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## Foreword

Welcome to the third in a series of JSCE issues that have emerged from the collaboration between SCE and the Yokohama chapter of JALT (“YoJALT”). Each year in December, YoJALT holds a “My Share” event at which everyone who wants to can give a short presentation on a practical topic. Afterwards, presenters are invited to contribute a short article on that presentation - for previous collections, see JSCE 2(1) and 3(2). This year, authors also acted as peer editors, reading at least one of the other articles and giving a lot of helpful suggestions.

This time around, Chuck Hubenthal looks at teaching phrasal verbs, Dan Ferreira describes how to use e-Portfolios to manage student writing and improve peer editing, Frederick Bacala shares a project-based communication activity inspired by the game SimCity, Jennie Roloff-Rothman makes some suggestions for designing rubrics, Jeremiah Dutch outlines a collaborative dictation exercise, Maho Sano

gives a way to use name cards to promote student reflection, Malc Prentice gives a software tip to improve written feedback, Ritsuko Rita has some suggestions for adding critical thinking to a writing course, and Sam Gildart finishes off the issues with a way to use UK Rock music to stimulate discussion.

Yokohama JALT holds meetings typically on the third weekend of the month during term time - go to <http://yojalt.org> for a full schedule of upcoming events. Everyone is welcome - meetings are free for JALT members and for first time visitors. If you would like to participate in one of our My Shares, you can stay informed about calls for upcoming presentations by either [subscribing to the email newsletter](#), [liking us on Facebook](#) or [following us on Twitter](#).

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## ‘Sim’ City in English

FREDERICK BACALA

### ABSTRACT

In this 2 day activity, students are put in groups and have to create a city. They have to not only make sure their city is ‘complete,’ they have to explain why they put buildings, parks, resources, etc., at the location they chose. This activity involves a lot of imagination, logic, and creativity to design the best city. Can your group succeed and become the #1 urban planners in your class? Let’s find out!

### 要旨

この2日間の活動で、生徒はグループに分かれて街を創造しなければならない。彼らは、自分たちの街を完成させるだけでなく、なぜそこに建物や公園、資源などを置いたのかを説明しなければならない。この活動は最高の都市設計をするための想像力、ロジック、および創造性を多分に含んでいる。あなたのグループはクラスで一番の設計者になれるだろうか。それではやってみよう！

### ABOUT

Frederick Bacala has been teaching ESL for over 15 years, and has been teaching college or university ESL for the past 9 years in Japan and the United States. His interests include language and culture and task-based learning. He is currently a Practical English instructor at Yokohama City University.

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学習者の声を聞くツールName Card Notes

**MATERIALS NEEDED**

- Large Graph Paper
- Poster Boards
- Colored Markers
- Pictures of buildings such as a police station, hospital, school, etc.
- Time required: 2 days, 1 class time (90 minutes)

**IMPORTANT GUIDELINES**

- The students should have a medium to high level of English ability
- The students should have some knowledge of vocabulary regarding different kinds of buildings or resources (this could be pre-activity materials)
- Make sure everyone in the group has to participate
- Make sure the students have the knowledge and skills to make a persuasive argument.

**DIRECTIONS**

**DAY 1**

1. Do a pre-activity about building, roads, highways, water supplies, fire/police/hospital resources, garbage services, etc.
2. Do a lecture on city planning, talking about the different aspects of a city.

**Residential areas**

- House
- Apartments/condominiums
- Hotels

**Commercial areas**

- Shopping malls
- Grocery stores/supermarkets
- Gas stations
- Businesses

**Industrial areas**

- Factories/warehouses
- Facilities that may produce items/pollution

**Power stations**

- Nuclear power plants, coal power plants, oil power plants, etc.

**Water facilities**

- Water towers
- Water pumps
- Water treatment buildings
- Sewage treatment

**Infrastructure**

- Hospitals
- Schools (elementary, junior, secondary, university)
- Libraries
- Police station/headquarters/prisons
- Fire stations
- Airports, bus terminals, train stations, etc.

3. Assign groups. The ideal size should be 4 students, with the least amount of students per group being 3 (less than 3 students in a group would make the task harder for them to complete).
4. Inform students that they are to design a city. Give the students large graph paper and have them decide what they are going to put in their city. For example, they can put houses, apartments, hotels, hospitals, elementary schools, high schools, police stations, fire stations, etc., in their city.
5. As they design their city, inform the students that they have to not only design their city, they have to be able to explain ‘why’ they put the parts that they chose in a specific part of the city. For example, why did they put the hospital next to the business area in the city? Why did they put an airport right next to the garbage dump? Etc...

6. Make sure the students are aware that not only do they have to create their city, they have to be able to express the positive aspects of their city to the class (on day 2). They should prepare a speech designed to sell their urban planning design to the students on day 2 and the students and teacher will vote for the best city design.
7. Have the students also prepare for their speech portion of their city design if they have extra time on Day 1. The speech portion will be 10 minutes per group, and each student in the group should speak!
8. Tell the students to draw their finalized city design on the poster board, and make sure that it is pretty and decorative, etc. This is important for Day 2.

DAY 2

1. Randomly assign which groups will go 1st, 2nd, 3rd, and so on.
2. Ask each group to be prepared to ask 3 questions to the other groups about their city design.
3. Give the students a group evaluation paper before they start their presentations.
4. As another group is giving their speech about their city design, the students and teachers will be evaluating the groups speaking based on the following criteria on a scale of 1 – 5 (1 being the worst, 5 being the best):
  - \* Poster Design
  - \* Informative?
  - \* Persuasive?
  - \* Logical/Understandable?

The teacher will have other criteria:

- \* Vocabulary (did they use the vocabulary correctly?)
  - \* Eye-contact?
  - \* Memorization?
  - \* And so on...
5. After a group finishes their speech, have a question and answer session. During this time, the other groups will ask questions about the city design to the group that gave their presentation.
    - \* The teacher should ask questions that criticize the group's city design.
    - \* Students should ask open ended questions to elicit discussion and exchange.

6. After the speeches are done, the teacher will then collect all of the students' evaluations, and add up the scores of all the groups. The teacher will then choose the group with the highest score and that group will win the contest!

MODIFICATIONS

The teacher could modify this activity by giving the students a list of items/resources they can add to their city. For example, they can only add one police station, or that the city must include a stadium.

The teacher could put obstacles in their city. For example, there is a mountain range that separates their city, or that the city is spread out onto 4 islands, etc.

The teacher could add other requirements, such as that the city should have a stadium, the city will host the Olympics.

JEREMIAH DUTCH

### ABSTRACT

The exercise in this paper is partially inspired by a project type presented by Rost (2002). The primary purpose is to identify what learners actually perceive and parse in listening. The second objective is to discover what their errors in perception can, or *may* suggest.

### 要旨

本論で述べられているディクテーションの活動は、特にRost(2002年)の研究を元にしたものである。この論文の目的はまず第一に、学習者がリスニング時にどのような情報処理を行っているのか明確にする点にある。そして、第二にディクテーションにおける間違いがどのような意味を持つのかを明らかにすることである。

### ABOUT

Jeremiah Dutch is a full-time instructor in the Practical English program at Yokohama City University. He can be reached at [jeremiahdutch@hotmail.com](mailto:jeremiahdutch@hotmail.com).

### INTRODUCTION

There are two kinds of processing in listening: bottom-up processing, in which, according to Johnson (1998), the listener, “attends to individual words and structures in the text itself, using these to build up an interpretation of the whole” (p. 34). This is in contrast to top-down processing, where, according to Anderson and Lynch (1988), “the listener has a crucial part to play ... by activating various types of knowledge, and by applying what he knows to what he hears and trying to understand what the speaker means” (p. 6). Rost (2002) points out:

Although it is well-known that L2 learners, like L1 users can use “top-down processing” (i.e. their expectations) to fill in for gaps in perception, it is important to find out what aspects of bottom-up processing can be developed through instruction, rather than only teaching learners

how to compensate for problems in this area” (p. 220).

This is the focus of the activity presented below.

### TEACHING SITUATION AND MATERIALS

A strong point of this activity is that it can be adapted to a variety of teaching situations. The particular exercise presented here was carried out in a university-level listening class. Students were placed in the class based on their TOEFL-ITP (Test of English as a Foreign Language – Institutional Testing Program) scores, which ranged between 310 and 450.

For this collaborative listening exercise short dialogues are ideal. They should be ecologically sound in that they are a part of the usual class content. Here is an example from the course text, World English 3, (Johannsen, 2010):

LUIS: Excuse me. Do you speak English?  
 YUKI: Yes a little.  
 LUIS: Could you please tell me how to get to the Imperial Palace Garden?  
 YUKI: From here, you take the Tozai subway line to Hibiya Station. Then you walk about five minutes.  
 LUIS: And can you tell me where I can buy a ticket?  
 YUKI: You get them from that machine. Let's see... the fare is 250 yen. You put your money in here and push this button.  
 LUIS: Great! Oh, one more question- do you know where I board the train?  
 YUKI: Just go down those stairs and you'll see a sign that says Tozai Line. It's in English.  
 LUIS: Thanks for your help!  
 YUKI: You're welcome.  
 (p. 81)

PROCEDURE

A recording of the dialogue should be played numerous times as students individually write down what they can "catch." There should be some time given after each listening to allow students time to finish writing. After the students and teacher feel that the class has recorded what they could hear individually, students should then be put into groups of three to six to compare notes. Each group is then asked to collaboratively produce a dictation of the recording. Rost (2002) states, "If the students work in groups they will collectively remember more and 'push' each other to verbalize what they have understood" (p. 221).

Here are examples of an individual dictation and a group dictation (spelling errors have been intentionally left intact):

Individual:

LUIS: Excuse me. Do you speak English?  
 YUKI: Yes a little.  
 LUIS: Could you please tell me how to get to the \_\_\_\_\_ Garden?  
 YUKI: From here, please you take the Tozai subway line in Hibiya Sta. Then you walk for five minutes.  
 LUIS: And can you tell me where I buy chiket?  
 YUKI: That's see fifty yen. You put money in here and push this bontan.  
 LUIS: One more question Do you know where I to take train?  
 YUKI: Just going  
 LUIS: Thanks for your help  
 YUKI: You are welcome.

Group:

LUIS: Excuse me. Do you speak English?  
 YUKI: Yes a little.  
 LUIS: Could you please tell me how to get to the imperial palace garden?  
 YUKI: From here, you take the Tozai subway line to Hibiya station. Then you walk about five minutes.  
 LUIS: Can you tell me where I can buy a ticket?  
 YUKI: You get them from that machiene. Let's see... the fare is 250 yen. You put your money in here and push this button.  
 LUIS: Great. Oh, one more question- do you know where I board the train?  
 YUKI: Just go down those stairs and you'll see a sign it says Tozai Line It's in Engliish.  
 LUIS: Thanks for your help  
 YUKI: You're welcome.

In both the individual and group parts of this activity, students should be encouraged not to worry too much about handwriting and spelling. However, certain spelling mistakes may indicate listening errors such as “load” for “road.”

After the students and teacher feel that the groups have recorded what they could hear, they should be encouraged to compare their reconstructions of the conversation with other groups. The teacher presents a transcript of the actual recorded dialogue and encourages the students to discover what they omitted or misheard. Finally, students practice reading the dialogue out loud, switching roles and paying particular attention to where they made their listening errors.

#### IMPLICATIONS FOR THE CLASSROOM

Although this exercise is ideal for a listening class, it's actually a four-skills activity and for learners, it can raise awareness of problematic areas in their listening.

For teachers, it can be an informal diagnostic assessment and an opportunity for action research. In the author's experience, learners' listening errors matched errors in production. For example, learners tended to confuse “R” and “L” sounds, drop plurals and omit or confuse function words, particularly articles. To what degree these were listening errors or merely transcription errors is unclear, but it does bear a close resemblance to learners' written and spoken output. Rost (2003), however, warns there is not necessarily a strong correlation (personal communication).

#### CONCLUSION

Collaborative dictations may or may not provide solid revelations about the nature of the listening process; however, there should be opportunities in the classroom to build bottom-up processing skills. The activity presented above is easy to implement and adapt, furthermore it can be a good supplement to top-down listening exercises.

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## Fostering Critical Peer Academic Writing: A Google Docs ePortfolio Idea

DANIEL FERREIRA

### ABSTRACT

Peer editing is an instrumental part of the writing process. Like any new skill, however, students need to be explicitly taught how how it works. Web 2.0 tools, such as Google Drive, now make it much easier for instructors to not only manage the writing process regardless of class size with relative ease but also to train students in the benefits of the peer editing process. This article will suggest ways on how to use Google Docs to create a writing e-Portfolio followed by tips on how to foster effective peer editing practices.

### ×要旨

相互に校閲をし合うことは、ライティングの過程の要である。しかしながら新たな技術の習得の例に漏れず、学生はその工程を明確に教えられなければならない。今はグーグル・ドライブのようなウェブ2.0のツールがあるが、これにより教師はクラスサイズに関わらずライティングの過程を管理す

ることがはるかに容易になったばかりか、学生を相互校閲による恩恵に浴するように教育することもできる。本稿においては、グーグル・ドックを使ってライティングのEポートフォリオを作成する様々な方法を提示し、さらに効果的に相互校閲を促進するのに役立つヒントを共有する。

### ABOUT

Dan Ferreira is a liberal arts teacher at the International Christian University (ICU) in West Tokyo. He is a Certified Google Educator and a Google Educator Group (GEG) Leader at GEG West Tokyo. He's currently a Ph.D. student at Temple University, Tokyo focusing on applied linguistics. His research interests are on effective practices in academic writing through peer collaboration and co-authorship with the use of eTools such as online corpora and other data mining instruments. [https://www.google.com/+DanFerreira\\_edtech](https://www.google.com/+DanFerreira_edtech)

DANIEL FERREIRA - GOOGLE DOCS

### INTRODUCTION

It is generally agreed upon that young writers greatly benefit from peer review throughout the writing process (Liu & Sadler, 2003; Lundstrom & Baker, 2009; Mendonca & Johnson, 1994), keeping one's audience in mind while writing makes the emergent writer more sensitive to the development of ideas. Moreover, the feedback the writer receives from their peer readers throughout the drafting stages of an essay generally results in an essay that is more unified and coherent. Setting up an accessible writing portfolio that writers can share with their respective peer reviewers is not only of paramount importance but is easy to do with Google Docs.

Before you can use Google Docs with your students, they will each need to have an active Gmail account. Google Drive, where the suite of applications such as Google Docs is available, is accessible from the Gmail interface. Creating a Gmail group

with every student's Gmail address will facilitate sharing URL links, which you will eventually do with a Google Doc writing template.

While sharing a Google Doc with your students is relatively easy to do, the design of the writing template should contain all the steps and resources that your students will need to follow and use throughout your writing course. The following Google Doc writing template ([http://bit.ly/Sample\\_Writing\\_ePortfolio\\_Template\\_Ferreira](http://bit.ly/Sample_Writing_ePortfolio_Template_Ferreira)) is designed with an eight paragraph MLA documented academic essay as an end product. Some features in this e-Portfolio include areas for free writing, research question, thesis statement, draft outlines, essay drafts and due dates. External writing resources such as links to other Google Docs containing a peer review checklist and writing sites to aid the writing process (e.g. Grammarly.com and Lextutor.ca) are also embedded with hyperlinks.

Once the students have each made a copy of the writing template and retitled with their own name (e.g. “Johnny Tanaka’s Writing ePortfolio”), the next step is for them to share it with their peer reviewers and the teacher. Keep in mind that granting full editing privileges will allow peer

editors to make direct changes to writer’s document whereas sharing with “comments only” will allow for comments that appear in a noticeable green font with a comment box in the right margin suggesting a change (see Figure 1).

Anecdotally, students are far more open to “suggesting comments” rather than the more invasive approach of directly editing their peers’ papers. Three approaches can guide students in the process of becoming useful peer collaborators in the writing process. The first is to provide a peer review checklist (see [http://bit.ly/Sample\\_Peer\\_Review\\_Checklist\\_Ferreira](http://bit.ly/Sample_Peer_Review_Checklist_Ferreira)).

Encourage the students to find a balance between constructive criticism and praise - a 3-1 ratio is a good rule of thumb. Critical comments should draw specifically from their understanding of the peer review checklist. For example, since formatting issues require the least amount of interpretation, first-time peer reviewers can comment on such features (see Figure 2).

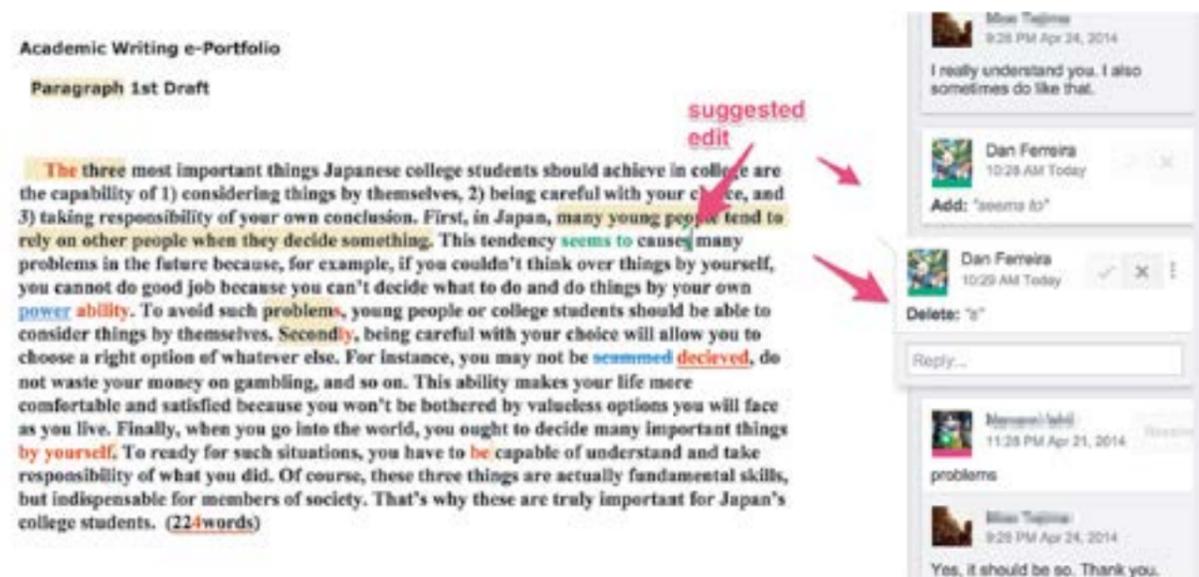


Figure 1. Screenshot of suggested edits in a Google Doc writing portfolio.

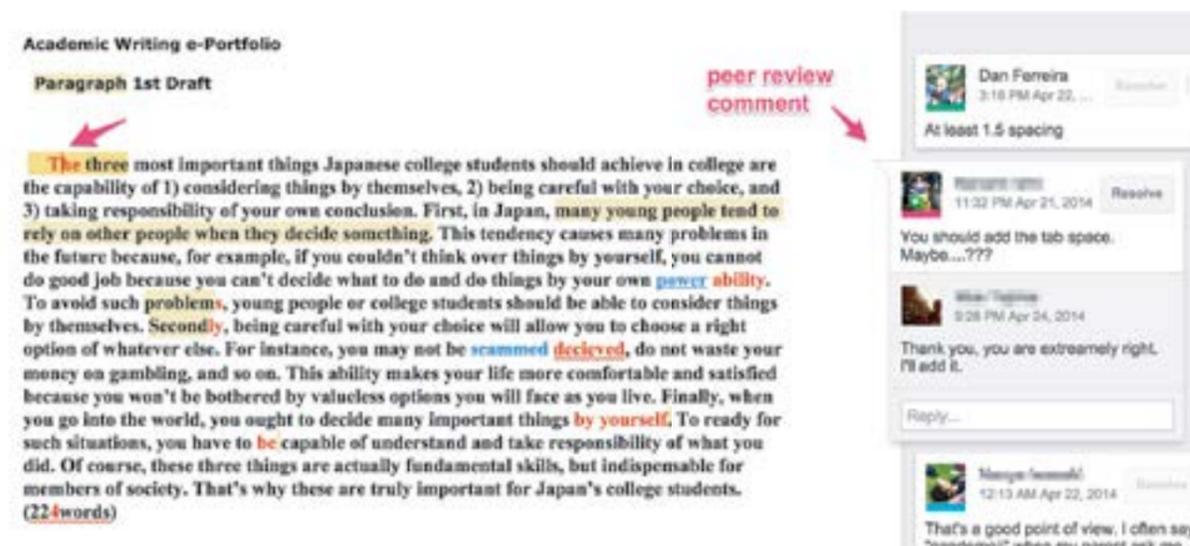


Figure 2. Screenshot of a Google Doc e-Portfolio displaying comments.

Coupled with the teacher's input, students can gain confidence in the process providing constructive feedback. The collaborative peer review process can also help the teacher address any frequent errors in follow up classes.

A second important point that leads to successful peer editing is to participate in the "dialogue" which develops between the peer editor and the writer. For example, if a peer reviewer makes an astute comment on an aspect of the essay that needs change, the teacher can add to that comment for support. Likewise, incorrect suggestions should be attended to with full explanations and even links to sources that offer more explanation (such as Purdue University's tips on MLA documented papers). No comments from the instructor on suggestions made by peers can be implicitly understood as "good advice".

Finally, a sample essay (or even a sample e-Portfolio from the previous year) used as a mentor text can greatly aid the students' understanding of what is expected of them. The sample essays/e-Portfolios can be embedded as hyperlinks in the sample e-Portfolio in advance and can be instrumental in the teaching/learning process. Whether it be a focus on outline development or on writing a good thesis statement, instructors should explicitly refer to the mentor texts by clicking on the hyperlinks and referring to the various portions of the essay throughout the term.

To sum up, setting a writing e-Portfolio with Google Docs is relatively easy to do but requires some forethought in creating the writing template before sharing with the students. Embedding the writing template with links to other writing resources such as a peer review checklist is a necessary first step in training the learners to become effective peer editors. Instructors participating in the peer review dialogue serve as an example of how peer editors should write constructive comments but also provide reassurance and support for

comments generated by the reviewers for their peers. Equally important to consider is carefully selecting a mentor text which can provide the students with a clearer understanding of what is expected of them. Using Google Docs to create a supportive writing environment is important to do and greatly facilitates the collaborative support network so crucial to the needs of young emergent L2 writers.

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## UK Rock Music Used to Stimulate Debate and Discussion in the ESL Classroom

SAMUEL G. GILDART

### ABSTRACT

This article highlights the value that popular culture in the form of rock music, particularly rock music from the United Kingdom, has on developing English language and critical thinking skills of Japanese university students. Music used for second language acquisition takes on many forms and variations. In many English language classrooms throughout Japan, popular music is often introduced to students in the form of fill-in-the-blank listening exercises and translation tasks. Although these teaching methods no doubt have value for learning, developing critical thinking skills via debate on aspects of British popular music is an excellent way to engage and stimulate learners of a second language

### 要旨

本稿はロック音楽、特にイギリスのロック音楽が、日本の大学生の英語力と評論能力の発達において有用である事について焦点を当てている。音楽は第二言語の習得において多様な形で使われてきた。日本の多くの英語教室において、ポピュラー音楽はしばしば、空欄埋め、リスニングの練習、翻訳課題、という形式で利用されている。これらの教授方法が言語学習において有用であることは疑いないが、しかしながら、イギリスのポピュラー音楽がディベートにおける評論能力の発達において第二言語の習得の意欲を高め、促進する優れた方法であるという見方もある。

### ABOUT

Samuel Gildart is a lecturer at Ferris University and a PhD graduate from the International Graduate School of Social Sciences at Yokohama National University. He can be contacted at samgildart@hotmail.com.

SAMUEL G. GILDART - UK ROCK MUSIC

### INTRODUCTION

American poet, Henry Wadsworth Longfellow (27 February 1807 – 24 March 1882), eloquently wrote: “Music is the universal language of mankind” (Longfellow, 1835, p. 202). Studies have shown that the benefits of using music in an educational setting include improved concentration and memory, increased motivation in learning and helps people absorb material. As well, music is also fun and engaging. There are many ways to use music in the classroom. Music can be utilized to introduce a new theme or topic such as a cultural holiday such as Christmas or Halloween. It can teach and build vocabulary and idiomatic expressions. Music can help teach pronunciation, intonation, reading comprehension and of course listening skills. Music can also be used to commence class discussion and taken a step further, can be an excellent catalyst to inspire students to engage in debate on various issues.

Encouraging discussion and debate was the focus of a course I have taught, *Topics in British Culture A & B* at Meiji Gakuin University for the academic year 2014 – 2015. The aim of the course is to familiarize students with contemporary British issues through learning and discussing about popular music in the UK. This lecture was designed with the intention to assist students in developing vocabulary and communicative strategies for defining and thinking critically about traditional and contemporary versions of British culture and identity. Students gained a greater understanding and appreciation about the role played by popular music in contemporary British society and culture.

The core textbook assigned in *Topics in British Culture A & B* was *ROCK UK: A Cultural History of Popular Music in Britain*, written by Dr. Paul Hullah and Masayuki Teranishi (Cengage, 2012). British people, society, culture, modern

history and the overall social milieu is reflected in the popular music in Britain. In particular, the core of the textbook covers British rock music's origins from the influence of Elvis Presley in the 1950s right up to the 2000s.

Dr. Paul Hullah points out,

...this book aims to develop *critical thinking* and increase confidence in the formation and presentation of personal opinions. Such essential life-skills are advanced by activities inviting interactive reaction to 'questions' that often do *not* have single correct or incorrect answers. Thus, much of this book invites learners openly to respond to authentic input specifically designed to stimulate production of original discourse, thereby liberating and activating the English language already learned at school in relevant, creative, and purposeful ways. (Hullah & Teranishi, 2008, p. 4)

#### PROCEDURE

##### STEP ONE: BACK-STORY

This activity is used to encourage students to learn the target language, and predict vocabulary items they encounter in the main passage. Creative rather than 'correct' responses are encouraged in this section. Factual information pertaining to each photo is provided in the manual as a guide to help the teacher and is then conveyed to students.

##### STEP TWO: VOCABULARY FOCUS

This exercise has correct and incorrect answers. It is designed with three goals in mind: 1) to expand, consolidate, and reinforce the vocabulary in each unit; 2) to offer authentic examples of terms in usage; and 3) to alert or remind learners of the fact that the same lexical item can possess more than one meaning.

##### STEP THREE: PASSAGE

The 'Passage' content is partly annotated in Japanese for clarification. This part forms the central part of each unit and is meant as an authentic example of unmodified critical contemporary English prose written by a professional British writer and who also happens to be a former journalist. Students are reminded to prepare ahead of time so they are ready for class. Students must use a dictionary, the Internet, and if necessary conduct research in the library to check and learn vocabulary and cultural references (historical figures, musicians, musical styles and geographical descriptions).

##### STEP FOUR: READING COMPREHENSION

Students are required to read in advance and scan the text for key facts and essential information. This helps them not only in their improvement of reading fluency, but also for stimulation of critical thinking. These are the fundamental aims of

the course. Three types of activity are used at this stage – Multiple Choice, True or False, and Cloze – each have the same purpose. They are designed to confirm students' basic comprehension of the main passage.

##### STEP FIVE: LYRIC INTERPRETATION

This part is designed to have the students respond critically and provide their own opinion of the rock song lyrics. These lyrics are representative of the period in question and reflect the culturally-related content of the song. It is emphasized that there are no correct or incorrect interpretations of the song lyrics.

##### STEP SIX: THE DEBATE

This part of the class is the main finale. It is designed to stimulate debate on the topic in question for each unit. The teacher puts the students into groups. As the class size was quite large, 10 groups of seven students were formed (total

of 70 students in the class). Each group would present by PowerPoint for about 15 to 20 minutes in every other class. For example, in Unit 1 with the debate statement, “Rock music is nothing more than entertainment,” one group would argue for the statement while the other group would argue against. There were no correct or incorrect opinions or arguments, however students were required to give their sources and back up their opinions as much as possible.

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## CONCLUSION

In sum, there was a mid-term and final exam with the course. However, emphasis was placed on the debate aspect of the textbook. During the course students not only experienced an increase in their vocabulary and improvement in their English speaking skills, but also their ability to analyze and synthesize information in a logical and coherent manner. This was done by not only conducting joint and independent research, but also enjoying the best of British popular culture, British rock music.

## Leveling up Phrasal Verb Competence

CHARLES HUBENTHAL

### ABSTRACT

Phrasal verbs seem to be a problematic area of language competence for non-native speakers of English. In addition, students of English often are unfamiliar with the expressions native-speakers use to talk about routine, daily activities. This article will walk through an activity that helps teach students some of the more common and useful phrasal verbs. It also teaches expressions native-speakers use in daily activities the way native-speakers actually say them. The game-like nature of the activity makes learning these verbs and expressions both easy and enjoyable.

### 要旨

英語を母語としない生徒の英語能力の獲得において句動詞は兼ねてから問題とされる領域であった。さらに言うと多くの場合において生徒は有用な句動詞の学習において手助けとなるネイティブスピーカーが、日常的な会話や習慣について話す時に使う表現に対応できていない。ネイティブが使用する句動詞は言葉遊びの文化も関わっておりネイティブを通じて実際に句動詞がどのように使用されるかを学ぶ事で、句動詞が持つゲーム性を理解し、そのゲーム性を通じて学習の効率を高める事ができる。

### ABOUT

Charles Hubenthal is a professor at Bunka Gakuen Daigaku and a graduate of Teachers College, Columbia University, with an M.A. in TESOL. He has 20 years of experience teaching at universities in Japan.

For native-speakers, the use of phrasal verbs is so prevalent that talking about daily activities or giving instructions without using them is nearly impossible. But students who have not had a chance to live or study abroad for any length of time will almost invariably either not know or not be able to use many of the most common and useful phrasal verbs. Given how useful, frequent and important these verbs are, it is important to address this gap in knowledge with some focused practice. The activity outlined in this article provides students with a fun way to introduce and practice these verbs.

OVERVIEW – In this activity, I’ve created a picture sheet with a total of 40 phrasal verbs I’ve selected for their usefulness in talking about common daily activities. The pictures will later function as flashcards that allow for game-like practice of these verbs. The pictures are divided into different segments of the day:

1. morning routine
2. commuting
3. the school day
4. evening
5. household chores

Each segment has eight pictures. Below is an example of the first illustration of each category.

Getting Ready	The Commute	At School	At Night	Household Chores
1 	9 	17 	25 	33 

1. <https://openclipart.org/detail/213494/alarm-clock>
9. <https://openclipart.org/detail/169711/yamanote-train> & <https://openclipart.org/detail/60355/running-man>
17. <https://openclipart.org/detail/189726/girl1> & <https://openclipart.org/detail/167460/wooden-chair>
25. <https://openclipart.org/detail/63061/coat-stand> & <https://openclipart.org/detail/214228/coat-coloured>
33. <https://openclipart.org/detail/25915/trash>

Along with the pictures is an answer sheet that corresponds to each of the 40 numbered pictures. On the answer sheet, students can see the correct phrase and also see the conjugation of the verbs. An example of the answer sheet, corresponding to the pictures above is provided below.

	Present	Present (he/she)	Past tense	Participial	Object
1	wake up/ get up	wakes up/ gets up	woke up/ got up	woken up/ gotten up	
9	get on	gets on	got on	gotten on	the train
17	sit down	sits down	sat down	sat down	on the chair
25	hang up	hangs up	hung up	hung up	my coat
33	take out	takes out	took out	taken out	the trash

PROCEDURE

STEP 1 – CONSCIOUSNESS RAISING - In order to help students realize how many of these phrasal verbs they know (or don’t), it is helpful to give them an enlarged copy of the picture sheet and

let them work together in small groups of two or three to see how many of the target phrases they already know. If some of the pictures' meanings aren't clear, just demonstrate them by gesture. It is best to set a time limit of about ten minutes for this step and tell students to just skip any they don't know. Normally, students will find there are quite a few expressions they either don't know at all, or that they don't know how to say in a native-like way.

**STEP 2 – REVIEW THE ANSWERS** – Before distributing the answer sheet, tell the students the answers orally. Once they've made note of the phrases they didn't know, then distribute the answer sheet. Give them time to look over the answers and review all the phrases.

**STEP 3 – PAIR WORK** – Have students work in pairs. Distribute a clean copy of the picture sheet to the students. Student A becomes the 'teacher' and calls out the number of one of the pictures. Student B,

looking only at the picture sheet, should give the target expression (not just the verb). If student B has any difficulty, student A can coach them by giving hints from the answer sheet. Students can alternate being the 'teacher' and student, practicing the phrases until they become more familiar.

**STEP 4 – 'KARUTA' GAME** – In the final step, put the students into groups of four. Have them do scissors-paper-stone (*janken*) to choose a 'lucky student.' Distribute an enlarged, clean copy of the picture sheet and have the group members cut the sheet into picture cards. Have them put the pile of cards, face down on the table in the center of the group. Only the lucky student can look at the answer sheet. The lucky student then turns over the top card. The first student who thinks they know the phrase the picture represents, should raise their hand and say the complete phrase. If it is correct, they can keep the card. If it is incorrect, other group

members can try to say the correct answer. If no one can say it correctly, the lucky student reads the correct phrase then puts the card on the bottom of the pile. In this way, phrases that are more difficult will be come up again.

After about ten minutes, announce to the groups that the student with the most cards will be the new lucky student and continue the activity as before. The advantage of doing this is that the better student who needs less practice will automatically become the teacher, while those who need more practice will continue as students. Continue announcing a change of the lucky student twice more until all of the group members have been the lucky student.

With lower-level students, it is best to have them stay with answers in the past tense. But with higher-level students, you can make things more challenging by having

the lucky student make one of the following statements as they turn over a card:

1. I always...
2. He usually...
3. Yesterday, he...
4. He has never...

These leading statements will require students to answer with the appropriate form of the verb. As you will note, question one corresponds to column one on the answer sheet, question two to column two, etc.

#### CONCLUSION

I've been using this activity successfully for many years in classrooms at a number of universities. Students find it not only enjoyable, but also tell me that it has helped them to improve their ability to use these otherwise problematic phrasal verbs. I hope you'll find it helpful in your classroom as well.

MALCOLM PRENTICE

### ABSTRACT

Some teachers give feedback on student work by typing - in comment boxes in Microsoft Word, Google Drive, or by other means. This article describes Text Expansion software, which allows teachers to create a library of comments they use frequently, and automatically insert them, increasing the speed and quality of the feedback that can be given.

### 要旨

教師の中には、生徒が提出してきた課題に対してのフィードバックをワードのコメント欄に残したり、グーグルドライブを使ったり、またはこれらとは別の手段を使用したりする人がいる。本稿では、良く使うフィードバックのコメントなどを自動化で入力するソフトウェアを使用することで、どれだけフィードバックにかかる時間と質を向上できるかを示したい。

### ABOUT

Malcolm Prentice has been teaching English since 1998, in Japan, Italy and Chile. He is currently a lecturer at Soka University. You can connect with Malcolm via [academia.edu](http://academia.edu) or via <http://alba-english.com>.

### INTRODUCTION

A few years ago, I started having all my students submit essays/outlines/reports electronically (by Google Drive, then Microsoft Word email attachment), and giving feedback through comments on those documents. This was partly to have them practice useful skills for working with others online, and partly for environmental reasons, but mostly because they could not read my handwriting. One outcome of this was a lot of time spent at the keyboard, often inserting the same comment multiple times in different essays. In 2013 I realised I could use *Text Expansion* software to store comments I might use again, and then later easily insert them where needed. This improved the efficiency, and I believe also the quality, of my feedback.

Many readers may be familiar with Text Expansion from tablets and smartphones, on which (under keyboard settings) users

can create shortcuts that, for example, insert “On my way!” when the code “omw” is typed. The various applications available for Windows and OSX are essentially the same, but allow longer, formatted texts (feedback comments, rubrics, formulaic emails) to be more easily created, managed, and synced between devices.

IF TEXT EXPANSION IS THE ANSWER,  
WHAT IS THE QUESTION?

We pre-teach things like thesis statements and cohesion in class because if we do not, they will be missing from most submitted drafts. We pre-teach codes like “cap” and “ww” because we would rather not write a long phrase each time these issues inevitably appear. However, there is a declining return on investment - at a certain point, pre-teaching less frequent issues/codes becomes a waste of class time.

This leaves two problems. Firstly, if you have a large enough stack of marking, even infrequent problems appear often enough to make you start grinding your teeth. Do you ignore them or repeatedly write the same comment? Secondly, even issues that are pre-taught in class eventually become a distant memory of a misplaced worksheet for students. Students triage their errors - commenting “See Worksheet X” is a good way of making sure that the whole chunk goes mysteriously missing before the next draft. A sufficiently detailed comment inserted right next to an issue is probably the best hope for uptake in final drafts for these off-code problems, but who has time to repeatedly write comments with enough explanation and examples to be helpful?

Text Expansion allows you to write this kind of extended feedback once, and save it to be recycled later when a short code is typed. This allows support for less common issues without relying on students’

memories or filing systems, and is also better than just giving students an extended list of annotated codes (when I tried that, it grew to a 30 page PDF and students started triaging their corrections again). It also reduces time spent muttering at the monitor while typing the same comment for the seventh time that day.

SOFTWARE OPTIONS

On Mac, I recommend aText on OSX (<http://www.trankynam.com/atext/>) - it is straightforward to use (see Figure 1) and can sync shortcuts between work and home machines using Dropbox. If bought on the App Store, the developer’s version (which I found to be more reliable) can then be downloaded for no extra charge. For Windows, I recommend PhraseExpress (freeware: <http://www.phraseexpress.com/>). For more alternatives, search Google using the phrase “the best text expansion app for” and the name of your OS.



Figure 1. Screenshot of aText interface

HOW DOES IT WORK?

To insert the two comments in Figure 2, below, I would type “cmkey” and “cmrep”. The “cm” prefix stands for “common mistake”, and ensures codes are not triggered when I type normal words. In combination

with Google Drive’s “Insert Comment” keyboard shortcut (⌘-Option-M on OSX) making both these comments took less than two seconds. The same applies to Microsoft Word.

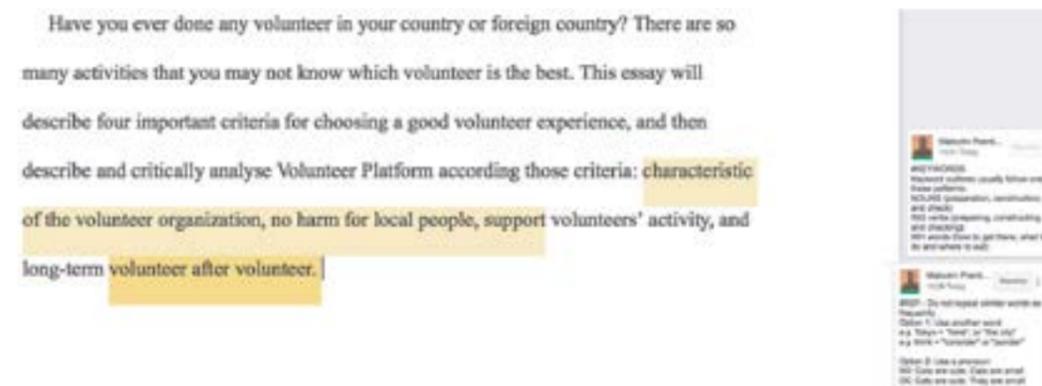


Fig 2: Google Drive Example

As is true of any online feedback system, unless you are in a computer lab (or prefer reading comments on students' smartphones), students should probably ask any questions about feedback *before* coming to the next class. This frees up class time, but requires some training. With Drive, they need to learn how to share documents and use "Resolve" and "Reply to this comment". With Word, they need to learn how to copy sufficient context around each Word comment into an email, and perhaps how to use the "Comment Pane" feature, which helps keep larger numbers of comments readable.

I believe the quality of feedback I give has also improved. Firstly, I can improve explanations and collect better examples over time, rather than making them up as I go each time. Secondly, my previous feedback style was compact and direct, whereas I now find myself using more indirect, metalinguistic feedback. The literature is still unclear on whether

this kind of feedback is better (Guenette, 2007), but at least now my choice is based on what will most likely promote uptake in future work, rather than the amount of time I can spare each essay.

#### HOW ABOUT PAPER ASSIGNMENTS, AND OTHER FORMATS?

Text Expansion can also help with reports submitted on paper. Each comment in my list includes its own code marked with "#" (see Figure 2) - I write those short codes in pen on the homework. Then I open Word, insert a blank grading rubric (also using aText), and under that a short reference list of only the codes I have used on that essay. When the class is done, I print it as a batch. This "rubric plus personalised list" system is more work than electronic grading, but less than using a pen, and also works well for assignment formats without a comment system, such as TOEFL speaking test recordings or paper-and-glue posters.

#### CONCLUSION

Text Expansion software is the only way I have found to take the efficiency of a marking code and extend it to less common issues. It has saved me a lot of time and, I believe, made my feedback better. I spend less time in class explaining overly compact comments, and more time while marking *giving* feedback rather than *typing* it. Students spend less time looking up old worksheets, and make more of the suggested changes. One final point, though, is that commenting with Text Expansion is sometimes too easy. Students still take the same amount of time to fix each issue, so the old rules still apply - correct selectively or you will overwhelm them.

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RITSUKO RITA

## ABSTRACT

Critical thinking is often considered as a required skill for academic writing (McCarter & Jakes, 2009), but developing and assessing critical thinking are very difficult because critical thinking requires complex, multi-faceted cognitive skills. Since academic writing and critical thinking are both relevant and important for Japanese university students to succeed academically and at the workplace after graduation (Cottrell, 2005; Duron, Limbach, & Waugh, 2006; Glaser, 1941), this paper suggests some criteria which should be fulfilled when designing academic writing curriculum which develops critical thinking skills of elementary-level freshmen students.

## 要旨

クリティカル・シンキングはアカデミック・ライティングにおいて必要なスキルだと認識されている (McCarter & Jakes, 2009)。しかし、クリティ

カル・シンキングには複雑で多面的な認知スキルが求められ、多くの教育者が、クリティカル・シンキング力を養成し、評価することは、大変困難なことだと認識している。日本の大学生が学術面において、また卒業後社会において成功するために、アカデミック・ライティング力とクリティカル・シンキング力を養成することは、必要かつ重要なことである (Cottrell, 2005; Duron, Limbach, & Waugh, 2006; Glaser, 1941)。したがって、本稿は初級英語レベルの大学1年生のクリティカル・シンキング力を養成することに主眼を置いたアカデミック・ライティングのカリキュラムを作成するうえで必要な条件をいくつか提案する。

## ABOUT

Ritsuko Rita graduated from the TESOL Program in Soka University Graduate School in March 2015. This essay has been developed as a part of her M.A. thesis. Her research interest includes critical thinking, academic writing, teacher education, and applying Soka education to English language education.

## INTRODUCTION

Among various academic skills, academic writing is considered to develop critical thinking skills as writing requires higher-order thinking (Bean, 2011; Oi, 2006). In university English education in Japan, academic writing and critical thinking are important elements; however, because of the education at junior high and high schools, students enter university without receiving formal instruction on academic writing and critical thinking both in their first language (L1) and their second language (L2) (Hirose, 2003; Kubota, 1998). Since academic writing and critical thinking skills are both relevant and important for Japanese university students to succeed academically and at their workplace after graduation, this essay suggests some criteria to be included in an academic writing course to develop critical thinking skills of Japanese freshmen students studying English at the elementary level (TOEIC 285-395) and demonstrates how such criteria can be incorporated in a course.

## CRITICAL THINKING SKILLS

Bloom's Taxonomy is the organization of categories related to cognitive skills and is widely used to design courses intended to develop critical thinking skills. The original taxonomy was developed by Bloom, Engelhard, Furst, Hill, and Krathwohl (1956) and was later revised to address two dimensions of critical thinking: knowledge and cognitive skill (Krathwohl, 2002). As shown in Figure 1 below, the cognitive dimension of Bloom's revised taxonomy is composed of six levels of cognitive activities: remembering, understanding, applying, analyzing, evaluation, and creating (Krathwohl, 2002).

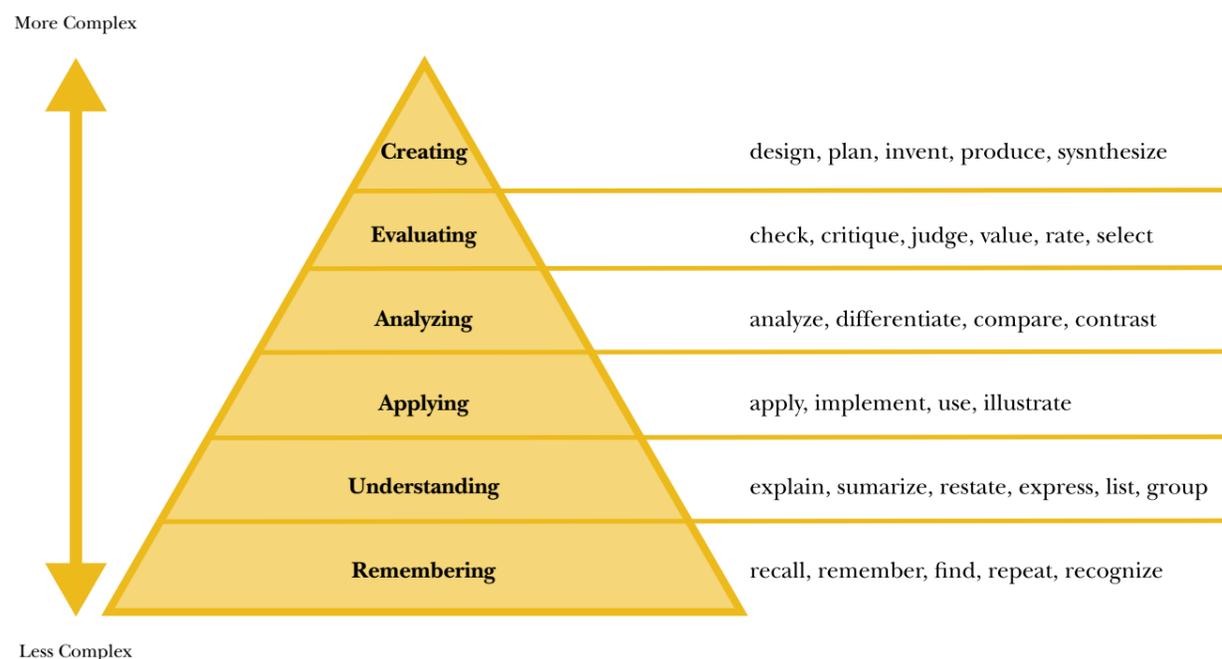


FIGURE 1. BLOOMS REVISED TAXONOMY.

STUDENTS' NEEDS

There are several conditions to be met when developing critical thinking skills of Japanese freshmen students with low English proficiency in an academic writing course. First, developing critical thinking skills requires explicit instruction (Marin & Halpern, 2011). Students also need process writing, community building, and

study skills (Rita, 2015). Process writing guides students through different levels of critical thinking activities. Community building is important to lower learner anxiety and to promote effective peer-evaluation. Study skills, such as time management and stress coping strategies, help students successfully complete assignments and course requirements.

CRITERIA

Based on the needs of the students whose English proficiency is at the elementary level, six criteria have been developed to incorporate critical thinking development into an academic writing course:

1. Process approach is employed to teach academic writing and to develop critical thinking skills.
2. Fluency development is included as one of the goals of the course.
3. Critical thinking skills are taught explicitly.
4. Classes provide some tasks to raise learner confidence.
5. Classes offer safe learning environment for students.
6. Study skills are taught in the course.

COURSE GOALS

Based on the criteria, five goals have been developed related to critical thinking skills, fluency development, academic writing skills, and study skills. The first goal is to use different levels of critical thinking skills in the Bloom's revised taxonomy. Specifically, students will be able to: explain their ideas clearly using supporting details (understanding); analyze the relationship, validity, and coherence of ideas (analyzing); evaluate their own writing and that of others using the list of criteria (evaluating); reflect on their learning and thinking process and use reflection to improve learning and thinking process (evaluating and applying); and synthesize information and write a paragraph (creating). The second and third goals, related to fluency development, are to write 250 words or more within 10 minutes and continue conversation for 10 minutes. The fourth goal, related to academic writing skills, is to write a paragraph with

unity, support, and coherence. The fifth goal, related to study skills, is to use study skills, such as time management, goal setting, and stress coping skills, to become an efficient learner.

#### COURSE DESIGN

The 15-week course syllabus has been designed to develop critical thinking skills through the process of academic writing and become successful in academic studies and in career life after graduation (See Appendix for syllabus breakdown). In order to build a cooperative and effective classroom environment, the first three weeks are dedicated to community building by using pair talk and speaking fluency activities. To ensure writing fluency development, quickwriting is included in the Week 1, and students start doing quickwriting five times a week from the very beginning of the semester. During the first three weeks, Bloom's revised taxonomy is introduced and students learn six categories of cognitive skills explicitly. The explanation

of skills can be complicated, so example tasks are always provided before skills are defined. More tasks follow to reinforce students' understanding of each skill. To reinforce their thinking process, students are asked to fill in a reflection sheet at the end of each class. Students are allowed to write their reflection in Japanese as explaining thinking process can be complex and difficult in English.

Instruction on the writing process and study skills starts from the fourth week. In the first round of teaching the writing process, each step of the process is introduced to students. As the writing process is not linear, some steps are skipped or repeated in the course. In addition, critical thinking skills used in the writing process are explicitly explained or confirmed during the class or at the end of each class. To help students develop their study skills, time management skills, stress coping skills, and goal setting skills are introduced during the semester.

Students will be assessed based on four process writing paragraphs (list-order, opinion, compare/contrast, and campus problem-solution), completeness and quality of post-class, post-assignment, and final reflection, organization and completeness of a portfolio, attendance and participation, and homework (Quickwrites).

#### CONCLUSION

In conclusion, this paper reviewed the literature on critical thinking skills, the needs of Japanese freshmen whose

English proficiency is low, and five criteria to design an academic writing course which develops critical thinking skills of the Japanese students with low English proficiency. Based on the criteria, five goals and their objectives have been developed, and a model course was proposed. In order to adjust the needs of students with low English proficiency, an academic writing course should include explicit teaching of critical thinking skills, process writing, fluency development, community building, and teaching of study skills.

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## Appendix

Week	Writing type	Tasks & Writing Process	Critical Thinking skills	Grammar
1		Course orientation Self-introduction Quickwrites What is critical thinking?	Learn about the Bloom's taxonomy	
2		Topic-talk (TT) Asking questions	Remembering Understanding	
3		TT Asking questions Time management skills	Applying Analyzing	Question forms
4		P TT (3 good points about yourself) O Listing ideas Clustering Identifying a topic	Evaluating Creating Understanding ∞ Classifying Analyzing ∞ Organizing	Signal phrases
5		P TT on hometown (three good points about hometown) O Paragraph structure Topic sentence Signal phrases Outlining	Remembering ∞ Recognizing Evaluating ∞ Checking Creating ∞ Outlining	Compound sentences Coordinating conjunctions
6	Listing-order paragraph	P TT W Writing a listing-order paragraph (Draft 1) E Formatting Peer-evaluation (Unity, coherence, support, grammar) W Writing Draft 2	Applying ∞ Implementing ∞ Executing Creating ∞ Producing Evaluating ∞ Checking ∞ Critiquing	because/so
7		R Revising E Self-evaluation W Writing Draft 3 E Reflection of the assignment 1 P Stating an opinion and giving reasons Opinion paragraph structure	Evaluating ∞ Checking Applying ∞ Implementing Creating ∞ Generating Understanding ∞ Classifying	
8	Opinion paragraph	P Listing O Organizing, outlining W Writing Draft 1	Creating ∞ Generating ∞ Producing Applying ∞ Implementing	Complex sentences Singular, plural nouns
9		E Peer-evaluation W Writing Draft 2 R Revising E Self-evaluation W Writing Draft 3 Stress coping skills Mid-term portfolio check Goal setting	Evaluating ∞ Checking ∞ Critiquing Remembering ∞ Recognizing Analyzing ∞ Organizing	

# Designing Effective, Time-Saving Writing Rubrics

JENNIE ROLOFF ROTHMAN

ABSTRACT

This article outlines a systematic approach to develop rubrics for writing assignments that can simplify the grading process for busy teachers. Clearly identifying assignment expectations leads to no-nonsense rubrics that provide comprehensive feedback for students. There are two types of rubrics that can be effective for this task: those arranged in boxes and those arranged in lists. Choosing the one that matches the context in which the paper is assigned will maximize benefits for teachers and learners alike.

要旨

本稿では、多忙な教員のために評価過程を簡明化する、記述課題に対するルーブリック作成の体系的手法について述べる。課題に求められる項目を明示することで、包括的評価を与えるのに有用なルーブリックを作成することができる。表形式とリスト形式のうち、課題を与える指導環境に適

したものを使用すれば、教員と学生の双方に対してその利点を最大限に活用できるだろう。

ABOUT

Jennie Roloff Rothman teaches at International Christian University in their English for Liberal Arts Program and has been in Japan for over ten years. She received her MA in TESOL from Teachers College Columbia University and holds a BA in International Relations from The George Washington University. Her research interests include EFL writing, critical thinking, writing centers, global education, and learner autonomy.

10		E P	Reflection of assignment 2 Compare/contrast paragraph Comparing ideas Point by point	Analyzing ∞ Organizing ∞ Differentiating Understanding ∞ Classifying ∞ Comparing	Comparison signals Contrast signals
11	Compare/ contrast paragraph	O W E R W	Organizing, outlining Writing Draft 1 Peer-review Revising Writing Draft 2	Evaluating ∞ Checking Applying ∞ Implementing Understanding ∞ Classifying	Parallel expression
12		E R W	Self-editing Revising Writing Draft 3	Remembering ∞ Recognizing Understanding ∞ Classifying Analyzing ∞ Organizing Evaluating ∞ Checking ∞ Critiquing	
		P	TT on problems Problem-solution paragraph Listing ideas		
13	Problem- solution paragraph	P	Analyzing the problems Generating solutions Analyzing the solutions	Analyzing ∞ Organizing ∞ Attributing Applying ∞ Implementing ∞ Executing	
14		O W E R W E R W	Outlining Writing Draft 1 Peer-review Revising Writing Draft 2 Self-editing Revising Writing Draft 3	Applying ∞ Implementing ∞ Executing Evaluating ∞ Checking ∞ Critiquing	
15			Reflecting the semester using the portfolio	Evaluating ∞ Checking ∞ Critiquing Creating ∞ Generating	

(P=PREWRITING, O=ORGANIZING, W=WRITING, E=EVALUATING, R=REVISING)

For writing teachers, a great deal of time is spent marking the student product. If you take a bit of time before they're due to create a solid rubric you'll have something to share with students that provides effective feedback for them while reducing your marking time. An added bonus is that it can easily be adapted for later assignments.

Designing a rubric is a bit like building a house. The builder can use many types of tools, but the right one builds a better structure. Plus, the poorly constructed ones have a nasty habit of only showing their flaws well after anything can be done to fix them. For writing, I tend to use two types of rubrics: one with very detailed differences between grading levels (I call this the box rubric), and one that gives the student a sense of how well they achieved each element listed or whether they need more work (I call this the list rubric).

#### SELECTING THE RIGHT RUBRIC FOR THE PURPOSE

For a summative work at the end of a term, in which there is no opportunity for improvement within the course, the box rubric (Figure 1) is best. It provides comprehensive feedback in case you never see the student again. It provides them a clear assessment of what they accomplished (i.e. degree of academic word usage) and identifies areas for future improvement (i.e. inconsistent formatting). This is best for a longer type of paper due at the end of a term.

The list rubric (Figure 2) is good for highlighting progress over a longer term as well as giving focused feedback regarding that particular paper's criteria. This is ideal for multiple essays across a semester or year with the same instructor. As students become familiar with the structure, they can easily track their own progress on core elements, such as organization or

use of academic vocabulary, throughout the duration of the term.

#### DESIGNING THE RUBRIC

The key to a good rubric is not waiting until the papers are sitting on your desk awaiting marks to make it, but rather making it as early in the process as possible. The sooner you know exactly what you want to see, the easier it is to explain it in great detail to your learners. Simply identifying the presence or absence of an element cannot help a student improve nearly as much as indicating the degree to which they did it. Plus, if this is distributed to students prior to submission, they have a clear sense of the expectations and which aspects receive more weight.

When designing the rubric, be as specific as possible and avoid overlap that will make it harder to give clear feedback. For example, evaluating structure can include content because a clear structure is

connected to well-developed content and detail. These could be grouped together in a category. Format, on the other hand tends to be more discrete, with evaluation being focused on whether or not format was followed, if citations were done correctly or not (their presence or absence falls under well-developed content), or other specific aspects of the paper. The clearer the differentiations are between categories, the more methodical and less holistic assessment can become. The end result is less of a time commitment for the instructor, clearer comments for students and a systematic, internally consistent grading scheme.

#### Box Rubrics

For the box rubric (Figure 1), the number of categories may vary, but more than five is likely too ambitious an undertaking. Group related items according to the type of evaluation and adjust the maximum point value for each category (i.e. content

and citations is worth five, but formatting is worth 3). Choose the language carefully for each category, making sure that differentiation in meaning is clear. Content and citations or spelling, mechanics and punctuations are measured differently. The latter is measured according to the number of errors with phrases like “many spelling errors,” “some spelling errors” and “few or no spelling errors.” The former needs to be assessed according to

degree with phrases like “inconsistent connection between topic sentences and support,” “good connection between topic sentences and support,” “excellent connection between topic sentences and support.” The easiest method of constructing these is to start with the highest and lowest scores and work back towards the center, keeping the distinction between each box as clear as possible.

LIST RUBRICS

For the list rubric (Figure 2), there should be fewer overall categories and the specifics fall under each of them. My general structure has three categories: structure and content, style, and editing. Depending on my focus, each category’s weighting is adjusted according to the percentage of the course the paper is worth. My standard assignments are 15% and so each category begins at five percent each,

but is adjusted according to what is being emphasized (for example, structure and content is six points while editing is four). Under the umbrella of structure and content, the following items might be included: introduction moves from general to specific; thesis clearly stated; support/evidence linked to thesis; support/evidence clear and well explained; references included; citations and quotes included. For each of these items, it is

RW RESEARCH PAPER FINAL RUBRIC						
Name _____ Score _____						
	Organization & Structure	Content/Citations	Vocabulary	Mechanics, Spelling, Punctuation	Formatting	Improvement Between Drafts (counts as participation)
1	-Incomplete -Lacking major sections -Does not follow academic conventions for a research paper	-Incomplete or undeveloped ideas -Does not follow academic conventions for a research paper	-Language does not follow academic conventions for a research paper	-Incomplete -Too many errors to be understood	-Mostly incorrect formatting -Frequent citation errors -Many works cited errors	-Incomplete -No drafts submitted other than final
2	-Lacking some major sections -Difficult to follow topic throughout paper -Lack of transitions	-No clear paragraph structure -Missing clear thesis statement and topic sentences -Lacking citations	-Mostly casual words -Frequent use of contractions -Many phrasal verbs used	-Many spelling errors -Many punctuation errors -Many mechanics errors	-Inconsistent attention to format -Some citation errors -Some works cited errors	-Most drafts not submitted -Little to no change between drafts
3	-All major sections present, but some weaknesses -Able to follow topic throughout paper -Few/awkward transitions	-Thesis/Topic sentence present but needs work -Inconsistent connection between thesis statement, topic sentences & support -Not enough citations	-Mostly formal words, but a some casual words -No use of contractions -Many academic verbs and nouns used	-Excellent attention to detail -A few or no spelling errors -A few or no punctuation and mechanics errors	-Correct formatting -No citation errors -No works cited errors -Clear attention to detail	-Most drafts submitted, some missing -Small changes across drafts
4	-All major sections present, a few issues -Topic easily followed throughout paper -Not enough transitions	-Good thesis statement & topic sentences -Good connection between thesis statement, topic sentences & support -Good citations & detail	-No casual words used -Excellent use of academic words -Follows academic conventions for a research paper			-All drafts submitted -Good improvement seen -Incorporated some feedback
5	-All major sections present & well written -Topic followed throughout paper -Excellent use of transitions	-Good thesis statement & topic sentences -Excellent connection between thesis statement, topic sentences & support -Excellent citations & detail				-All drafts submitted -Consistent improvement seen -Incorporated some feedback & reflected

Figure 1. Sample box rubric

The following things were considered when marking the final draft of your paragraph

	Very Good	Good	OK	Needs Work
Structure (5 points)				
Introduction moves from general to specific			X	
Thesis & planning sentence are clearly stated	X			
Support/Examples are clear & well explained	X			
References included	X			
Citations & Quotes included	X			
Style (5 points)				
Used vocabulary that is interesting and appropriate	X			
Wrote in an academic style	X			
Used "I/you/we", casual words, contractions?				
Transitions & Pronouns used to create unity and coherence	X			
Editing (5 points)				
Evidence of attempts at editing	X			
Accurate spelling and grammar	X			
Proper formatting of paper	X			
Indenting 2 paragraphs per body, citations, works cited page etc.	X			
In addition to these things, an excellent piece of writing will have one or more of the following features:				
A very high degree of accuracy	A strong structure and/or conclusion	A sense of writing for a purpose	Unusual or creative use of vocabulary	
Complex sentences	Coherency	Skilled use of connectors	Sophisticated grammar use	
Things you did well				
-academic tone, word variety & accuracy				
-good use of support				
Areas for improvement				
-stronger transitions between paragraphs & concluding sentences				

FIGURE 2. SAMPLE LIST RUBRIC

simple to indicate whether or not achievement of it was “very good,” “good,” “ok” or “needs work.” In addition to this, I recommend a free space at the bottom for a few personalized comments. I find it best to list things they did well and areas for improvement as specifics cannot be addressed through checklists or boxes.

All this may seem a bit labor intensive at the outset, but once a solid rubric is created, future rubrics can be adapted in a matter of minutes. No longer will marking be a headache! For teachers who love giving comprehensive feedback but lack time or want a methodical, yet personalized approach to assessing the stack of papers on their desk - a little bit of time set aside at the start will save hours later.

## Name Card Notes as a Tool to Hear Learner Voices

MAHO SANO

### ABSTRACT

This paper introduces “Name Card Notes” as a tool for learners to reflect on their learning. Name Card Notes are designed so that learners can reflect on their performance in their class and set goals for the next class. The ways in which this reflection tool brings about educational benefits to both learners and teachers will be outlined.

### 要旨

学生が内省(reflection)を行う機会を与えるツールとしてName Card Notesを紹介する。Name Card Notesは、毎回の英語の授業における学習を振り返り、次に向けての目標設定を促すようにデザインされている。このツールが学習者および教員にどのようなプラスの影響をもたらすかを議論する。

### ABOUT

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## INTRODUCTION

Reflection is a critical part of language learning. As a tool to help learners be reflective learners, Name Card Notes (see Appendix) was created. This is a reflection card where learners can keep a record of various aspects of their English class on the card. Inside the card, there are columns such as homework, attendance, and participation. In addition, the Name Card Note provides learners with an open-ended reflection space so that at the end of each lesson they can write down what was successful and what their goals are for the next class. Students fill in the card at the end of each lesson, and the teacher collects them. Then the teacher comments on the learners' Name Card Notes. The Name Card Note, which gives learners opportunities to reflect on their learning, is beneficial for both learners themselves and teachers in various ways.

## BENEFITS FOR LEARNERS

The Name Card Note is full of reflection opportunities. For example, they include columns where learners can record their attendance, homework completion, and how actively they participated in class. In the example name card note, if students come to class on time, they put a circle in the attendance column. In other columns, for instance the participation column, learners write a percentage depending on to what extent they think they have participated in class actively or contributed to the class. Although it is totally up to individual students' own judgment, the act of reflection itself is meaningful because reflection is a great step for learners to be autonomous learners who are responsible for their own learning. For example, learners can be visually aware of how many times they have missed classes or whether they have submitted homework consistently. These columns are more like closed-questions, filling them in leads

learners to write their reflection in the open-ended reflection column.

In addition, students can reflect on their class performance and set goals for the next class in the open-ended reflection column. Here, students write their own reflections, mainly about what was successful and what their goals for the next class are. Examples of such learner goals include preparing for a presentation well, using new vocabulary in a group discussion, speaking more English in class. This helps learners with forming a habit of goal setting, which is important for successful learning.

## BENEFITS FOR TEACHERS

In addition to the advantages for learners, teachers can also benefit from the use of the Name Card Note because it can play a role in needs assessments. For example, one day I realized my students' English percentage stopped increasing

and some learners constantly wrote "talking in English is difficult" "I couldn't talk a lot of English" or "I used Japanese, sorry." By taking those comments seriously, I started to carefully monitor my students in group discussion time. Then I found that the causes of their difficulties included lack of vocabulary, communication strategies, and motivation to actively engage in discussion without relying on Japanese. In response to those, I made some changes in the way I conduct activities. After that some changes started to appear on their Name Card Notes. Their English percentage increased and their reflection became more positive such as "the new discussion rules are good!", "My motivation increased", and "I could use vocabulary that I learned." Like this, the Name Card Note can serve as a guide to what should be included in the lesson planning. As a result, teachers may be able to conduct a class which can respond to learner needs.

POSSIBLE MODIFICATION OF THE NAME CARD NOTES

A variety of modifications to the Name Card Note are possible depending on teachers' and learners' needs. For example, teachers can add space for students to keep record of their quick write history or extensive reading logs. In my example, learners used Japanese in an English class, and English in another. Even in a beginner level English class, some students could write in English. Although sharing the same first language with learners will speed up the process of reading student reflections and commenting on them, language does not seem to be a major constraint in using this tool. A primary constraint may be time investment because checking every student's Name Card Note requires time. However, teachers can reduce the frequency of commenting back on learner reflection or using stickers instead.

CONCLUSION

In conclusion, this easy to make reflection tool, Name Card Notes, can bring a variety of educational benefits. The tool gives learners a chance to reflect on their own learning and set goals, helping them with reflective learning. In addition to such advantages for learners, teachers can also benefit from the name card note. The Name Card Note fills the roles of needs assessment and feedback for each lesson. Thus it helps teachers offer lessons more in accordance with their learners' needs. Lastly, many modifications are possible. As such, teachers can freely modify and make their own name card notes that are best suited to their own teaching contexts.

Appendix

CLASS #	ATTENDENCE	PARTICIPATION	ENGLISH %	REFLECTION	TEACHER ✓
11 (10/24)		Homework			
12 (10/29)		Homework			
13 (10/31)		Homework			
14 (11/5)		Homework			
15 (11/7)		Homework			
16 (11/12)		Homework			
17 (11/14)		Homework			
18 (11/19)		Homework			
19 (11/21)		Homework			