take away from this interview?

The language peace approach goes together so well with positive psychology. They're like "birds of a feather" in a way. Itis an awakening. It's a raising of consciousness. It's not a total overhaul of everything in teaching or learning, but it's a way of breathing differently. Breathing more deeply. Feeling more at home with other people and with yourself. The conflicts are there, the other bad stuff is there, but it's seeing these things in a different way. This approach requires you to reframe your mindset and see the world differently. When you do this, your eyes are open to see more angles. Peace breaks through. Peace breaks out. It doesn't want to be stuck in there. I'm not saying it's like magic. I'm saying it's an opening—it's an opening of the person to the possibilities of good things in the world, of positivity, even in the midst of pandemics, even in the midst of war, and we can find we are open to see more beyond that.

Thank you so much for this time.

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[JALT PRAXIS] MY SHARE

Steven Asquith & Lorraine Kipling

We welcome submissions for the My Share column. Submissions should be up to 600 words describing a successful technique or lesson plan you have used that can be replicated by readers, and should conform to the My Share format (see the guidelines on our website below).
Email: jaltpubs.tlt.my.share@jalt.org • Web: https://jalt-publications.org/tlt/departments/myshare

Hello, and welcome to My Share, the TLT *column where readers offer up their tried-and-tested classroom activities for the benefit of the wider teaching community. As we reach the end of another challenging year, the importance of collaboration and peer-support feels as relevant as ever. With that in mind, this issue includes three useful and engaging contributions from fellow teachers, for you to add to your repertoire.*

First up, John Alexander has developed a simple yet versatile guessing game that encourages students to collaborate on creating clues using increasingly specific descriptive language. As with many My Share activities these days, this one would work equally well online and face-to-face. Second, Amy Takebe's disaster preparedness lesson uses authentic listening materials to stimulate discussion and decision-making that could have serious real-world applications. Finally, Ivy Liwa provides a travel lesson that asks 6th graders to act as tour planners to develop their research and presentation skills.

We hope that you find these activities useful and accessible to bring to your own classrooms. If you feel inspired to share your own practical and original activities with the My Share community, please do get in touch at jaltpubs.tlt.my.share@jalt.org. As ever, we welcome submissions from My Share newbies and veterans alike.

In the meantime, Steven and I wish you a very happy new year, and all the best for 2022!

— *Lorraine Kipling*

JALT2021 – Reflections and New Perspectives
Online • Friday, Nov. 12 to Monday, Nov. 15 2021

3-2-1 Guessing Game
John Alexander
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Quick Guide

- » **Keywords:** *Speaking, listening, writing*
- » **Learner English level:** *Pre-intermediate and above*
- » **Learner maturity:** *High school and above*
- » **Preparation time:** *20-30 minutes*
- » **Activity time:** *60 minutes*
- » **Materials:** *Slides (See Preparation), paper, notecards*

The 3-2-1 guessing game is an activity in which students guess an object, person, place, etc. related to a particular topic based on a series of clues that move from general to specific. The more specific the clues become, the fewer points received. Student groups work together to create clues for the game. The aim of this game is to help students improve their descriptive skills through speaking, writing, and collaboration.

Preparation

Step 1: Choose a topic related to class content and write down different answers for students to guess. See Appendix for examples from a "Japan" unit.

Step 2: For each answer, create three descriptive clues, with each clue being more specific than the previous clue.

Step 3: Create a slideshow with the clues on one slide and the answer on the next. Be sure to animate the slides so that the general clue appears first, followed by the more specific clue, and ending with the most specific clue.

Procedure

Step 1: Create pairs or groups. Explain to students that they are playing a guessing game about your chosen topic.

Step 2: Explain the rules using an example slide (see Appendix). Students have three clues to guess the answer and they can only guess once per slide. Each clue will be more specific or provide more details than the previous clue. If the group guesses the answer based on the first clue, they get 3 points. If the group guesses the answer based on the second clue, they get 2 points. If the group guesses the answer based on the third clue, they get 1 point.

Step 3: Go through the slideshow revealing one clue at a time, giving students a short time to discuss possible answers after each clue. When the group wants to answer, they write down their guess and clue number on paper. After all clues are read, each group reveals their guess. If the group is correct, they add the points to their paper.

Step 4: Groups keep track of their own point totals. Add up the scores at the end to find the winner.

Step 5: Pass out five (or more) notecards to each group. Tell groups to work together to create a set of clue cards based on the class/unit topic. It is helpful to tell the students that they can only make one card at a time, so they must collaborate creating the clues. If groups finish quickly, have them make additional cards.

Step 6: Tell the groups to exchange sets of cards and play within their group. One member selects a card, reads each clue, and the students guess. The student reading the card should give the others time to think after reading each clue. Once the answer is guessed correctly, a different member selects a card and the process is repeated.

Step 7: After a group is finished with a set, swap the sets with another group so that the students can play the game multiple times with the different student-generated sets.

Conclusion

This fun activity helps students create descriptions, practice various skills, and work together. The students enjoy playing the game, especially with the cards that their classmates created. It is adaptable and can be used as a fun warm-up activity, topic introduction/review, or descriptive writing practice for creating complex sentences using relative clauses.

Appendix

The appendix is available from the online version of this article at https://jalt-publications.org/tlt/departments/myshare

What's in My Bag?: Discussion Activities Based on Earthquake Preparedness

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Quick Guide

- » Keywords: *English for Specific Purposes (ESP), emergency bag, disaster preparedness, discussion activity*
- » Learner English level: *Intermediate to high intermediate*
- » Learner maturity: *University and above*
- » Preparation time: *10 minutes*
- » Activity time: *60 minutes*
- » Materials: *YouTube video (Checklist: What to Pack in Your Earthquake Emergency Kit: KPIX CBS SF Bay Area, 2019), handout of adapted video transcript, Pair Activity: What to Pack? (Appendix A), handout of Group Activity: What's in My Emergency Bag? (Appendix B)*

While Japan is an earthquake-prone country, not many foreign language textbooks include a unit on building communicative competence within the discourse context of emergency. This is a critical topic, especially for those who are interested in serving as multilingual disaster volunteers. This lesson centers on the preparedness phase of emergency management in which the main task for emergency management personnel is to help community members prepare for future disasters (Phillips et al., 2017). In this lesson, students will listen to an expert's comments on what should be included in an emergency bag and discuss essential items that should be packed in individuals' emergency bags based on their needs.

Preparation

Step 1: Print enough copies of Appendix A and B.

Step 2: Set up the video.

Procedure

Step 1: Divide the class into pairs.

Step 2: As a warm-up activity, ask students to discuss six must-have items for an emergency bag.

Step 3: Distribute the video transcript (Appendix A). Explain that it includes statements about essential items that should be in an emergency bag, but the names of the essential items have been removed.

Step 4: Have the students read the transcript with their partners and guess the names of the items. Encourage students to check unfamiliar vocabulary or expressions.

Step 5: Play the video and review the items in the transcript with the class.

Step 6: Replay the video and ask students to focus on items that were not listed in the transcript. Pause or replay the video as required, and help with any parts the students find challenging.

Step 7: As a segue into the next activity, ask students if the content of the emergency bag would be different based on the social demographics of the bag owners.

Step 8: Divide the class into three groups, distribute Appendix B, and assign each group a specific socio-demographic characteristic (Group A: Senior citizens, Group B: Parents with children under three years old, Group C: International exchange students).

Step 9: Explain that each group will discuss and make a list of items that they would pack in an emergency bag based on their assigned socio-demographic characteristics.

Step 10: Allow time for students to discuss and make their lists. Monitor and help as necessary.

Step 11: Have the students share their lists with the class and encourage them to give constructive feedback to other groups.

Extension

The video mentions the 1989 Loma Prieta Earthquake in the U.S. The class can visit the California Department of Conservation website for information about the earthquake.

Conclusion

This lesson was designed to help students use vocabulary and expressions specifically related to the topic of emergency bag planning. This lesson would be especially useful for EFL learners who are interested in serving as multilingual disaster volunteers. I recommend the instructors to use breakout rooms for the pair/group activities in online classes.

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Appendix

The appendices are available from the online version of this article at https://jalt-publications.org/tlt/departments/myshare

Where do you want to go?
Ivy Santiago C. Liwa

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Quick Guide

- » Key Words: *Enrichment activity, technology, tour planner*
- » Learner English level: *Beginner/elementary*
- » Learner maturity level: *Elementary*
- » Preparation time: *15 minutes*
- » Activity time: *60-90 minutes, depending on class size*
- » Materials: *Tablet computer, worksheet and example presentation slides (see Appendix)*

Children in elementary schools have a strong desire to find out more about the world through the use of the Internet. Utilizing technology creatively in learning English as a second language can help motivate learners to acquire skills to function and communicate effectively. Now that English has become an official subject in grades five and six at elementary schools in Japan, enrichment activities using tablet computers, are, I think, an appropriate strategy to enhance learning. In this activity based on sixth-grade target language, students act as tour planners and conduct individual presentations of plans within a new group.

Preparation

Step 1: Prepare a selection of printed country flags.

Step 2: Create a set of presentation slide templates to share with students.

Procedure

Step 1: Put students into groups of four. Let each group choose a secretary, who will select a country by picking a flag.

Step 2: Explain the day's goal and emphasize that everybody will play the role of a tour planner. All groups must decide on their travel agency's name.

Step 3: Ask students about countries they dream of visiting, sightseeing spots they want to see, food they want to eat, and souvenir items they want to buy. Have them share their answers with their pairs and within their respective groups. Look for volunteers who are willing to share their answers with the class.

Step 4: Distribute the worksheet and model good pronunciation and intonation patterns. Review the target language, ask students the meaning of the statements in the worksheet, and show example slides (See Appendix).

Step 5: Encourage all groups to brainstorm for 20 minutes what to include in their presentations by searching online for images of famous places, food, and souvenir items of the chosen country. The secretary records what group members have decided.

Step 6: After students have copied and pasted selected images onto the given template, allot three to five minutes for individual practice. Move around and assist students with difficulties.

Step 7: Ask some volunteers to recall and share the standards to be observed when making a presentation and write them on the board to serve as a guide. Regroup the students and specify only two minutes for individual presentations.

Step 8: Provide feedback about the activity in general by explaining the good points and the areas that need improvement in the presentation. Let the students suggest some ideas to improve performance.

Conclusion

The thrill students have in presenting information about the country assigned to them can be motivating for communication practice of the target language. As students work in groups, they practice task interdependence that has a great impact on individual performance. Group interaction also hones

positive relationships among members, especially in discussing and deciding on what to include in the presentation. Moreover, the use of technology such as tablet computers can facilitate the teaching of the content area—English language arts. Likewise, the Internet is a useful tool and a good source of knowledge and facts about countries. Finally, this lesson can be a great introduction to develop students' academic skills through the use of the Internet to research information.

Appendix

The appendix is available from the online version of this article at https://jalt-publications.org/tlt/departments/myshare

[RESOURCES] *TLT* WIRED

Paul Raine

In this column, we discuss the latest developments in ed-tech, as well as tried and tested apps and platforms, and the integration between teaching and technology. We invite readers to submit articles on their areas of interest. Please contact the editor before submitting.

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Paul Raine has been a Japan-based teacher and coder since 2006. He has developed the web-based language teaching and learning platform *ZenGengo* and many other web-based tools.

Making Positive Use of Machine Translation for Writing Essays

Daniel Hougham

Hiroshima Jogakuin University

Although they remain controversial, machine translation (MT) tools such as Google Translate have become much more accurate and popular in recent years. The switch from "phrase-based" translation systems to "neural" algorithms was a milestone in quality improvements for Google Translate (Le & Schuster, 2016; Caswell & Liang, 2020). A major difference between phrase-based and neural systems is explained by Google research scientists:

> Whereas Phrase-Based Machine Translation (PBMT) breaks an input sentence into words and phrases to be translated largely independently, Neural Machine Translation (NMT) considers the entire input sentence as a unit for translation (Le & Schuster, 2016).

Compared to the previous phrase-based systems, Google asserts that neural machine systems produce translations that are immensely improved, reducing translation errors by more than 55%–85% on some major language pairs (Le & Schuster, 2016). Similarly, a recent independent reevaluation study looking at 51 of the 103 languages available reported an increase in accuracy of 34% over an original evaluation study carried out eight years earlier (Aiken, 2019). Even in some languages (such as Japanese and Korean) which are known to be notoriously difficult to translate, there have been discernible improvements.

The controversy is that MT tools might allow students to complete assigned writing tasks without thinking about the language and producing it themselves (and therefore unlikely to learn much or improve their writing skills in the process). However, some university teachers have begun to see the benefits of MT and are seeking ways to encourage students to make positive use of it while avoiding its pitfalls (Lee, 2020; Oda, 2020). The purpose of the present article is twofold: First, to summarize the benefits and drawbacks of MT, and second, to introduce some guiding principles and an awareness-raising activity that will help university students make positive use of MT when researching and writing essays.

Benefits and Drawbacks of MT

Research suggests that MT can help improve EFL students' writing by raising awareness of their lexical and grammatical errors and assisting students in developing positive writing strategies (Lee, 2020). It can be satisfying for EFL students to use Google Translate in their English writing, especially in finding vocabulary items and in helping complete assigned writing tasks (Tsai, 2019). Oda (2020) found that when it comes to writing speeches in English,

MT offers other advantages such as subject-verb agreement, verb and object combination, and translating numbers, making MT more useful than dictionaries for novice and intermediate students.

Students learning English in Japanese universities are often asked to submit essays and speeches. These types of assignments require background research and expressing one's ideas in the form of sentences or paragraphs. MT is arguably an invaluable tool when students research an essay or speech topic, especially when reading source materials in their first language. Students can use it to translate sentences or paragraphs, or entire web pages in real-time. If they use the Google Translate Chrome Extension tool, they can hover their mouse over a chunk of selected text, click a pop-up button, and the translation results will appear in real-time.

One main drawback of MT is that the translation results are often far from perfect, depending on various factors (e.g., similarity of language pairs and complexity of sentences inputted). One crucial problem is that students may be tempted to copy large chunks of machine-translated text and simply paste it into their essay with barely any effort to paraphrase it. Students might think that, since the translation came from Google Translate, they can just use it as is (without paraphrasing it) while citing the source. They also might think that, since the original text was written in a different language, the teacher might not take the time to check the original source. My experience checking students' references (and reading the original texts in their first language) revealed this problem existed in several of my intermediate-level students' essays, so it seems possible that this use of Google Translate is a writing strategy employed by some students. This problem seems to stem from the difficulty of paraphrasing in general and in a second language in particular.

Tips and Rules for Making Positive Use of MT

Oda (2020) offered some tips and rules to help university students in Japan use MT to write speech drafts in English effectively. In short, her *Golden Rules* for students using MT when writing speeches are: Adopt a translation result only if:

1. you understand it,
2. you can memorize it (or, at least, read it smoothly) for your speech, and
3. you bear responsibility for what you say.

Students who follow these rules while using MT to aid in their speech-writing activities will be more likely to choose English suitable for their proficiency level and create a speech draft that they can deliver successfully. Although these rules are beneficial for writing speeches, they leave much to be desired when it comes to using MT for other purposes such as researching and writing essays in English.

Thus, when introducing MT as a possible tool for researching and writing essays, it is essential to establish a few ground rules to help students steer clear of pitfalls. I suggest that teachers encourage students to follow what are herein called the Guiding Principles for using MT in researching and writing essays.

The Guiding Principles for Using MT in Researching and Writing Essays

1. **If you use MT to translate someone else's writing, you will need to <u>paraphrase</u> and cite the translated output.** In other words, if you did not write the sentences that you inputted into Google Translate, then you will need to paraphrase the translation results before you can use them (with a citation) in your essay. If you do not paraphrase the translation results, you could be at risk of committing plagiarism.

2. **If you use machine translation to translate your own writing, it might not be necessary to paraphrase the translation results, depending on the accuracy of the translation results.** In other words, if you wrote the sentences that you inputted into Google Translate, then you might not have to do any paraphrasing of the translation results because the input was your original writing. The output will be a translation of your original sentences. However, the translation results will likely need editing to make it read accurately and smoothly, especially if you wrote and translated long sentences. Do use a good dictionary to check the accuracy of individual words or expressions from the translated output.

3. **You bear responsibility for what you write.** You are responsible for choosing *carefully* what you write in your essay. This means that, if you are careless about the use of MT in your writing, you will bear the consequences (e.g., you may get a low or zero score on your essay or course, depending on how serious the misuse is and how strict your teacher is).

Students will benefit from learning how to paraphrase the translation results. Paraphrasing means rewriting someone else's ideas or sentences using your own words without changing the original

text's meaning. In academic writing, paraphrasing is an alternative to quoting. It is usually considered better than quoting because when students can rewrite the ideas in their own words, it shows that they understand the concepts and makes their writing more original. According to Gahan (2018), five easy steps to paraphrasing are:

1. Read the passage several times to fully understand the meaning.
2. Make a note of key concepts.
3. Write your version of the text without looking at the original.
4. Compare your paraphrased text with the original passage and make minor adjustments to phrases that remain too similar.
5. Cite the source of the ideas you are using.

These steps can be tricky for EFL learners, so teachers need to give them support and tips on paraphrasing effectively. Here are four clever ways that can help students to paraphrase effectively (adapted from Gahan, 2018):

1. Start your sentence differently from that of the original source.
2. Use synonyms (words or phrases that mean exactly or nearly the same thing as another word or phrase in the same language).
3. Change the sentence structure (e.g., from active to passive voice).
4. Separate (or combine) the information into more (or fewer) sentences.

In order to raise awareness of the above steps, I suggest trying an activity that will (hopefully) appeal to students as digital natives: Ask students to watch a video on YouTube, read an online article and do a quiz (via Google Forms) that is designed to give them immediate feedback in a self-study manner. Here is a link to a copy of such a quiz I created containing an embedded YouTube video and a link to an online article titled "How to paraphrase sources" (Gahan, 2018) that students can read before answering some questions to self-check their understanding: https://forms.gle/fj9VnJr7oskjozxU6

This awareness-raising approach and the affixed materials can be implemented face-to-face or via remote learning.

It is essential that students are also taught how to check their paraphrasing using good dictionaries so that MT does not appear to be a complete replacement for dictionaries. No matter how useful MT

becomes, dictionaries still have an essential role in checking for accuracy.

Conclusion

This article has summarized some advantages and drawbacks of using MT to research and write essays. It has suggested some guiding principles that students can follow to avoid the pitfalls of MT. It has also shared an awareness-raising activity with digital materials that can be used face-to-face and via distance learning.

As the use of MT becomes more widespread and inevitable, teachers have an essential role in guiding students and training them in the responsible use of MT, online dictionaries and other resources for second language writing.

Acknowledgement

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Mari Nakamura & Marian Hara

The Younger Learners column provides language teachers of children and teenagers with advice and guidance for making the most of their classes. Teachers with an interest in this field are also encouraged to submit articles and ideas to the editors at the address below. We also welcome questions about teaching, and will endeavour to answer them in this column.

Email: jaltpubs.tlt.yl@jalt.org

What's at the End of the Rainbow: Educational Gold!

Dean Williams

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Three decades of teaching English at the secondary school level, both in my native United States and here in Japan, have instilled in me the following educational beliefs. The first is that students are inherently creative, enjoy making things, and will invariably reward our efforts to develop their creative potential with increased motivation and effort. The second is that learners only truly understand what they mentally process, so it is our responsibility to structure the target content and skills to encourage active and critical thinking.

Finally, the ability to write thoughtfully, accurately, and with originality, will pay enormous academic and professional dividends in our students' futures. Patient instruction in this complex art should play a central role in our pedagogy and curricula. Giving students the creative autonomy to think and write forms the foundations of my teaching practice over my career in two U.S. public high schools and three Japanese private junior and senior high schools.

As the director of the Global Course at my current school, I am lucky enough to receive two solo instructional hours per week with our G12 Global students. These learners are in their last year of a challenging, six-year progressive program that includes several extended stays abroad, a dynamic core curriculum loaded with group work, presentations, authentic problem-solving, and an innovative team-teaching regime that emphasizes both structural rigor and expressive power. As a conceptual background to the various activities, they have learned the 10 IB Learner Profile Attributes (International Baccalaureate, n.d.), that include characteristics like Risk-Taker and Inquirer. These help students contextualize their learning and give them concrete academic and personal goals.

In addition, this group of learners has experienced five years of Kieran Egan's LiD program (Egan, 2010). In LiD, or Learning in Depth, students research an individual challenging topic, such as birds or stars or inventors, for all the years they are at school. LiD complements and enriches a program's curriculum by allowing the students to pursue a knowledge stream in incredible depth and detail. Along the way they write reports and do presentations. This class has already done five full years of LiD research. They will spend their senior year applying what they have learned in writing a full-length English research paper, complete with a thesis and citations. This Global Research Project (GRP) is a separate writing class taught by another instructor.

Overview of the Rainbow Portfolio

The two hours in which I instruct this G12 class are regarded as the capstone for the various content and skills they have mastered in prior classes. There is a great deal of curricular freedom, but the expectations from the school and the students are high. Creative, collaborative work centered on global topics and current events is essential, as is critical thinking resulting in active discussion and writing. In addition, 2020 demonstrated that in-person classes might not continue indefinitely; at any point the school could return to online instruction. For the upcoming 2021–2022 academic year, what was called for was some kind of sophisticated weekly framework that would harness the richness of the students' prior learning and also record any further personal and intellectual growth transpiring in their senior year. In addition, a weekly assignment framework would lend welcome support to any possible online classes.

In early April of this year, just before classes began, I decided to color-code the framework's content bands. From there, it was only a short conceptual leap to wrapping the whole construct up in a rainbow package. The familiar progression of colors from vibrant red to soothing violet would hopefully give the activity an intuitively natural feel. In deciding on the themes of the seven bands, student interest was paramount. To have a positive

impact, the Portfolio project needed to be done all year, and to maintain their motivation, the students needed to perceive every band's topic as personally relevant to them.

The result is the Rainbow Portfolio; the seven-band framework that I introduced to my classes in mid-April. The instructions can be seen in Figure 1. The activity is submitted weekly on Google Docs. For full marks, the students must write at least a paragraph for each of the seven bands. As long as their entries correspond to the theme for that particular band, they are free to write on any topic they choose.

Figure 1

The Rainbow Portfolio: Standard Version

Themes	Instructions
Red: *Lifetalk*	Talk about the events, people, moods, etc. that you found most memorable and meaningful this week.
Orange: *My Learning*	Choose the parts of your learning, in school or out, that you found most interesting, important, or challenging.
Yellow: *Books & Arts Playlist*	List the books, stories, music, performers, movies, TV/streaming episodes you enjoyed this week and might enjoy talking/writing about.
Green: *Deep Questions & Big Ideas*	From school or anywhere else, choose one Deep Question and/or Big Idea that you find intriguing and can discuss and/or write about.
Blue: *The World This Week*	List at least one headline from an article you read and want to discuss. Be prepared to summarize and evaluate the significance of the article.
Indigo: *A Yearlong Thought*	Think of a topic, e.g., gender equality, that you are really interested in and think you could discuss the entire year. Your LiD topic is one option, but you are free to research another subject.
Violet: *Lifelong Learning*	How satisfied are you with how you studied and learned this week? Feel free to use the IB Learner Profile Attributes: *Inquirer, Open-minded, Knowledgeable, Caring, Reflective, Communicator, Thinker, Risk-taker, Principled, Balanced*.

An Example Portfolio, Class Applications and Assessment

In Figure 2, we can see a student's entries for the week of April 26 to May 2. One of the primary purposes of the Portfolio was to generate topics for class discussion.

Figure 2

A Student's Sample Entries

Rainbow Portfolio: Standard Version Week of: __April 26~May 2__		
Red	*Lifetalk*	*Online classes started. Though I don't have to commute to school, I am still tired of Zoom because I often cannot attend classes smoothly. Also, the amount of time I can take classes is definitely reduced.*
Orange	*My Learning*	*From a book called <u>How to Make Hope</u>, I learned that it is important not to be afraid of wasting efforts. Tiring things which seem useless perhaps will help you in the future.*
Yellow	*Books and Arts Playlist*	*Books - <u>Prisoners of Geography</u> by Tim Marshall* *Movies - 'Seven Year Itch' and 'Quo Vadis'* *In calligraphy class – We are making a hanko.*
Green	*Deep Questions and Big Ideas*	*DQ: What is the identity of Japan?* *BI: Scientific evidence is what we believe the most.*
Blue	*The World This Week*	*"Menthol Cigarettes, Flavored Cigars Face Ban in United States" by Reuters* *They are considering measures for the American people's health, but I wonder what will happen to the sellers of those cigarettes.*
Indigo	*A Yearlong Thought*	*About international relations, I worry about Japanese producers after RCEP came into being. The Japanese government says they enforce duties on foreign rice, sugar, dairy products, beef, pork and wheat, but I want it to protect other Japanese products as well.*

Violet	Lifelong Learning (IB Learner Profile)	*I was able to memorize both English and classical Japanese vocabulary this week. Next week, I don't think I will study as hard as I do now in order to enjoy GW. I want to balance both studying and enjoying myself.*

Of the seven categories, the Arts, Deep Questions and News bands are the most appropriate for class sharing, so we have focused on those in class. Once the class got into the habit of doing the activity, carrying out pair and group discussions has become far easier. Although the students had acquired some facility with discussions through their experience in junior high, they still required a fair amount of motivation, maintenance, and detailed coaching. This was especially true for shyer or less motivated students who had difficulty speaking up in class. The sheer range of interesting topics generated by the Portfolio, and the fact that the learners are choosing their own Deep Questions, news articles, and so on has greatly enhanced students' general motivation to discuss topics and the level of discourse in the class has risen as a result.

In a typical class, the students work on an unrelated project designing their own business. Then the last quarter of the lesson shifts to Portfolio-based group discussions. To take one example, a group of students discussed the Deep Question, "What is a good life?" After an intense conversation, they recorded all of their answers. Being close to family and friends, satisfaction with daily life, achieving life goals, making others happy and searching for one's reason for living were among the impressive responses. To complete the cycle, the students were asked to summarize the discussion in writing and give their final opinion on the topic. In this way, the Portfolio has become a kind of educational one-stop-shop, taking the class from quick writing based on individually-selected topics, to discussion and back to deeper, more analytical writing.

Assessment and Feedback

Students' time and energy resources are limited, and we teachers should always be aware of this fact. The Portfolio demands a fair amount of critical thinking and creativity, and for the activity to have meaning, my students need to do it every week. I developed a simple, two-pronged assessment and incentive strategy, which consists of allotting nearly half of the course points for the Portfolio, (and informing them of this fact) and using the Google Classroom comments function to give them descriptive feedback. The comments show the students I am fully engaging with their entries and not just checking them. Formal assessment is based on weekly completion, on doing all seven bands and on the overall quality of the writing and the ideas.

Developing Different Versions of the Portfolio

We had online classes for several weeks in May, and the Portfolio proved an invaluable aid in maintaining weekly productivity and keeping up the students' motivation. My ongoing observation informed me that discussions centered on the Books and Arts Playlist were a favorite with the students. The students took advantage of their devices' multimedia capabilities on Zoom to play snippets of the songs, TV shows, movies, and anime they were recommending to their friends. Their Playlist choices ranged from classic movies to documentaries to hard rock albums and the latest Murakami Haruki novel.

The students' obvious enthusiasm for the arts band, and the unexpectedly wide range of their selections, led to the idea of a fine-art-focused Portfolio. For such a version to be truly educational, the students would have to learn more about visual art that they were not familiar with. I gave them a simple art catalog with all the major Western art periods (Asian art to be handled in the next term) and their approximate dates. In groups, they had to find a representative work for each period or style, along with its date of composition, artist, and title. (One student later apologized for failing to find the painter of a Lascaux cave painting!) I then taught them how to do a basic art review in which they would describe the work, its context, and then assess its aesthetic worth. The catalog was then used as a resource for the actual Portfolio. The final necessary ingredient was a suitable descriptor for each color band. These were derived by categorizing paintings, sculptures, as well as films, and finding terms that seemed sufficiently evocative and intuitive. Respectively, the band descriptors are On the Edge, Exciting, Sunny, Balanced, Melancholy, and Deep. The violet band, Reflections and Connections, serves as a synthesizing space for finding links between and reflecting on the other six entries. The students did the first Arts Portfolio collaboratively. The time spent looking at art to make the catalog and working together to create the first Arts Portfolio has given them the ability to categorize aesthetic works, which was one of the goals of this version. The students went through the same process to learn how to integrate unfamiliar genres of music (such as jazz and gospel) and fine art photography into the Portfolio. In class, we have followed the same

discussion procedures as for the standard Portfolio, with similarly positive results. The arts version can be seen in Figure 3 (available online).

Just before our summer break, we revisited news and global issues. These students have been trained to read English news online since G10, but the Portfolio construct allows us to delve more deeply into current events. To explore a full range of news stories in a given week, the categories must be comprehensive. From red to blue respectively, the areas covered are International News and Politics, Business, Society and Culture, Environment and Health, and Technology and Science. The indigo band, The Infosphere, is of special interest. Its goal is to promote students' media literacy. Students need to understand the various types of information resources that exist in print and online, and to what extent they can be trusted as valid sources of information and ideas. We went through several sample entries in class to ensure the students understood how to do this band. Finally, as with the other Portfolio versions, the violet band is reserved for synthesizing, reflecting on, and connecting the information and ideas in the other six bands. The news version can also be seen in Figure 4 (available online).

It should be noted that each new version was incorporated into the Standard Portfolio once the students had demonstrated they had understood the new version. For example, the students did one week of the Arts Portfolio collaboratively in mid-May, and then the next week the art descriptors for each band were folded into their respective bands for the standard version. Students had the choice in the red band to do Lifetalk or On the Edge, and so on. This process was continued in a roughly two-week cycle for every successive version. The virtues of these hybrid versions are increased student autonomy and motivation. Some students enjoy writing about the arts, while others wish to explore news topics more thoroughly, and for some the standard version has enough variety to keep them going.

Reflections and Advice

The acid test of whether this activity is worth continuing is the opinions of the students which have been overwhelmingly positive. Interestingly, the responses to an end-of-term survey showed diverse rationales. Some focused on how it improves the learning process: "I could remember what I learned, what I did, and what I thought by writing the Portfolio. It has had a big effect on my learning… I can remember my learning, good memories with my friends, and also my mistakes. And it helps me organize my thinking." Others appreciated

the inclusion of the arts: "My favorite part was the Books and Arts, because in my daily life I didn't have any opportunity to think about the arts. But, because of this section, every week I was able to touch the arts, including music, books and movies, and think about them deeply." And other students have come to see it as an aid to self-discovery: "Before doing this Portfolio, I had never thought about my life deeply or about what was happening in the weeks. Now, I can give feedback from the weeks to myself. So, I can improve my bad sides and continue my good sides." One student summed it up nicely: "It became a kind of super diary of my week."

This is a creative, critical thinking, and writing activity, so it's difficult to assess quantitatively. In general, from its launch in mid-April, the quality of the students' entries has consistently exceeded my expectations. The Lifetalk entries have been funny and candid, the My Learning comments—perceptive, the Books and Arts Playlist selections—eclectic, the Deep Questions—thoughtful, the World This Week analyses—informative, the Yearlong Thought opinions have demonstrated genuine intellectual progress, and the Lifelong Learning comments have been honest and optimistic.

In terms of meaningful communication and peer learning, the activity has unlimited potential. Each of the bands can be the springboard for partner or group sharing, and the variety of content and the different versions led to wide-ranging discussions in which the students genuinely feel they are learning from each other. For example, the students show interest not only in what their friends choose to write about in the Arts Portfolio, but also their rationale for categorizing the works as they do. After a session in which they shared their photography entries, one student wrote, "It's very interesting to think about why she put this scary woman's photo in the green Calm band. I felt that every person has different impressions of art. Moreover, she put some details in her comments to explain this photograph, so I learned something new."

For teachers who are interested in adapting the Portfolio for their own uses, here are a few ideas. First, having an array of color-coded bands is more important than having exactly seven bands. If five is enough for your purposes, red, orange, yellow, green, and blue would be sufficient. Next, if you are going the adjective route, the terms should be intuitive to you and explainable to the students. For nouns and conceptual categories, such as in the News Portfolio, the match of category and hue is not as essential. The construct is highly flexible. A professional acquaintance who works at a local university took the concept, switched around one

or two of the original band descriptors, replaced one, and now her Global Communication freshmen are doing "Rainbow Journaling" every week.

Conclusion

I would like to conclude by saying that successful innovations like these I have made over the years have strengthened my conviction that individual classroom teachers should be given the opportunity to create, refine, and then share their original instructional materials. This is how our field can progress most efficiently and democratically. The Rainbow Portfolio has also proven once again that trusting in our students' creative and critical thinking capabilities is rarely, if ever, a bad bet.

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[JALT PRAXIS] BOOK REVIEWS

Robert Taferner & Stephen Case

If you are interested in writing a book review, please consult the list of materials available for review in the Recently Received *column, or consider suggesting an alternative book that would be helpful to our membership.*

Email: jaltpubs.tlt.reviews@jalt.org
Web: https://jalt-publications.org/tlt/departments/book-reviews

This month's column features Christopher Colpitts' review of Active Skills for Reading 3 (3rd edition) *and Robert Dilenschneider's evaluation of* A Guide to Faculty-Led Study Abroad: How to Create a Transformative Experience.

## Active Skills for Reading 3 (3rd edition)

[Neil J. Anderson. Boston: National Geographic Learning, a part of Cengage Learning, 2014. (E-book, Audio CD, Assessment CD-ROM with ExamView® Pro, and Teacher's Manual available) p. 240. ¥2,750. ISBN: 978-1-133-30806-5.]

Reviewed by Christopher Colpitts, Fukuoka University

The *Active Skills for Reading* series are composed of 5 levels, from *Active Intro* for low-level readers to the *Active 4* textbook for advanced readers. For a class of intermediate level readers in a university reading and writing course, *Active Skills for Reading 3* was chosen.

Active Skills for Reading 3 is marketed as a textbook that reaches up to the TOEIC 730-score range, with a Common European Framework Reference (CEFR) Level 3: B2/C1 designation, meaning it is suitable for upper intermediate/advanced English level learners. I found the textbook suitable for my reading and writing course with intermediate level learners.

The contents of *Active Skills for Reading 3* include 12 extensive units and 4 review units covering a wide range of relatable topics such as travel and technology, money, fashion, health, culture, customs, and comics. Other units tackle more challenging topics such as endangered species, space and flight, and mysteries. This wide range of themes provides the teacher with many options with regards to activity extension and scaffolding. Each unit is quite comprehensive, dedicating about 14 pages per unit with at least 2 essay-type readings, each consisting of approximately 300–350 words. While the syntax presented is not overly challenging, the potential new vocabulary exposure with anywhere from 7-15 possibly unknown vocabulary,
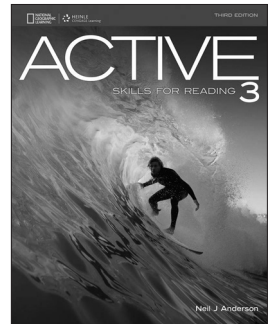
some of them highlighted within the textbook, were found in each of the units' major reading passages. This would fall close to the 98% of known vocabulary required by readers for adequate comprehension that were recommended by Hu and Nation (2000). As most second language instructors know, too much unknown vocabulary can hinder motivation, vocabulary retention, and comprehension.

Reading comprehension, vocabulary, pre-reading, scanning, and predicting tasks abound in this student book. There is also a vocabulary glossary for each unit at the back of the book. There is abundant enough material in each unit, that to tackle it all in a single, 90-minute lesson would be quite arduous. For my remote learning lessons, I assigned students to complete about 60% of the unit tasks in addition to extension and scaffolding exercises. With this in mind, our class completed 7 units over 15 weeks.

As the reading units introduce such a wide range of themes and topics, they offer great scaffolding options for writing tasks. These tasks can help learners build stronger language ties to the vocabulary and themes presented in the reading exercises, especially if they resonate with the learners. One unit that resonated greatly with students was the Comic unit. For instance, when presented with a choice of a mid-term writing essay, the Comic unit was chosen by 95% of the students.

The *Active Skills* series touts itself in its promotional literature as incorporating authentic content from National Geographic media sources. However, I found this to be an inaccurate depiction. According to Nunan (1989, p. 54), authentic material is any which has not been specifically produced for the purpose of language teaching. In this regard, I found the *Active Skills for Reading 3* to be somewhat orchestrated or unauthentic in its reading content delivery.

The text and units are well designed, with vivid colors and images to reinforce the topics and to stimulate the imaginations of the readers. Most reading articles include multiple images, possibly to aid students to store information better by visualizing a connection to the content (Sinatra, 1981, p. 539).

As this course was administered remotely due to Covid-19 restrictions, the students studied independently and answered weekly Moodle quizzes regarding comprehension and vocabulary. Students received instructions from me at least once a week via email, and they were able to contact me anytime, in Japanese or English, with questions or problems regarding the course. During our 15 weeks, not a single issue or problem was raised by the students regarding the textbook. This may have

been in part due to the stress of Covid-19 and the students' reluctance to find fault or create more problems. However, it may have also been due to the fact that the text units and tasks presented were straightforward and well-defined.

The *Active Skills for Reading 3* is designed and written without any Japanese content, but for intermediate-level students and higher, this should not be too much of a concern. The most important traits of the student book are its robust amount of reading tasks, vocabulary, and its wide range of relatable and interesting themes that can be used for extension and scaffolding.

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A Guide to Faculty-Led Study Abroad: How to Create a Transformative Experience

Reviewed by Robert Dilenschneider, Jichi Medical University

A *Guide to Faculty-Led Study Abroad: How to Create a Transformative Experience is a* textbook that explains the step-by-step logistical matters for educators and administrators to consider in order to create, initiate, and complete a memorable and educational course-based study abroad program for English language learners.
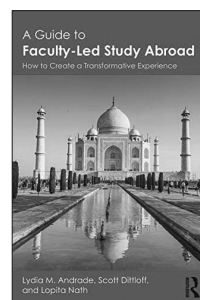
One of the main strengths of the book is how it addresses some of the limitations students might have with participating in study abroad programs by employing research that combines the travel component of the course with the curriculum (Tarrant, 2010). As such, the authors' philosophy for their program focuses on both academic courses and cultural preparation so students can better appreciate and understand their environment and experiences when they study overseas.

Another strength of the book is that it systematically introduces a theoretical understanding of how a course-based study abroad program might be implemented from start to finish. The first few chapters present reasons for studying abroad and the importance of planning. The middle chapters discuss academic curriculum, financial considerations, and responsibilities. And the latter chapters emphasize safety and cultural guidelines. As one example, chapter three, *Planning the Trip*, presents a yearlong timetable to help students and faculty methodically prepare. Although preparations may vary from country to country (educations.com, 2021), the depiction of such a timeline is nonetheless beneficial for readers to view, understand, and keep track of the many logistical issues that need to be addressed before and after studying abroad.

Additionally, *A Guide to Faculty-Led Study Abroad* incorporates several anecdotes to help emphasize important themes that are addressed in each chapter. For instance, to highlight the academic dynamic of studying abroad, chapter four*, What to Teach*, includes a short story of how a student thought the academic organization of a course-based trip helped her to prepare and value the experience of visiting another culture. Also, to stress the importance of health and safety, chapter six, *Responsibility*, shares a short story of how students and faculty members felt fortunate to have the appropriate medical insurance to visit a specialist because they contracted strep throat while traveling in Germany.

Despite its strengths, however, this book has several shortcomings that should be considered. First, it is inconvenient as a resource to quickly access specific information because the book's table of contents does not list any topic subheadings present throughout each chapter. As a result, the reader must thumb through each page of a chapter to find information. Second, to help readers remember important issues, several chapters of the book end with a checklist of bullet points that are based on topic subheadings. However, these checklists are often inaccurate in that they do not always coincide with the actual number of topic subheadings discussed in a chapter. Moreover, the stylistic size and font for some of these topic subheadings, and how they are outlined in a checklist, vary among chapters. Third, to support the authors' educational philosophy, the majority of the references cited in the book occur in the first chapter. Thereafter, however, only a few references occur in the remaining chapters. Although 68 references are listed at the end of the book in the *Additional Resources* section, they are not categorized in a way that coordinate or even relate to a particular chapter. Consequently, the reader is forced to peruse this section to identify references that might lead to more information. Finally, chapter five, *The Budget*, does not list any sources to support the figures shown in the tables that reveal travel expenses. Figures for expenditures are likely to fluctuate from year to year and from country to country. Therefore, instead of tables, it would be more useful to present a reliable resource, such as the Yale Study Abroad website, to help readers calculate up-to-date information about travel expenses (Yale Study Abroad, 2021).

It is clear the authors, with their international experiences and academic backgrounds, have a wealth of knowledge to share on the topic of creating a study abroad program. Unfortunately, the lack of clarity among the table of contents, topic subheadings, and checklists challenge the reader to refer to specific sections. Furthermore, the awkward arrangement with its references and resources makes it difficult for the reader to access and verify additional information about a topic. Therefore, though the content of this book may be somewhat informative about logistical matters, the organization and layout are not necessarily conducive for educators to use it as a major preparatory and teaching resource for developing a study abroad program for English language learners.

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Recently Received
Julie Kimura & Ryan Barnes

jaltpubs.tlt.pub.review@jalt.org

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Books for Students (reviews published in *TLT*)

Contact: Julie Kimura — jaltpubs.tlt.pub.review@jalt.org

Penguin Readers — Penguin Books, 2019. [Penguin Readers is a series of classics, contemporary fiction, and non-fiction, written for learners of English.]
  * Plastic — Morris, C. [We all use a lot of plastic every day. But where does it come from? And what can we do to recycle it? Level 1, CEFR A1.]
  * How to turn down a billion dollars: The Snapchat story — Gallagher, B. [The story of how Snapchat grew from a university student's idea into a multibillion-dollar company. Level 2, CEFR A1+.]
  * Wonder — Palacio, R. J. [August "Auggie" Pullman has been home-schooled all his life, but now he is starting fifth grade at a school in New York City. Level 2, CEFR A2.]
  * Me before you — Moyes, J. [When Lou Clark loses her job at a café, she finds a new job caring for Will Traynor. Neither of them knows that they are going to change each other's lives together. Level 4, CEFR A2+.]
  * Borrowed time: A Doctor Who novel — Alderman, N. A. [Andrew Brown makes a lot of money, but he never has enough time. He might have found a way to borrow some, but instead of making his life easier, he might have even more problems. Maybe Dr. Who can help. Level 5, CEFR B1.]
  * Darkest hour: How Churchill changed history — McCarten, A. [The story of how the British Prime Minister changed history over 25 difficult days during World War II. Level 6, CEFR B1+.]
  * Originals — Grant, A. [Learn how to recognize a great idea, speak up for yourself, and manage fear and doubt by standing out from the crowd. Level 7, CEFR B2.]

! *Inspiring voices: 15 interviews from NHK Direct Talk* — Kobayashi, M. Fujita, R., & Collins, P. J. Kinseido, 2021. [Students can watch 10-minute long interviews with creative problem solvers. This coursebook builds students' fluency, develops their critical thinking skills, and motivates them to explore various contemporary global issues. Lesson plans include background readings, comprehension tasks, and activities that culminate in mini-projects. Downloadable audio available for self-study.]

! *Science at hand: Articles from Smithsonian Magazine's Smart News* — Miyamoto, K. Kinseido, 2020. [Students learn relevant vocabulary and discuss scientific topics that they have read about. Downloadable audio available for self-study.]

English for careers in pharmaceutical sciences — Noguchi, J, Amagase, Y., Kozaki, Y., Smith, T., Tamamaki, K., Hori, T., & Muraki, M. Kodansha, 2019. [The coursebook was developed using an English for Specific Purposes approach, which aims at making students aware of genre approaches, how to examine them, and how to master them. Downloadable audio available for self-study.]

Writing a graduation thesis in English: Creating a strong epistemic argument — Smiley, J. Perceptia Press, 2019. [This book helps students prepare for the main task of their academic careers. Students will develop an understanding of argumentation and develop a robust relationship between themselves and knowledge. The teacher's guide is available through the publisher's website.]

! *World insiders: Authentic videos from Insider* — Yoshida, K., & Allan, A. Kinseido (2021). [This textbook is based on the US-based news site. Students learn English through videos accompanied by reading passages and listening activities that support all four language skills. Teacher's manual available with useful features, including vocabulary tests.]

Books for Teachers (reviews published in *JALT Journal*)

Contact: Greg Rouault — jaltpubs.jj.reviews@jalt.org

  * *Language learning motivation: An ethical agenda for research* — Ushioda, E. Oxford University Press, 2020.
  * *Pop culture in language education: Theory, research, practice* — Werner, V. & Tegge, F. (Eds.). Routledge, 2020. https://doi.org/10.4324/9780367808334

Submitting material to *The Language Teacher*

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David McMurray

Graduate students and teaching assistants are invited to submit compositions in the form of a speech, appeal, memoir, essay, conference review, or interview on the policy and practice of language education. Master's and doctoral thesis supervisors are also welcome to contribute or encourage their students to join this vibrant debate. Grounded in the author's reading, practicum, or empirical research, contributions are expected to share an impassioned presentation of opinions in 1,000 words or less. Teaching Assistance is not a peer-reviewed column.

Email: jaltpubs.tlt.ta@jalt.org

In this issue's Teaching Assistance *column, a former professor and language program coordinator offers valuable advice to beginning teachers in Japan. He suggests that it is not too early for even graduate students with part-time jobs or Teaching Assistants to build their pensions and invest their salaries wisely. Following his retirement from the English Department at Aoyama Gakuin University in Tokyo, Gregory Strong (Figure 1) returned home to Vancouver, Canada, to become a freelance writer and educational consultant.*

Where's Your Money?
Gregory Strong

Teaching in Japan may be the start of your career or your re-entry into the field of education with a graduate degree. It may represent your first well-paying job or a new role as a Teaching Assistant (TA) or Japan Exchange and Teaching Program participant (JET) and a chance to explore a wonderful profession. You may find yourself as I did many years ago with one burning question: What do you do with your money?

Your first possible consideration, paying for a pension, is not optional. All residents of Japan between 20 and 59 are required to pay into the *kokumin nenkin* (the national pension plan). Full-timers have the monthly 16,610-yen premium deducted from their salaries, but you may be working part-time for several different employers. To comply with the law and to become eligible for disability insurance, as well as a future pension, you need to register at a Japan Pension Office. After that, you can pay your premiums at a bank, a post office, or even a convenience store (Blincowe, 2018). Why pay if no one has noticed? For one thing, it is an enforced savings plan for money that you might otherwise spend. Blincowe elucidated that you can get it all back as a lump sum payment if you leave Japan within three years. If you stay in Japan for ten years, you are eligible for a small lifetime pension, 195,225 yen per year which can be collected overseas. Of course, you can receive more if you contribute to the system

for 25 years (457,839 yen per year), or if you delayed receiving your pension until you become 65 or even 70. The best things about this pension are that it is for a lifetime and you do not have to manage it.

If you are serious about providing yourself with retirement funds, there are two other financial instruments: the Nippon Individual Savings Account (NISA), and the iDeCo (All About Japan, 2019). The NISA is a government plan to encourage short-term retirement savings. It can be opened at a bank, and you can contribute a maximum of 1.2 million yen to it each year for five years for a maximum investment of 8 million yen. There is also the *Tsumitate NISA,* or ordinary NISA, a long-term plan to which you contribute over a 20-year period for a maximum investment of 22 million yen after 40 years. If you plan to stay in Japan until age 60, then you should choose the *Kojingatakakuteikyoshutsunenkin* iDeCo account (National Pension Fund Association, 2021). You can set up the account at a bank where you can keep it in cash, invest in Japanese mutual funds, or buy insurance. The amounts you can contribute monthly depend on whether you are working full-time and can expect pension contributions from your employer, working part-time at different places, or running your own business. You can invest pre-tax income until age 60 and cash out tax-free (to a maximum of 22 million yen after 40 years) when you retire. No other country allows you to save taxes both when you contribute and when you withdraw your savings.

Your second choice is to put your money into your career. Many professors I know in Japan started as Assistant Language Teachers (ALTs), liked the experience, and decided to make a career in teaching. They upgraded their qualifications by enrolling in graduate degree programs. They kept their jobs and studied part-time at local institutions such as Temple University Japan, which has more than 1,800 successful graduates from its M.A. program since 1982 (Temple University of Japan, 2021) or via distance courses through Macquarie University, Australia, one of many universities offering graduate degrees in TESOL. Investing in your career today means a future payoff in increased

opportunities, higher pay, and potentially more rewarding work.

Your third choice is to invest your money. Hallam (2017) described how he became a millionaire on a modest teacher's salary while still in his 30s. He made the case for investing in exchange traded funds (ETFs) by using discount online brokerages. Each ETF is a broad basket of stocks that track the major stock markets in places like New York or Tokyo, have low management fees, outperform mutual funds over time, and do not require picking winning stocks. Of the many ETFs, some specialize in stocks in companies in the tech sector, consumer staples, or large companies. In his later writing, he dismisses "get rich quick schemes" like Bitcoin and Game Stock, which have had many more losers than winners among their investors. In Hallam's (2020) best-known argument for investing, he asked his readers whether they would be richer today if in 1801 they had invested one dollar in gold or one dollar in U.S. stocks. In 2020, the gold would only be worth 101 dollars, yet the stock market investment would be 28.42 million dollars. His point was that gold possesses an irrational, romantic hold on our imaginations over investing early, consistently, and conservatively in the stock market.

Another excellent investment resource is the YouTube channel, *Our Rich Journey*, by Amon and Christina Browning (2019), an American couple who amassed more than two million dollars in nine years and retired to Portugal in their 40s. They are part of a lifestyle movement called Financial Independence, Retire Early (FIRE), which relies on saving as much of your income as possible, investing it, and then retiring early. Their numerous YouTube postings describe their various suggestions,

such as getting renters (i.e., roommates) to help pay off the mortgage, running an Airbnb, creating side businesses using Amazon, and investing in the stock market.

At present, there are a wide array of easily accessible resources to help you decide what to do with your money. It is easy to use them to learn about pensions. Now is the optimal time to upgrade your educational qualifications or to learn about investing for your future. No matter how much businesses, institutions, or even governments promise to look after you, there is one thing I have learned over a long teaching career: As far as finances go, no one will care as much about your money as you because you live with the consequences.

Figure 1

The Author Enjoying Retirement in Vancouver

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Jerry Talandis Jr. & Rich Bailey

The Writers' Workshop is a collaborative endeavour of the JALT Writers' Peer Support Group (PSG). Articles in the column provide advice and support for novice writers, experienced writers, or nearly anyone who is looking to write for academic purposes. If you would like to submit a paper for consideration, please contact us.

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Understanding Writer's Block

Jerry Talandis Jr.
University of Toyama

You are sitting at your computer, attempting to work on an academic writing project, but nothing is happening. Hours or even days pass by, and you're feeling completely stuck. As the deadline approaches and the pressure builds, you seek refuge in any sort of distraction, anything to take your mind off the task at hand. Time passes, the cycle of struggle and avoidance continues, and nothing much gets done. Have you ever experienced something like this? If so, then join the club!

Writing, especially the academic variety, does not come naturally to most folks. After all, as Evans (2013) notes, no one is born a writer—writing is an ability that must be learned, and in academia, too little attention is paid to acquiring the requisite skills. As a result, *writer's block*, a term used to describe symptoms such as an inability to focus, mental fogginess, lack of inspiration, and general stress (Woodward, 2018), is an unwelcome guest in the professional lives of novice and experienced authors alike. What can be done about it? Given the depth and breadth of this pernicious problem and the limited space of this column, I'll tackle the issue in two parts. Since the first step to overcoming any problem comes through understanding, I'll begin by looking at common definitions of writer's block and sort out some typical causes. This discussion will set the stage in my next column for more in-depth coverage of popular solutions, of which (thankfully!) there are many. My hope is that by facing what inhibits us head-on, we can develop the requisite insight and techniques we need to navigate writer's block and do our best work.

What is Writer's Block?

Simply put, writer's block is a lack of any progress, when you feel overwhelmed with the complexity of the task at hand (Fitzmaurice & O'Farrell, n.d.). It's actually a complex phenomena with many diverse moving parts and underlying causes. Kara (2017) sees writer's block as an umbrella term that describes a wide variety of interconnected problems, each of which has a solution. As a result, risk is involved when using the term in a lazy, catch-all manner, as doing so could shift responsibility from the writer to the block. Regarding academic writing, writer's block is not typically the result of psychological impediment but is born from the intellectual confusions that are a natural part of the process of communicating sophisticated research (Caley, 2018). All writing—academic or otherwise—is a creative act: "It may be that what we are naming a block—a moment when we are unable to put words on the paper or computer screen—is not a block at all. It is part of our creative rhythm" (Evans, 2013, p. 2). Acceptance is key to managing writer's block and is a theme I will look at more deeply in my next column. For now, let's look more closely at some underlying reasons for why we often get stuck when writing academically.

Typical Causes

As mentioned, writer's block is a complex phenomena with many entwined elements. As a result, it's not possible to pin down its exact causes. In other words, the reasons for why we get stuck are unique to each of us. In the background reading I've done on this issue, I've noticed that causes tend to fall mainly within three distinct categories: lack of basic knowledge, problems with one's writing process, and emotional/physical reasons. With the understanding that it's never just one thing, let's take a look at each of these categories in turn.

Lack of Basic Training, Experience, or Skills

Simply put, blocks may arise from a basic lack of academic writing knowledge. In other words, one reason why you may feel stuck stems from a lack of training or experience. Maybe you are new to ELT, or new to academic writing. Perhaps you identify strongly as a teacher, not as a researcher, or that you're a non-native English speaker struggling with

conventions that differ from your language. You find yourself now in a moment where you need to get published but have never really learned how.

Academic writing, as Fitzmaurice & O'Farrell (n.d.) note, is quite formal, especially when compared to other forms of writing, such as journalistic or creative writing. Novice academics often struggle with expressing themselves in a detached and objective voice when presenting arguments in logical order to arrive at conclusions. Academic writing aims to convey and explain knowledge and engage readers in understanding the subject matter (Everitt-Reynolds et al., 2012). As a result, writing can be hampered mainly by the challenge of sorting out what you think and reconciling that with how you think you need to come across, or with meeting the expectations of others, such as colleagues, supervisors, or editors (Caley, 2018).

Writers who lack experience have not had the opportunity to develop their own unique *academic voice*, which refers to how they present themselves within their written work, reflecting "what the author brings to, aims for, and does with the material" (Madi, 2021, p. 5). In other words, your academic voice is your scholarly identity (Potgieter & Smit, 2009). Like a fingerprint, it enables your original contribution to the literature (Sorour, 2021). As a result, developing the confidence to express yourself academically takes courage and time (Gardner, 2010).

Writing Process Problems

Another source for writer's block stems from problems associated with writing workflows, the actual nuts and bolts processes of putting words on a page. According to Evans (2013), writing difficulties often arise when we are unfamiliar with the mechanics of our own individual creativity. For example, if you could only notice that you tended to work better at a particular time of day, perhaps that would be enough to help you get unstuck. It is important, therefore, to pay attention to the details of how you go about your writing and seek ways to make it smoother and easier. Investing some attention to these procedural matters can pay off down the line.

What are some specific process-oriented causes of writer's block? Van Dyk (n.d.) mentions the following common problems:

- Linear composing
- Premature editing
- Complexity
- Incrementalism
- Personal distance
- Poor planning

Linear composing refers to problems arising when forcing yourself to write in structural order, introduction first, conclusion last. In fact, it may be easier to jump around and produce your paper out of sequence and begin with whatever section is easiest. Ironically, the introduction, the first section of your paper, is often best written at the end, once you have a firm grasp on the entire project. Writing can be a messy process, so understanding that going in can help you work with greater flexibility.

When you don't allow yourself to write freely at the start of a project or struggle to complete a sentence without fixing it, you're engaging in *premature editing*, which is the result of a perfectionist mindset (more on this in a bit).

Complexity refers to a lack of understanding many novice writers have about the work involved in producing a finished, polished paper. It's thinking you should be able to do it right the first time then finding yourself stuck when realizing you can't.

On the other hand, perhaps you do understand the work involved in producing an academic paper, so you break the process down into smaller tasks, which is a sound approach. However, if you take this too far, there is a risk of losing touch with your main message and getting bogged down in a sea of disjointed notes or paragraphs. Van Dyk (n.d.) refers to this predicament as *incrementalism*.

The degree of *personal distance* you have from your project can also lead to blockage. For example, if you're too far away, you may lack enough motivation and energy to see it through. If you're too close to your topic, you may struggle to find the right words to appeal to a wider audience. Overall, it can really help if you're both interested *and* objective when you begin writing.

Finally, another workflow-related cause of writer's block stems from *poor planning*. This one seems clear, right? You get stuck because you don't know what you're doing, where you're going, as you did not create an outline or take any notes. Or, maybe you collected so much data you have a hard time figuring out how to use it.

Emotional and Physical Causes

Underlying all of the above are numerous multifaceted emotional and physical causes of writer's block. For example, *fear* often appears in one of its many guises to put a stop to our best laid plans. As Lachs (2018) notes, while completely normal, fear becomes problematic if it prevents you from creating anything new. What are some forms fear takes with regards to writer's block? Kara (2017) mentions the following:

- Fear of failure
- Fear of success
- Perfectionism
- Self-sabotage

Fear of failure is self-evident. Writing for publication can be quite terrifying, especially if you have not done much of it. Putting yourself out into the world can leave you feeling vulnerable and open to criticism. As Van Dyk (n.d.) adds, it's quite overwhelming to write with confidence if you believe your audience is smarter than you or will judge you harshly if you make a mistake. This emotional state is related to *imposter syndrome*, a self-belief that you are not qualified, entitled, or competent enough to produce academic prose but have somehow managed to fool people that you are (Cayley, 2013).

On the other hand, *fear of success* can also be a problem. Everyone wants to produce successful writing, right? But success can also bring change, added scrutiny, and greater expectations. Sudden success may cast an unwanted shadow as it disrupts carefully balanced work-life routines. For example, say you have finally managed to publish in a peer-reviewed journal. Okay, great! Now, what will you do next? Many famous writers have suffered from writer's block after a big breakthrough (Woodward, 2018).

Perfectionism is the urge to have everything just right. In small doses, this can be a positive force, giving you energy and motivation to do your best. Taken too far, however, it can stop you from ever getting anything done. Perfectionists typically lack the willingness to write poorly at first, a necessary step in the early stages of a project. As a result, all progress grounds to a halt. At its core, perfectionism is a protection mechanism against harsh critique of failure (Lachs, 2018).

Self-sabotage is another form fear takes. This is when you act in ways contrary to your goals and desires. It's a common human trait that connects back to fears of failure or success. "If you say, think, believe that you want to write, but you're not writing, then you are in some way sabotaging your own desires" (Kara, 2017, para. 8).

In addition to fear, other emotional causes include *boredom* and *burnout*. The former can set in during longer-term projects, such as a thesis, dissertation, or longitudinal study, when you simply get sick of your topic and have nothing more to say. Similarly, it's hard to put words on a page if you're under stress from an imminent deadline or dealing with other kinds of pressure.

Finally, there are *physical impediments* to consider as well. As you may well know, it's quite difficult to write if you're feeling unwell. Writing requires focus, concentration, and a sharp mind. If your back is aching or you're suffering from a cold, it can be near impossible to get anything done. In addition, undiagnosed medical conditions such as diabetes or an underactive thyroid, not to mention side effects from a new medication, can make it hard to produce quality work (Woodward, 2018).

Final Thoughts

When tackling writer's block, it's helpful to begin by highlighting some basic causes. Emerging from a wide range of practical and emotional roots, the exact reasons why we get stuck are unique to each of us. Fortunately, writer's block can be managed and overcome. I'll dive more deeply into how in my next column. Until then, I'll end with a quote from Cayley (2013, para. 6) which points to the key to unlocking your academic writing ability—acceptance of discomfort as an endemic part of the writing process:

In particular, I am troubled by the notion that we ought to feel comfortable about academic writing. Writers must learn to live with a great deal of uncertainty and vulnerability. Exposing our ideas to public scrutiny is uncomfortable, and recognizing that discomfort as inevitable can actually help make us more comfortable. The recognition of discomfort acknowledges the inherent and ongoing challenges of academic expression. It helps keep us humble, which matters if we are going to produce interesting and honest work. It makes us work harder than we might otherwise do. Academic writing is a struggle and not a realm in which confidence and complacency are ever likely to predominate.

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[JALT FOCUS] SIG FOCUS

Robert Morel & Satchie Haga

JALT currently has 30 Special Interest Groups (SIGs) available for members to join. This column publishes an in-depth view of one SIG each issue, providing readers with a more complete picture of the different SIGs within JALT. For information about SIG events, publications, and calls for papers, please visit https://jalt.org main/groups.

Email: jaltpubs.tlt.sig.focus@jalt.org • Web: https://jalt-publications.org/tlt/departments/sig-news

Collaboration is a cornerstone of JALT activities and the same goes for SIGs. While many people often think of collaboration within a SIG, there is an ever-growing amount of collaboration between SIGs as well as among SIGs, chapters, or other groups. This year, the SIG Focus column would like to highlight SIG collaboration in all its forms. Please feel free to contribute or suggest ideas by emailing us at jaltsigfocus@gmail.com.

The Extensive Reading SIG
Patrick Conaway
ER SIG Membership Co-chair

The Extensive Reading (ER) SIG was founded in 2008 to help promote the reading of books and materials that are easy and interesting for language learner development. In addition to helping teachers set up extensive reading programs, the SIG aims to raise awareness of extensive reading and help those with budding programs make the most of them. To achieve these goals, the SIG brings together the knowledge and experience of its members and the ER community in two publications (*Extensive Reading in Japan* and *Journal of Extensive Reading*). Also, the SIG regularly holds forums and seminars with speakers from within our membership as well as internationally recognized speakers.

Collaborating within JALT

There is a wide array of topics related to extensive reading, and the ER SIG has a great deal of overlap with other SIGs. Similar to the VOCAB SIG, our group is interested in how exposure to reading input relates to language acquisition. Since extensive reading often relies upon materials specially modified for learners, we share an interest in online tools and platforms for making those materials more accessible with the CALL SIG. The brain science behind the process of reading is of deep interest to many of our members, which is clearly shown in the BRAIN SIG and ER SIG's joint publication.

We have collaborated with several SIGs for the Extensive Reading in Japan Seminar. The 6th ER Seminar was held jointly with JALTCALL 2013 with presentations about the use and creation of e-books, online reading platforms, and the development of an online reading placement test. The role of corpus studies and explicit vocabulary teaching were major themes at the 7th ER Seminar, held jointly with the VOCAB SIG and the Japan Extensive Reading Association (JERA). The ER SIG has also partnered with local JALT chapters throughout Japan from Kitakyushu to Hokkaido to hold seminars. That cooperation and support from local chapters has helped bring presentations about extensive reading to all JALT members, regardless of their location.

ARTICLES

JALT PRAXIS • WRITERS' WORKSHOP

JALT FOCUS

Collaborating beyond JALT

As an affiliate of the Extensive Reading Foundation, the ER SIG has participated in the Extensive Reading World Congress (ERWC); and most recently, in August this year, our members were actively involved in the Extensive Reading Around the World (ERAW) conference bringing together more than 750 participants across various time zones for four days. Together with the JERA, the ER SIG helped sponsor the World Congress twice when it was held in Japan. JERA has also worked together with us for the ER Seminar several times. Thanks to participating in these international events, SIG members have been able to build working relationships and friendships with extensive reading practitioners and researchers around the world.

Building a Community

Personally, the ER SIG has been my gateway to becoming more involved in JALT. When I attended my first PanSIG conference, I felt awkward and out of place, but the ER SIG members were welcoming and happily shared ways I could get involved. Thanks to events like the ER Forums at JALT conferences and the Extensive Reading World Congress, I now have a wide network of colleagues who share my interest in extensive reading. Many of the best serendipitous meetings and discussions happen in the unstructured time at events. Discussions in the hallway after a presentation or meeting some new people over curry can really spark new ideas.

To further grow our members' networks, our SIG started holding regular informal meet-ups on Zoom. We hold a Zoom meeting every fourth Friday of the month from 19:00 to 21:00 for members and others who are interested in extensive reading to gather and chat. Sometimes members have something specific to talk about, such as workshopping a presentation abstract or getting advice on books to purchase for a member's library. Other times people just catch up with each other and shoot the breeze. All are welcome, so check us out on our social media if you would like to drop in.

[JALT FOCUS] NOTICES

Malcolm Swanson

This column serves to provide our membership with important information and notices regarding the organisation. It also offers our national directors a means to communicate with all JALT members. Contributors are requested to submit notices and announcements for JALT Notices by the 15th of the month, one and a half months prior to publication.

Email: jaltpubs.tlt.focus@jalt.org • Web: https://jalt-publications.org/tlt/departments/jalt-focus

International Affairs Committee November Report
Andrew D. Tweed, Naoya Shibata
International Affairs Committee

This is the November installment of the International Affairs Committee (IAC) report. In each issue we highlight benefits and professional activities that we have through our international partnerships. This time, we report on IAC member Donna Fujimoto at the International Association of Teaching English as a Foreign Language (IATEFL) conference, eleven JALT members who presented at Malaysian English Language Teaching Association (MELTA), and, lastly, we preview IAC events at the JALT2021 conference.

Eleven JALT members were invited to the 29th MELTA Online Conference held from 23 to 25 July 2021. There were six individual presentations (David James Townsend, Naoya Shibata, Ranson Paul Lege, David Scott Bowyer, Osaze Cuomo, and Brookes Slaybaugh) and one group presentation by five presenters (Donna Fujimoto, Alan Simpson, Amanda Gillis-Furutaka, Daniel Lilley, and Margaret Kim). The presentation themes included students' perceptions of online remote learning and peer assessment, global awareness, curriculum

development, teaching to the test, and approaches to bridge the gap in online learning. All these presentation proposals were carefully reviewed and selected by both MELTA and JALT IAC.

This year's IATEFL conference was held online from 19 to 21 June. IAC member Donna Fujimoto attended as JALT's official representative, and she reports that it was well organized and included a good variety of presentation topics. The first plenary talk, entitled "Engaging Students with Specific Learning Difficulties: Key Principles of Inclusive Language Teaching in a Digital Age," was delivered by Judit Kormos. IATEFL Associates Day, which is organized for IATEFL's international partners, took place several days later on June 26th. Breakout sessions were included, and Donna says that she enjoyed getting to meet the representatives from other organizations.

The IAC is excited to host a special event at this year's JALT2021 conference. *International Forum: Reflections and new perspectives from Asian contexts* will feature four of JALT's international partner representatives from MELTA, Bangladesh English Language Teachers Association (BELTA), the Phil-ippine Association for Language Teaching (PALT), and Korea Teachers of English to Speakers of Other Languages (KOTESOL). The panelists will share their educational experiences and diverse perspectives in relation to this year's conference theme. The International Forum provides participants with the chance to interact and exchange ideas with experts from a wide range of educational contexts from different countries.

Finally, the IAC encourages JALT members to attend the presentations of our international partner representatives (listed in the opening pages of the JALT2021 Handbook). These will be particularly interesting this year as many of them address issues related to teaching online during the pandemic. As JALT and its international partner organizations provide members with valuable opportunities to attend and present at their conferences, we can gain many chances to broaden our perspectives of language teaching and learning and explore useful approaches in our teaching and learning contexts. Therefore, we would like to keep promoting these opportunities for our members.

ARTICLES

JALT PRAXIS

JALT FOCUS • NOTICES

JALT MEMBERSHIP INFORMATION

The Japan Association for Language Teaching (JALT)

- A professional organization formed in 1976
  - 1976年に設立された学術学会
- Working to improve language learning and teaching, particularly in a Japanese context
  -語学の学習と教育の向上を図ることを目的としています
- Almost 3,000 members in Japan and overseas
  - 国内外で約3,000名の会員がいます

https://jalt.org

Annual International Conference

- 1,500 to 2,000 participants
  - 毎年1,500名から2,000名が参加します
- Hundreds of workshops and presentations
  - 多数のワークショップや発表があります
- Publishers' exhibition - 出版社による教材展があります
- Job Information Centre
  - 就職情報センターが設けられます

https://jalt.org/conference

JALT Publications

- *The Language Teacher*—our bimonthly publication
  - 隔月発行します
- *JALT Journal*—biannual research journal
  - 年2回発行します
- JALT Postconference Publication
  - 年次国際大会の研究発表記録集を発行します
- SIG and chapter newsletters, anthologies, and conference proceedings - 分野別研究部会や支部も会報、アンソロジー、研究会発表記録集を発行します

https://jalt-publications.org

JALT Community

Meetings and conferences sponsored by local chapters and special interest groups (SIGs) are held throughout Japan. Presentation and research areas include:

Bilingualism • CALL • College and university education • Cooperative learning • Gender awareness in language education • Global issues in language education • Japanese as a second language • Learner autonomy • Pragmatics, pronunciation, second language acquisition • Teaching children • Lifelong language learning • Testing and evaluation • Materials development

　支部及び分野別研究部会による例会や研究会は日本各地で開催され、以下の分野での発表や研究報告が行われます。バイリンガリズム、CALL、大学外国語教育、共同学習、ジェンダーと語学学習、グローバル問題、日本語教育、自主的学習、語用論・発音・第二言語習得、児童語学教育、生涯語学教育、試験と評価、教材開発 等。

https://jalt.org/main/groups

JALT Partners

JALT cooperates with domestic and international partners, including (JALTは以下の国内外の学会と提携しています):

- AJET—The Association for Japan Exchange and Teaching
- IATEFL—International Association of Teachers of English as a Foreign Language
- JACET—The Japan Association of College English Teachers
- PAC—Pan-Asian Consortium of Language Teaching Societies
- TESOL—Teachers of English to Speakers of Other Languages

Membership Categories

All members receive annual subscriptions to *The Language Teacher* and *JALT Journal*, and member discounts for meetings and conferences. *The Language Teacher*や*JALT Journal* 等の出版物が1年間送付されます。また例会や大会に割引価格で参加できます。

- Regular 一般会員:¥13,000
- Student rate (FULL-TIME students of undergraduate/graduate universities and colleges in Japan) 学生会員(国内の全日制の大学または大学院の学生):¥7,000
- Joint—for two persons sharing a mailing address, one set of publications ジョイント会員 (同じ住所で登録する個人2名を対象とし、JALT出版物は2名に1部):¥21,000
- Senior rate (people aged 65 and over) シニア会員(65歳以上の方):¥7,000
- Group (5 or more) ¥8,500/person—one set of publications for each five members グループ会員(5名以上を対象とし、JALT出版物は5名ごとに1部): 1名 ¥8,500

https://jalt.org/main/membership

Information

For more information please consult our website <https://jalt.org>, ask an officer at any JALT event, or contact JALT's main office.

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Joining JALT

Use the attached *furikae* form at post offices ONLY. When payment is made through a bank using the *furikae*, the JALT Central Office receives only a name and the cash amount that was transferred. The lack of information (mailing address, chapter designation, etc.) prevents the JCO from successfully processing your membership application. Members are strongly encouraged to use the secure online signup page located at:

https://jalt.org/joining.

Scott Gardner *jaltpubs.tlt.old.gram@jalt.org*

Steeped in Culture

"How can anyone glorify and venerate a whole people! It is the individuals that count, even in the case of the Greeks," said Nietzsche, in a declaration that somehow seemed to glorify and venerate an entire population of ancient peoples even while telling us it's a mistake to do so. To be fair, when he said this he probably had a few individually glorious and venerable ancient Greek "Übermensch" in mind—Socrates; Aristotle; Diogenes; and the mysterious Kal-El, whose name in Latin was Clarkus Kentus.

I'm going to defy Nietzsche here and attempt to venerate an entire culture of people, specifically the one currently administering the Japanese archipelago. However, for someone as witless as me to try doing justice to Japan's cultural greatness through its philosophical tradition, as Nietzsche did for the Greeks, would be like trying to demonstrate the astrophysics of black holes by doing a row of star-shaped jello shots on the bar. So I will instead focus on a more down-to-earth, conspicuous aspect of Japanese culture that I believe is one of its truly great collective achievements: the cultivation of the hot spring.

From the start, it is necessary to make a semantic distinction between the Japanese *onsen* (温泉) and the anything-but-Japanese "hot spring". In the mountains above my hometown in the USA, we could visit a spot called Fifth Water Hot Spring. It was a handmade, muddy, semicircular pool of piled-up rocks, easily locatable from the trail above by the light glinting off the empty beer cans strewn around it. One could easily imagine, as per the place name, that the water there had been "used" in some way or other at least five times. Another hot spring a few kilometers away was called Stinky Spring due to its high sulfur content. This spring was a lot cleaner than the other one because no one ever stayed long enough to finish their beer. Comparing Fifth Water and Stinky Springs to a Japanese onsen is like comparing a game of marbles to a game of *go*.

Japan's ubiquitous bubbling wells of mineral-enhanced hot water are a cultural treasure and have become central to the way the country sees itself. When I planned my first trip to Japan in the 90s, I remember talking to a travel agent from JTB. He tried to show me all kinds of places I could visit if I bought a JR train pass, including a few opulent onsen resorts. My eyes must have lingered a little too long on the brochure photos of elegant Japanese women lying languidly in the pools, because he looked at me with a smile and said, "They will all have gone home by the time you get there."

In Japan we can talk about onsen and relaxing hot baths even when we're talking about something completely different. Look at these actual proverbs:

"湯は水より出でて水にあらず" (yu ha mizu yori idete mizu ni arazu). This says that hot water is something special; it comes from water but it's no longer just water. It's supposed to mean that even people who think they are average can push themselves to the "boiling" point and be extraordinary, at least for a while. These are inspirational words to live your whole life by, but I usually only think of them when I'm lying naked and lethargic in a communal tub balancing a towel on my head.

"湯の中で屁をひったよう" (yu no naka de he wo hittayou). This is basically saying "something akin to farting in the bathtub." It's usually applied to a person's way of talking: they think they're making sense, but they're really spewing out gibberish.

And in that same spirit, I am now going to present my own onsen-themed proverbs for you to start teaching your kids:

"Whichever way the faucet is turned, it will squirt you."

"Be certain of whose towel you are sweating on."

"However cute the bath stool, consider its role."

"No running on deck."

"First to dip, quick as a whip. Last to soak, soggy slowpoke."

"It is the minerals that count, even in the case of the Sulfurs." (apologies to Nietzsche)

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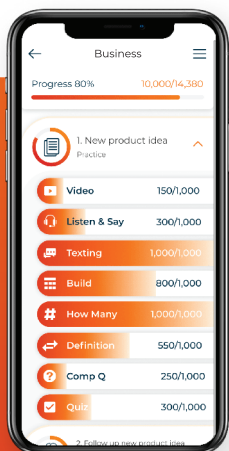
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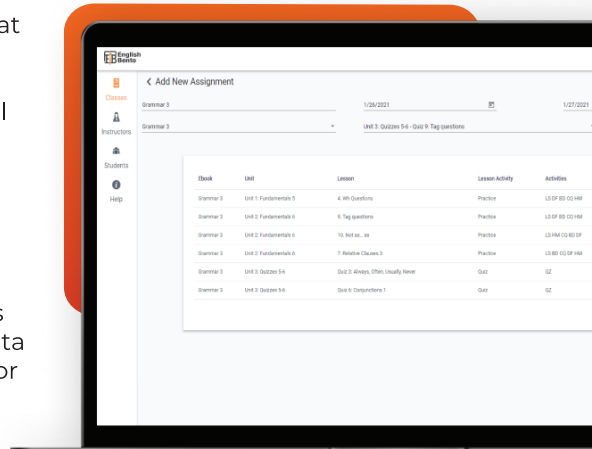
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