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A COMPARATIVE STUDY OF THE WRITING COMPONENT OF THE
LANGUAGE ARTS CURRICULA IN JAPAN AND IN CALIFORNIA'S
SECONDARY SCHOOLS

A Dissertation

Presented to

The Faculty of the School of Education

International and Multicultural Education Department

In Partial Fulfillment

Of the Requirements for the Degree

Doctor of Education

by

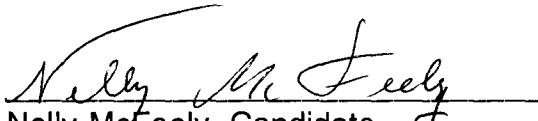
Nelly McFeely

San Francisco, California

December, 1999

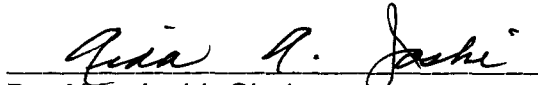
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This dissertation, written under the direction of the candidate's dissertation committee and approved by the members of the committee, has been presented to and accepted by the Faculty of the School of Education in partial fulfillment of the requirements for the degree of Doctor of Education. The content and research methodologies presented in this work represent the work of the candidate alone.

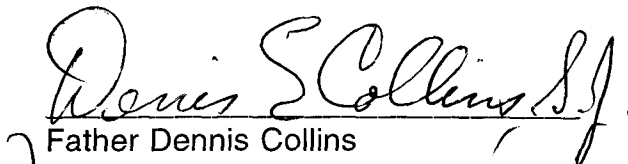

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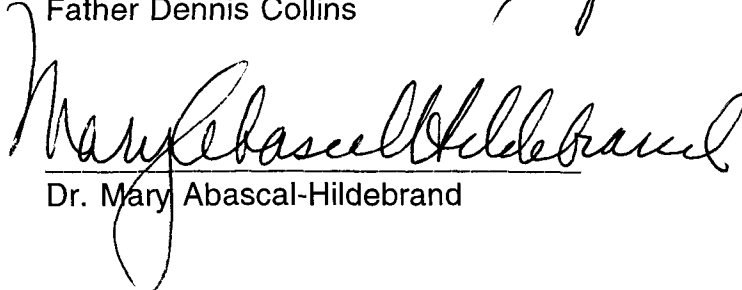
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CHAPTER I

THE RESEARCH PROBLEM

Introduction

It is the dawning of a new millennium and the world is taking a futuristic pose. The cold war has ended and countries around the world are in flux politically and economically. Technological advances in computers, multimedia, and in combat, computerized bombing in Desert Storm, have replaced military machinery, and education is a universal concern. California's largest boot camp, Ford Ord, in Monterey has been turned into California State University Monterey Bay. Sharon S. Goldsmith chronicled the event in *Beyond Reconstruction: Building a University for the 21st Century*. This campus is the model for transformational education. Higher education must become mission driven, customer-sensitive, enterprise-organized, and result-oriented. (Heydinger, 1991) One of the questions is "How does an organization build a collective identity that values all voices and lessen distinction between important people and not so important people?"

The Provost's Mission Statement reflects his rural roots: The campus will be distinctive in serving the diverse people of California, especially the working class and historically undereducated and low-income population. The identity of the University will be framed by substantive commitment to a multilingual, multicultural, intellectual community distinguished by partnerships with existing institutions, both public and private, and by cooperative agreements which enable students, faculty and staff to cross institutional boundaries for innovative instruction, broadly defined scholarly and creative activity, and coordinated community services. (CSUMB Catalog, 5).

A new curriculum had to be designed to encompass the vision statement.

General education courses and major requirements have been replaced by University Learning Requirements. A set of 15 university learning requirements has been developed which will demonstrate a student's mastery of goals which are consistent with a pluralist global society.

Our graduates should have skills, knowledge, and disposition to establish respectful and constructive relationships with people who differ from themselves, understand how human differences become grounds for conflict, and participate actively, constructively, and ethically in a culturally diverse society. This entails having a deep knowledge of the complexity and dynamic nature of culture, one's own culture, and at least one or two cultures that differ from one's own. It entails having skills of learning in cross-cultural contexts, and having formed personal relationships with people who differ culturally from oneself (CSUMB Catalog, p. 13).

Student assessment at this campus is also unique. Some classes have assessments within the framework of the class, such as projects, homework and exams, but other classes will allow the student to choose the way he wants to be assessed. For example in a language class a student might be assessed by a native speaker of the target language which might be a professor or a community representative. Or the student might engage in a dialogue with a criteria established for proficiency. Another alternative might be a videotaped conversation with a native speaker.

For reading assessment a student might be asked to read a passage from a book or newspaper and an assessment team might ask comprehension questions. For writing a student might be asked to write a summary or answer some questions. Students from different cultures learn differently and express themselves differently.

The Japanese Educational System is also in reform in preparation for the

21st Century. Takanori Sakamoto (1994), Senior Researcher, Overall Planning and Coordination National Institute for Education Research, discusses training for teachers. The training program is designed to meet the diversified needs of the schools. Training for the teachers might include effective teaching of each subject, moral education, student guidance, or management. The prefectural boards might also send teachers to new universities of education for state of the art methods. The national government helps with the expense.

Yukihiko Hashimura (1994), Director-General, National Institute for Education Research discusses new educational goals: 1. To universalize upper secondary education and to expand higher education 2. To maintain and improve overall quality of education and 3. To nourish children with well-rounded personality. The national government bears half of the teachers' salaries to ensure a certain level of educational standards nationwide, and also provides money for buildings and facilities. The national government develops and determines the curriculum standards and as a result Japanese education is evaluated highly internationally. Students reaching the secondary level is 90% and 94% of these students graduate from high schools.

In spite of the international acclaim Japanese are aware that their system is "too uniform" and "inflexible". The Japanese Ad Hoc Council on Education, in 1987 suggested three major pursuits: 1. Emphasis on individuality 2. lifelong learning 3. coping with change and internationalization. Also because of Japan's economic success, greater impact on education competition exists. There is an intensification of the "examination hell" for university entrance exams. In addition there is delinquent behavior on the one hand and uniformity and inflexibility on the other. Extracurricular activities, lifelong education and

involvement of family and community are supposed to ease these problems. In addition the following "Course of Study Guidelines" for elementary and secondary levels have the following aims: 1. To help students become sensitive, well-rounded and spiritually strong 2. To emphasize learning on one's own and coping positively with social changes 3. To emphasize basic knowledge needed by all citizens. 4. To provide students with broad international understanding, as well as respect for Japan's culture and tradition.

Background of the Problem

Even though the United States and Japan are trying to internationalize for the 21st Century, each country does it for its own good, for internal harmony and growth. The United States is striving toward transformational education, inclusion of the silent voices, while Japan is striving toward international individuality and lifelong learning to cure inflexibility and uniformity. The problem is that an American student studying in Japan and a Japanese student studying in the United States does not get an introduction to academic culture to be completely successful in the visiting country. The most obvious problem is writing. Each student at California State University Hayward (CSUH) must take a Writing Skills Test (WST). The statistics gathered from the Assessment office at CSUH yield the following information for the 1998/99 academic school year by cross tabulation according to students' native language.

The following data illustrates that more students are failing than passing the writing skills exam

<u>Native Language</u>		<u>Pass</u>	<u>Fail</u>	<u>Total</u>
1. Chinese	Count %	120 14.7%	695 85.3%	815 100.0
2. East Indian Lang	Count %	48 41.4%	68 58.6%	116 100.0
3. English	Count %	1533 62.2%	933 37.8%	2466 100.0
4. Japanese	Count %	14 14.3%	84 85.7%	98 100.0
5. Korean	Count %	6 14.6%	35 85.4%	41 100.0
6. Middle East Lang	Count %	28 29.2%	68 70.8%	96 100.0
7. Spanish	Count %	84 29.3%	203 70.7%	287 100.0
8. Tagalog	Count %	60 31.6%	130 68.4%	190 100.0
9. Vietnamese	Count %	19 5.6%	322 94.4%	341 100.0
10. Other Asian Lang	Count %	67 26.5%	186 73.5%	253 100.0
11. Other European Lang	Count %	51 59.3%	35 40.7%	86 100.0
12. Other	count %	66 22.3%	230 77.7%	296 100.0

The failure rate demonstrates that American academic writing is a difficult skill to master. English speakers are most successful with 62.2%, 1,533 and students who come from Europe have a 59.3%, 51 student, success rate. Students from a Spanish speaking culture, Asian culture, or middle east culture all fall below a 32% pass rate. Even though Japan is the most literate nation in the world, 99%, the academic culture is drastically different.

Hiroe Kobayashi (1996) states that although ample research has explored various cultural rhetorical patterns in the first language (L1) and the influence of L1 patterns on the second language (L2) writing (see Connor, 1996; Leki, 1991, for comprehensive reviews of studies in this area, beginning with Kaplan, 1966), demonstrated that in their reactions to conventions constituting L2 academic writing, such as specificity, clarity and thesis support, native English students and Asian English as a Second Language (ESL), Chinese, Korean, and Japanese differ. Japanese students advocate a "broader, more general approach". Hinkel (1996) concluded that a lack of familiarity with English writing conventions may be detrimental for nonnative students' "academic and profession opportunities".

Basham and Kwachka (1991) suggested that native English readers need to learn to overcome their own cultural biases against students' L1 rhetorical and stylistic features in order to evaluate the students' ESL writing quality fairly. Land and Whitley (1989) argued strongly in favor of "a pluralistic U.S. rhetoric," within which ESL teachers take a more flexible view of nonnative rhetorical organization, "a process which will ultimately permit them to interact with more types of texts..." California State University Monterey Bay, has such a

“pluralistic” approach to rhetoric, but unfortunately, the model for the 21st Century is only four years old and the likelihood of implementing this model in conservative and older campuses is probably unlikely because of academic tradition.

In addition, Japanese use writing only as a tool to express emotions or as Shinobu Ishihara (1996), states in *Teaching Communicative Writing: Suggestion for High School English Teachers in Japan*, that “university entrance examinations without exception, ask syntactic questions to test knowledge of grammar rather than measuring fluency. It is a test of intelligence, not a test of communication”. Japan does not pay attention to writing; oral fluency is emphasized more. The purpose for writing in Japan is totally different from writing in the United States.

Ann Chin Louie’s (1994) dissertation at the University of San Francisco, *Improving Composition for Secondary ESL Students Through the Process Approach*, also states that teachers need to recognize that English As A Second Language (ESL) students write differently. Louie’s study is with high school students passing the State Board of Education Minimum Standard Requirements. She, too, found some disappointing statistics. Out of the 360 students 180 passed the test. Out of the 180 that failed the test 100 were ESL students.

Besides passing the WST, international students, in particular in this case, the Japanese, have another dilemma. Executive Order number 665, handed down from the chancellor’s office, states that students have one year to finish remedial course work. This usually means English or Math. Students have to, at least, demonstrate that they are passing their remedial classes. Erin

Allday, staff writer for the *Hayward Review*, on September 21, 1999 wrote that "...110 students have dropped out of CSUH because they either didn't take or could not pass their remedial courses. For the same reasons, the university blocked another 31 students from enrolling.

The problem is immense. Because of the high failure rate of the WST, a new second tier Writing Skills Essay (WSE) has been implemented for the first time in 1999. In order to receive a degree from CSUH students must satisfy the University Writing Skills Requirement (UWSR). Students need to pass one or more of an upper division writing course and the new WSE which is a common analytic essay. The school of business and the school of science, each has its own technical writing course. Students may take one of these according to their major and then try the WSE. The last resort is to obtain a waiver from the associate vice president of curriculum and academic programs.

The entire campus is aware of the writing problem. To help the professors design more essay exams and research projects, Dr. Warriner, director of the Writing Across the Curriculum has twelve graduate students who help students write academically, design syllabi for in class writing, sometimes grade exams and in general help illicit the best writing. According to Bazerman & Russel (1996) the rapid growth of WAC in higher education was a response to the demand for writing instruction created by increasing enrollment, particularly of previously excluded groups. The reason for WAC's success is that the founders found a new way to revive progressive alternatives to traditional pedagogy. They were able to face the issue of writing and specialization which had lain submerged for a century, and involved a broader revision of progressive pedagogy one that recognizes the importance

disciplinary knowledge and structure for effecting reform writing from “skills” to “development”, it staked out another higher ground for discussion of writing one that linked writing, not only to learning and student development, but also to the intellectual interests of specialists. Today WAC is more than a favor to the English department, or as a means of evaluating students’ content knowledge, WAC acknowledged different disciplines and tried to understand them, without trying to dismiss or transcend them.

WAC proponents emphasis is not on writing improvement as an end in itself or even as a means of improving communication but rather stress the power of writing to produce active student and teacher centered learning. In the 1970s, after a century of marginalization, the study of writing could be viewed as a serious intellectual activity. The whole WAC enterprise was able to treat rhetoric and composition as a research area, a field worthy of serious intellectual activity, intimately related to disciplinary inquiry which is an important source of credibility in American higher education, where research is often valued over teaching. The WAC movement was born out of a desire to make mass educational systems more equitable and inclusive, but at the same time, more rational in its pursuit of disciplinary excellence and the differentiation of knowledge and work that drives modern and post modern society.

CSUH believes in inclusion of previously excluded groups but this inclusion also presents a problem. According to *The San Francisco Chronicle*, September 29, 1999, “Among 12th graders, 21 percent wrote proficiently, 55 percent wrote at the basic level and 22 percent were below basic. Seventy nine percent of high school students are not proficient writers and yet most of them will attend colleges. All students are actively recruited, both domestic and

international.

Because all non-resident tuitions on each of the 22 California State University campuses remain at the site of payment, rather than being remitted to a central CSU fund, each campus actively recruits international students. The Vice President of Extension Division at CSUH stated that the Center for International Education (CIE) is the response of a series of questions raised by the President about 3 years ago. She discovered that services to international students were fragmented and without leadership. In the future the monies needed for CIE will come from the non-resident tuition. Even though services will improve for Japanese students, the writing problem will remain. Most Japanese students take English 801, 802 and 803, three remedial classes which will not be used towards a bachelor degree at \$164.00 per unit. This means \$656.00 per student. If this amount is multiplied by 98 (number of Japanese students at CSUH) the amount is \$64,288.

If each of the 22 campuses had 98 Japanese students who take 3 remedial English classes the sum would be \$1,414,336.00. Most Japanese students also take English 3001, Advanced Writing for Non-native speakers, in preparation for the WST. This is another non credit class. In other words, the above sum is a conservative figure. Besides the financial expenditure, Japanese students also find themselves emotional, physically and mentally drained because their writing experience in Japan is so different. The American style of writing, like values and tradition, remains illusive for a long time for Japanese because it combines knowledge, culture, organization and art.

Statement of the Problem

Japanese students are at a disadvantage when it comes to academic writing in America. Sixty two percent of native English speakers pass the Writing Skills Test (WST) at California State University Hayward (CSUH) while only fourteen percent of the native Japanese speakers pass the WST. First Language (L1) affects Second Language Acquisition (L2). There are major differences between English and Japanese. In brief the differences are in grammar and syntax, in rhetoric and style, in the role of the audience, in the structure of newspaper articles, and in the evaluation of writing. These differences might cause a negative transfer, but the biggest problem is that Japanese high schools do not provide instruction for composition. The writing assignments are limited to "What I did during my Summer Vacation", and there is no teacher feedback. The Language Arts Curriculum is devoted to memorizing characters, studying the Chinese and Japanese Classics, stories and poetry. Students do learn how to write a research paper but plagiarism and a supported thesis are evaluated differently in Japan.

When comparing California's and Japan's writing component of The Language Arts curricula it is found that Japan requires no skills for college writing while California has very specific requirements. There are also major differences with goals and objectives, content and skills, teaching strategies, learning activities and evaluation of writing.

Theoretical Framework and Rationale

In 1966 Robert B. Kaplan, published an article, "Cultural Thought Patterns in Intercultural Education," which he stated later became notoriously known as the "doodles article." He tried to present in crude graphic form, the notion that the rhetorical structure of languages differ. These crude graphic forms looked like zig zag lighting rods, broken lines and dashes zigzagging unevenly, and circular configurations. Since the 1970s the "doodles article" had come to haunt him because he admitted that he might have made the case too strong, but in no way regrets having made the case (Connor & Kaplan, 1987). Kaplan has come to believe that each language has certain clear preferences, so that while all forms are possible, all forms do not occur with equal frequency or in parallel distribution .

A non-native speaker does not recognize the Sociolinguistic constraints and it is the responsibility of the second language teacher to increase the size of the inventory. The psycholinguistic evidence is growing that thinking, reading, and writing seem somehow to operate in terms of schema. However, Mr. Kaplan thinks that spoken and written schema are somewhat different because all humans have the ability to speak but not all have the ability to write. Speech is 164,000 years old while print is only 1,000 years old. Also writing is more complex because it is disseminated in large quantities as opposed to the spoken word which is quicker and briefer. The feedback for writing is absent while feedback for speaking is immediate (Kaplan 1966).

When teaching a language, oral structure can be acquired, as are

reading and writing through intelligible input. In addition, a student can learn to write but there is some serious question whether an individual can acquire the ability to compose. There is a pedagogical problem in teaching writing and that is trying to work backward from output, from the finished product instead of recognizing writing, composing, as a process. In fact, Mr. Kaplan suggests that a theoretical model for the study of written text does not yet exist, but there is progression toward definition of a model. Analytic models should consider several dimensions of text structure: the semantic structure, the rhetorical structure, and the question of the audience. Also the propositional structure has to be included for a thorough analysis.

Hiroe Kobayashi and Carol Rinnert (1996) in, *Factors Affecting Composition Evaluation in an ELF Context: Cultural Rhetorical Pattern and Readers' Background*, are also trying to determine how best to evaluate writing in second language acquisition. Assessment of writing quality determines proficiency level placement, provides diagnostic criteria for selection of syllabus components, and affects the determination of final course marks, as evidenced in several diverse studies of writing evaluation in academic contexts. Evaluative judgment by the writer forms an integral part of the writing process itself, particularly during the revision stages. Evaluative feedback is intrinsically involved in process writing instruction intervention, where peers and teachers read and respond to pieces of writing. Thus English, as a second or foreign language writing instruction could benefit from a better understanding of writing evaluation and the extent to which various groups of writing teachers and students attend to the same features of writing and

positively value the same qualities of English writing.

Kobayashi and Rinnert designed the following three research questions:

1. Does culturally influenced rhetorical pattern affect assessment of ELF student writing by readers with different backgrounds? If so, in what ways?

2. To what extent do sentence-level language use errors and coherent breaks within paragraphs affect writing assessment by readers with different backgrounds?

3. What relation is there between the effects of culturally influenced rhetorical pattern and those of sentence-level language use errors and coherence breaks within paragraphs on writing assessment by readers with different backgrounds?

In this study, 465 readers participated. The results show that composition evaluation is complex, involving a multiplicity of factors such as topic, coherence, and language use - the assessment of writing quality can be influenced by culturally influenced rhetorical pattern. The findings suggest that the evaluators native rhetorical patterns influenced their perceptions of quality of L2 writing containing features of those of L1 rhetorical patterns. Even after extensive exposure to L2 rhetorical conventions, L2 writers and readers continue to value features of L1 rhetorical patterns at the same time. For example, the Japanese teachers and experienced students evaluating English as a foreign language (ELF) writing in the study still showed a strongly favorable impression of the Japanese style of introduction, which contains general background for a given topic with no thesis statement. On the other hand, English readers of the ELF writing generally preferred more conformity of English rhetorical conventions.

Another important finding is that, although rhetorical pattern influences assessment of L2 student writing, other discourse features, such as paragraph internal coherence, can carry more weight than overall rhetorical pattern in terms of evaluating a comparison/contrast paper. The findings imply that, in developing ideas for a comparison paper, the writer needs to attend more closely to this discourse feature that is the parallel sequence of ideas and judicious use of cohesive ties. At the same time, further study is needed to determine what extent culturally influenced pattern may interact with coherence problems.

Significance of the Study

Since a lot of Japanese students go to intensive language schools first it would be good to know what could be done to make a smoother transition for these students. How could English as a Second Language Instructors teach composition to Japanese better so that they will be more successful in freshman composition and in passing institutional writing exams. Language programs should take more responsibility in providing comprehensible input, especially in writing.

Finally it would be advantageous for the researcher to bring research material back to Japan in order for Japan to understand the situation before their students leave to study in the United States. Recruiting trips are made annually and it would be gratifying to bring more than promotional material. Knowledge in academia sells better than videos. Through Kobayashi's (1996) research it has been uncovered that the Japanese intellectual community is

also interested in improving English composition because for the first time Japanese Universities are adding that requirement to their entrance exams. In order for Japanese to improve English composition, it is necessary to look at Japanese composition, for first language acquisition effects on second language acquisition. If elements of writing the first language are missing or weak then input for second language acquisition will be more difficult to assimilate.

In other words, if Japanese students are not taught how to structure their writing: introduction, thesis, body, and conclusion, and if they are not taught rhetorical modes such as narration, description, comparison and contrast, classification and division, argumentation, process, and a mixture of modes, they will have difficulties writing in American colleges. In addition, if Japanese students do not understand that their thinking patterns, an indirect approach which means no opinion nor thesis, only development and digression, they will not get good grades. The American reader cannot analyze the writing to suggest methods for improvement and therein lies the problem for Japanese writers. It is significant that this comparison study bring new data and ideas on how to make Japanese students understand that they have to learn to write differently and for the American professor to recognize Japanese structure and let the Japanese students know how to make that change possible.

Purpose of the Study

The purpose of the study therefore, is to compare the writing component of the Japanese Language Art Curriculum and that of California's Language

Arts Curriculum. The focus is on composition. The comparison of tenth and eleventh grade American English class students in The United States is compared with tenth and eleventh grade Japanese class students in Japan. The content of both writing components of the Language Arts Curriculum then is compared to the language arts necessary to pass the Writing Skills Test at California State University Hayward.

The goal is to educate Japanese students and the academic community at CSUH, as well as the academic community in Japan that Japanese students have a difficult time passing the WST. Composition is very important in the United States because often a quarter grade in the university relies heavily on term papers, written projects and essay exams. The elements used in grading the WST, term papers, and essay exams, are taught in American high schools. This study shows that Japanese are at a disadvantage because the Language Arts Curriculum in Japan has different elements in the writing component. These different elements are personally more rewarding but not academically as rigorous as in the United States.

In a broader scope, English is the international language for international business, aviation, science, medicine, technology and war. President Truman would not have ordered to drop the H-bomb on Hiroshima and Nagano if the Japanese translation would have been accurate. If a move toward globalization and peace is desirable then English must be taught to a level that reaches the values, tradition and culture of America. Composition, if taught and produced properly, reflects comprehension of these underlying ideologies and once abstract ideas are understood on paper because of structure and content, then and only then can societies move toward universal harmony.

Research Questions

The research questions that would help explain why Japanese college students have a difficult time writing in American colleges and universities are:

1. What language skills, knowledge and understandings are necessary for college writing?
2. Does the Japanese Arts Curriculum for Japanese I, Japanese II, and Japanese III, provide for the development of skills and acquisition of knowledge and understanding to enable students to write in American colleges?
3. How does the secondary writing component of the Language Arts Curriculum in Japan compare with the writing component in The Language Arts Curriculum in the United States as to:
 - a. goals and objectives
 - b. content and instructional materials covering skills
 - c. teaching strategies
 - d. learning activities and language skills developmental activities
 - e. evaluation of outcomes?

Scope and Limitations

The Language Arts Content Standards, as well as The Framework for American high schools include reading, writing, listening and speaking. The trend in the English As a Second Language industry is also to integrate all four skills. For successful grammar instruction the lesson needs to come from the

student's own writing mistakes. To fill in the blank or memorize grammatical rules does not work well for high level English proficiency.

Writing across the curriculum at CSUH has also been implemented. The English Department and The Writing Center is training graduate students to design essay exams, research projects, and content papers for professors in all disciplines. This is to encourage not only verbal skills, but reading, thinking, researching, composing, organizing and presenting papers and projects. However, only the writing component of the language arts curriculum in Japan as well as in the United States is being compared in this study.

CHAPTER II

REVIEW OF THE LITERATURE

Introduction

According to Bennett (1998) there are three variables at the core of the communication style: (1) orientation to interaction, (2) code preference, and (3) interaction format. In America the orientation to interaction is the self, or the individual whereas in Japan it is the interpersonal. Americans use objectivity while the Japanese use subjectivity. Japanese are less anchored by an internally identified self concept ; they are oriented toward a human relations reality (ningen kankei). Secondly, the code preference in The United States is verbal whereas in Japan it is nonverbal. There is a vast difference between a primary emphasis upon what can be sensed, guessed at, and inferred from the total situation before verbalization.

The basic attitude for Japanese is: The fewer words the better. The interaction format continues for the Japanese to strive toward harmony whereas the American style strives toward persuasion. Americans are pragmatic who look toward the end results whereas the Japanese emphasize the process just as much, if not more, than the end results.

Relationships Features in Japanese

In speaking, another cultural variable is the non-reciprocal form. It is impossible for a foreigner in Japan, to understand who is speaking to whom, for the grammatical subject is often unexpressed (Goldstein & Tamura 1975).

The logic behind the non-reciprocal nature of *keigo* begins with two premises: the self should be humbly treated; the other should be respected. What is involved here is status and group affiliation. The “I” changes constantly depending upon the elevation of respect or the degree of humbling. The sense of who is related to whom and how is given in English by the pronoun and the degree of formality of speech. Contractions or slurring in English can make “Will you come?” less formal, but in Japanese there is a formal, less formal, less formal, less formal, (3 degrees of less formal forms), and formal (by women) form.

In addition to the oral nonreciprocal form there are also two different characters, *kanji* and *kana*, in Japanese writing form (Paradis, Hagiwara & Hildebrand 1985). *Kanji* and *kana* are not alternative writing systems, but two scripts, both used in systematic combination in sentences. A *kanji* is a graphic symbol representing a lexical morpheme with no systematic relationship to the corresponding spoken sounds, each morpheme being represented by a specifically shaped character. It is not a logogram since it does not stand for an entire word except for monomorphemic words. It is an ideogram, a unit of meaning, an object of mental representation. Both logogram and ideogram are found in reference to *kanji*. A *kana* is a character that stands for a short syllable, *mora*. There is a limit of 102 syllables in Japanese. If the shape and size of the characters are considered there is a one-to-one correspondence between *kana* and syllable. The Japanese speaker uses one writing system that integrates two types of script. Everything can be written in *kana* but not everything can be written in *kanji*.

Writing Features in Japanese

There is a very distinct writing style discussed in Mary & Chisato Kitagawa's, *Making Connections with Writing* (1987 p116). *Seikatsu tsuzurikata* encourages children to write from their own experiences. This form of writing is meant to help children cope with life. The writer, not the product, gets nurtured. Teachers believe that they can help learners examine and come to grips with their experience through writing. This is the essence of the curriculum. *Seikatsu tsuzurikata* is explained as a pragmatic community building. The whole person gets educated and this cognitive and personal development is writer based.

There are five steps that have been developed as expected sequence. The first step is a straight forward personal narrative of a single event. This is an example of a step one writing:

I was reading a book in the evening and my mother called me from downstairs. "Shin come downstairs." So I said, "What?" and came downstairs. Mother was putting something red on plates. I went to look at them. They were strawberries. She said, "These strawberries came from our own garden." I took them to the table and ate them.

Mary Kitagawa explains that at the time of writing this third grader knew that it was strawberries on the plate, but he was able to retell the event in the sequence of sensory perception. It takes great training to lead a child to make such careful distinctions. The student was able to transfer time in his mind and reconstruct the experience of recognizing the strawberries.

Step two is an explanatory style writing with an actual or implied time span with a clearly stated theme. A fifth grader wrote a story entitled "Running

a Public Bath”, with the preparation of the bath housing starting at 10 in the morning but the bathhouse actually really not opening until 4 PM. The theme is that it may look easy running a bathhouse where people sit, collect money, and hand over towels, but the student actually explained how hard the work is. It begins with scrubbing the baths each morning, heating the water, taking money from old people then from screaming school children, and then from drunks. The people gossip and the children wash their dolls’ hair which gets clogged in the drain. Children also squirt their water pistols, but the owner must be polite to the customers. If customers complain that they can not get enough hot water his uncle must run to get some more. The closing paragraph returns to the theme that running a public bath is hard work and it takes a lot of care to attend to the customers (Kitigawa, p 120).

Step three is a combination of one and two to achieve generalization with concrete examples. Step three is also the stage of writing development in which the writer manipulates tense as a fundamental discourse strategy. This step is produced by interweaving chunks of writing according to the writer’s intentions. In the following example the present tense marks explanation and the writer’s perception, but the past tense is used for narration and background. This is also on the fifth grade level:

Rabbit Slaughterer

“Clack, clack, clack”

“Hello”, came the rasping voice from the kitchen door. This is the same man who comes to our house every year, the slaughterer of rabbits, whose job it is to kill rabbits for meat.

He seems to be in a hurry and tells my grandfather he’d better stop one of these days or he’ll get revenge from the spirit of the rabbits. My grandfather says, “Don’t be stupid. Unless we kill rabbits we won’t have meat for New Year’s,” as though he was talking about some vegetables.

I had been raising rabbits for three years. When there was no grass, I took them to the rice paddy and let them play. sometimes I stole carrots from the kitchen for them. Why do we have to kill the rabbits now? I began to feel that my heart was going to burst, not so much out of pity for the rabbits as against the cruelty of man.

I closed my eyes and could only see the rabbit boxes. the rabbit slaughterer and my grandfather apparently felt differently and I could sense even from the sight of their backs a kind of excitement. The man was skillful and quick and soon the rabbits became a pile of meat. Our supper was rabbit and I realized that I had come to share the mind of the rabbit slaughterer and my grandfather because I thought it was delicious. I wondered why I could eat it so easily while I detested the rabbits' killing so violently.

I decided to forget this whole event because it was too tragic for the rabbits and too cruel of human beings, but I am not going to raise rabbits anymore.

The tense shift seems to draw the reader into the scene.

Steps four and five are only for junior or senior high students. Step four is writing a research paper. This might include suppositions, predictions, and formulating opinions and organizing thesis clearly about the material. In steps three and four students cross domains. This is where language is used to make connections with a piece of reality to the domain where language is used to underwrite a hypothesis. The notion of thesis building is introduced in writing to support a hypothesis. This is the radical departure; Japanese are not inclined to present universal concepts as absolute but rather present a set of particular instances or individual cases pertaining to a universal proposition.

Seikatsu steps four and five is a recognition that Japanese students need to function also in the world where a "language of hypothesis" model is assumed. Step five incorporates all other types of writing, fictional and formal exposition. The one new factor here is that it is not much of a step as a

culmination of all the learning that has been engendered in the first four steps. However, it does formalize the decisive shift in perspective from that of writer bias to that of reader bias. It acknowledges the accomplishment of the move to reader biased writing. Here the product is more important than the process. In *Seikatsu* children are not taught to manipulate forms of language to embody their presentation as an artifact. As a matter of fact teachers write only supportive and encouraging comments on the children's papers to make them become more aware of their surroundings and their observations. The conclusion drawn by Mary Kitagawa is that some of the strength of *seikatsu* curriculum might be used as a foundation for American powerful secondary English courses while the *seikatsu* movement itself could perhaps learn from those advanced rhetorical programs.

John Hinds presented a paper at the Annual Convention of Teachers of English to Speakers of Other Languages, entitled *Contrastive Rhetoric: Japanese and English*, herein there is a similar organization as mentioned by Kitagawa. His framework comes from *ki-shoo-ten-letsu*, which original was found in Chinese poetry. This pattern is described by Tekemata (1976). First, (A) *ki*, begin one's argument, next, (B) *shoo*, develop that, (C) *ten* at the point where this development is finished, turn the idea to a sub theme where there is a connection, but not a directly connected association to the major theme. (D) *ketsu*, Last, bring all of this together and reach a conclusion.

The third point, *ten*, is the "development" in a theme which English language compositions do not have. It is the intrusion of an unexpected element into an otherwise "normal" progression of ideas. This pattern permeates much of Japanese communication activity (Tekemata: 1975).

Syntax and Semantics

There are three well known differences between English and the Japanese language (Farmer 1984). The first is word order. In Japanese the noun constituents that are associated with a predicate can be in any order to the left of the head verb. In English, the Predicate, Subject positions are more strictly determined. A second difference involves a Noun-Predicate movement. English has such movement, whereas Japanese does not. A third difference is the *null-anaphora*, in Japanese it is common for the subject and/or object to be missing, in English the object cannot be missing, whereas the subject can be.

Japanese have a tendency to overuse additive connectors while on the other hand, adversative connectives are omitted (Kanno 1989). Reid (1983) concludes that students are generally not aware of the function of connectives and he considers this to be a main reason for the incohesion found in their composition. The types of connectors are: *Additive*: such as “and”, “also”, enumerative such as first, second, summative, “in conclusion”, “in short”, appositive, “that is”, “in other words”, Examples, “for instance”, Manner, “in this way”, Transitive, and in terms of.

Adversative: corroborative: “in fact”, Concessive, “however, and “but”, *Causal*; “therefore” and “because of this”, and *Temporal*, “finally”, and “since then”. The mistakes Japanese students make are six types of mistakes: misleading connectives, wrong choice of connectives, redundant connective, deficiency of connectives.

The excessive use of “causal” connectors is a transfer from Japanese.

There are two ways of developing an argument: one is to introduce the main point first and developing it with examples or evidence; the other is to leave the generalization until the very end and start off with examples or evidence. In the U.S. the first is used more while the latter is preferred in Japan. The causal connector is used most often in Japanese because it serves to indicate the main point as well as the causal connection between sentences. In writing English, Japanese students do not change their way of argument; they tend to leave the most important point until the very end.

Pedagogical Feature

Chapter 7, *Breaking the Writing Barrier Approaches to the Composition Class*, written by Stewart Wachs, in *A Handbook for Teaching English at Japanese Colleges and Universities*, suggests interactive and process writing (1992).

Interactive writing sets up a shared task - a project, game, or job which two or more students can bring to a clearly defined point of completion by communicating with each other in written English. Common activities include problem solving puzzles, letter exchanges, interviews, questionnaires and picture based compositions. Mystery writing is another approach where students ask who, what, when, where, why questions. The teacher collects the papers, redistributes them and one classmate answers the questions on the paper without knowing who he is answering for. This activity is fun, it is creative and it is secretive. These activities work well because they orient language toward communication and content, not toward language solely. The students

are not so afraid of making mistakes.

Process Writing is well suited for intermediate and advanced level students who have large vocabulary and sentence structure. With this framework students use classroom time to generate ideas, writing intensively and responding to their classmates writing. Students continue the process at home with rewriting, editing and rethinking their writing. Exercises and new assignments are added to the course.

Process Writing is modeled on how experienced writers actually write. It encourages students to explore, to develop their own writing ideas, and experiment with language along the way - in short, by emphasizing trial and error it shifts responsibility for improvement from teacher to student.

Some other useful techniques that Wachs suggests are: Quick writing, 15-30 minutes, journal writing routinely, outside of class; summary writing of articles, writing from reading, magazine projects which features students' best works and guided writing exercises which supports specific syntactical or grammatical structures.

Takahiko Hattori (1986), presented a paper at the Japanese Association of Language Teachers International Conference on Language Teaching and Learning in 1986, entitled *Teaching Logical Organization of Ideas in English*. His abstract stated that his was an approach to teaching logical organization of ideas in English through paragraph writing. "The approach is designed for Japanese high school and college students, for whom native language writing strategies and objectives are different from those of English speakers. Four overall goals of the process of paragraph writing include: (1) to teach the students basic sentence and paragraph skills; (2) to allow the student to

become more aware of and to practice pre-writing and revision strategies; (3) to give students the opportunity to assimilate and improve the organizational skills necessary to write academic assignments; and (4) to foster self confidence in students about their ability to write coherent academic prose. Four steps are followed for developing basic paragraph and organizational skills. They consist of: (1) analyzing a paragraph for elements and organization: (2) writing a one-paragraph essay following the model paragraph; (3) constructing a paragraph; and (4) writing and giving a short speech.

Mr. Hattori said that Japanese must know not only the language but also the logical organization of ideas. He bases his opinion on Kaplan's (1996) theory that people writing in English, Semitic, Oriental, Romance and Russian all have different patterns. The graphic differences, in words are: English linear, a straight line down, Semitic, zig zags back and forth and with every movement it becomes larger. Oriental is a continues circle of arrows continuing which looks like a snail, the Romance languages are very uneven with short zig zag lines, to a slanted down line, and again digressing into another direction, and the Russian similarly has broken lines that are similar to the Romance pattern.

In order for Japanese to understand the linear thought Hattori is teaching Japanese students the characteristics of an American sentence, paragraph and essay. First the students learn to analyze the structure and then imitate it. He also teaches the seven organizational themes suggested by Hashimoto (1979): time order, space order, cause-effect relationships, order of importance, order of difficulty, order of size and order of familiarity. Students learn these by doing exercises. He also teaches students to write more coherently by using

connectors or transitions.

Philip Jay Lewitt, also presented a paper at the Japanese Association of Language Teachers' International Conference, entitled, *Zen & the Art of Composition : A Comparison of Teaching Methods*. Mr. Lewitt states that there is a perceived relationship between the teaching methods of traditional Zen Buddhism and those of process-based English composition. He notes that the four main processes of Zen teaching (meditation, physical work, personal interviews, and group lectures) focus on process, not product, as in process writing. Characteristics that Zen Buddhism instruction and writing instruction are found to have in common include knowing what not to say and when not to say it, and using correction only for those who are ready. It is suggested that both Zen and writing are practiced not only for the self but for all. Meditation and physical work are compared to prewriting and writing. The writing conference is compared to the Zen conference, requiring preparation and careful listening to oneself. The group lecture, rarely used in Zen or in process-writing, is found in both disciplines to be reserved for special occasions.

Mr. Lewitt states that in the Western world, rules of logic and dialectic demand that everything be divided into This and That, but in the Eastern world often This is That. In Zen duality is an illusion, but under the illusion is oneness which is never static but always in motion, like the Western duality. Since Zen teachers know that there is only process, that stasis is an illusion, he must use process as a teaching method.

Audience

Academic writing is difficult because students only have the teacher for an audience, or classmates if process writing is done. Brooke and Hendricks (1989), in *Audience Expectations and Teacher Demands*, described an Ethnographic, Participant Observation of the writing program at the University of Minnesota. Freshmen were directed to write to "real" audiences outside the classroom (their bosses, consumers, students, etc.) The purpose was effective writing. The first assignment was for the students to write about the same subject for two audiences. the second assignment students were asked to analyze the way language is used in a particular social situation. The instructor used the example of how people behaved during a midnight screening of the *Rocky Horror Picture show*. The third assignment was for students to write about the same subject in three different forms, making sure that each one was appropriate for the audience. The fourth assignment was directed toward academic writing. Students were asked to think about a writing project that would be appropriate for one of their classes. The example was an independent study form. The fifth assignment was also given at this time so that students may use the same proposal for their fifth assignment .

The sequence of the assignments were intended to lead students to a better understanding of college audiences by the time the course was over. One purpose was for students to arrive at the relationship between text and context. Secondly the instructor wanted students to understand how to write college papers. The students response to this method of teaching was varied and dissonant. Students asked what they were supposed to do and became

frustrated. The students felt off balance because they were not quite sure of what was going on but not quite out of control either. All the students mentioned some concerns about grades and the criteria for evaluation. However, seventeen students felt that they learned a lot about audience analysis and how important audience is in writing.

Brant Kresovich (1998) assigned journal writing in his Japanese University English Composition class because he wanted to be the audience. He wanted to understand and know more about his students. Inviting Japanese students to his office or being friendly in class did not work, so he required a journal for a selfish reason: "I wanted to read their worn words about themselves and their lives so I could gain some insights into what moves sophomore English majors at the University of the Ryukyus. I also thought I could learn about Japanese culture by reading the journals." Besides wanting to be the audience Mr. Kresovich assigned the journals for other reasons: first, students must write in order to learn how to write. Second, by writing a journal, students will have another medium in which to practice their writing skills. Third, students should have a sense of accomplishment from the work they do.

By stressing the importance of the journal writing, Mr. Kresovich also stressed the responsibility of the reader, the audience. First, he guaranteed the inviolable confidentiality of their journals. He made it clear to the students that he would not divulge the contents to anybody. He stressed that the journals were privileged information and they could choose any topic they wanted to write about, but they could not write about secrets nor about other professors. There was also an assignment over the summer break because they had more

time then and also could keep their English fluency going.

Kathleen Kitao and Namie Saeki, in *Process and Social Aspects of Writing: Theory and Classroom Application*, discuss the advantages of the dialogue journal and the secret friend journal. The dialogue journal moves the single audience, teacher, to multiple audience, classmates. Since language is a social activity aimed at purposeful and meaningful communications with others, writing also provides control over topic, functions and social roles. Researcher (Edelsky, 1986; Elbow, 1981; Graves, 1983; Roen and Willey, 1988; Rubin, 1984) has indicated that awareness of the intended audience of a piece of writing influences the style and quality of that writing. The dialogue journal is a written conversation between student and teacher, over a regular period of time and each partner having equal turns. Communication is more important than correct form. The secret journal, especially is about communication. Students in different classes are paired by the teacher according to English ability, and interests. Throughout the course the paired students freely express themselves on any topic they choose, asking questions and responding. Gradually students establish relationships and mutual understanding. At the end of the academic year there is a party so that secret friends meet face to face.

Shinobu Ishihara in his article, *Teaching Communicative Writing: Suggestion for High School English Teachers in Japan*, also discusses communicative writing. Here also the importance of the audience is discussed.

“The writer visualizes the person or persons who will receive the message: who they are, and their attitudes, beliefs, occupations, educational backgrounds, cultural backgrounds, etc. Drawing on these kinds of information,

the writer can craft his/her writing to transmit her/his message more effectively and clearly.”

Also in the communicative writing process, the writer experiences real interaction with the readers. Such real interchange by writing fosters a greater sense that writing is a social activity closely linked to the human life. The difficulty with this type of writing is that the writer has to move away from his own self centered perspective and try to understand the reader’s perspective (Knoll 1984). Also students pay more attention to the form of composition rather than visualizing the audience. This happens because writing is an unfamiliar medium of communication for unskilled writers.

Because of the difficulty involved with a real audience, an “imagined audience” can be used in the classroom. A writer cannot see his audience, even if it is a real one, therefore, writers can only use their own frame of reference and no matter how hard writers try they cannot help but write from their own imagination. Thus writing is an act in a created world to an audience in the writer’s head, realized in the written work itself. The notion of “real” or “imagined” audience are not completely separated; they overlap.

The second way of categorizing audience is whether it is “safe” or “dangerous”. Elbow (1981) explains that a writer feels more comfortable in writing for people who are eager to read his/her work, and therefore, s/he performs her/his best. The problem with audience in classroom writing is that the teacher usually is the only audience, and he has to be the real and imaginary audience and this is confusing to the students. Berkenkotter (1981: 395) reports that the authority of the teacher as evaluator makes the student’s writing more topic bound and less audience-oriented because “to this authority,

the student must demonstrate her authority on a given subject.” The teacher is the dangerous audience to the students and simultaneously is supposed to be the safe audience situation . Both teacher and student play the artificial “communication drama.”

Mansfield (1993: 71) states: If we are to educate our students for a breadth of communicative demands they will confront in English language contexts, we, and they, must understand the necessity of considering an audience as *reliving a community that participates in sharing values and interests*. At every educational level, we must provide tasks for our students in which these real audiences can be reached and real task and communities can be addressed.

Here are some imaginary situations: (1) self introduction to a young beautiful lady in the U.S. (2) Letter of introduction to U.S. host family. (3) Guide map to visiting students (4) Write to a songwriter about his songs (5) Ask an inventor for another invention. (6) Ask Prince Charles about his life. (7) Write to an astronaut about space travel.

Writing for real audience: 1) write to LL Bean for mail-order catalog; 2) Write to tourist office in a country about aborigines, 3) Brochures for national parks in U.S. 4) Requirements for a university in U.S. 5) Ask for map of a city for travel plans 6) Teacher contact. 7) Students write script for video for ALP teachers. All of these suggestions are made after students had a reading assignment about the topic first.

When Japanese students write for an English -speaking audience, it is very important for the teacher to point out that problems may arise because of the culturally different views of the writer-audience relationship. Hinds (1982)

explains that “English speakers, by and large, charge the writer, or the speaker, with responsibility to make clear and well-organized statements”. On the other hand he describes Japanese as a reader responsible language, reporting that Japanese readers usually “intuit” what the writer means when they read .

What may take place in an English writing class in Japan is that the student writer brings the perspective of “a Japanese writer writing for Japanese readers”, and leaves the responsibility of clear communications to the audience, expecting that the audience will try to understand what s/he means in her/his writing. It is the English teacher’s responsibility to clarify the difference and remind Japanese students to describe, explain and clarify in writing English. Finally real communication with real products and real audiences are encouraged in Japan when teaching writing in English .

Testing Issues

Susan Gilfert and Kunihiro Harada (1992) wrote, *Two Compositor Scoring Methods: The Analytic vs. Holistic Method*. This paper, like so many before it, mention that writing is the last-taught skill in Japan. The last skill to be taught is frequently that which is the least understood: most foreign language learners have problems with expressing themselves adequately in writing. The testing of writing skills has equally been less understood than tests of other skills; what can be tested? How can it be measured? How can it be fair?

In the testing of writing, the student is given some prompt which requires her to carefully explain her thinking about some controversial point. Writing within a certain time forces the student to quickly but carefully compose her

thoughts into the most cohesive form she can demonstrate. There are two widely variant but equally widely used methods of evaluating writing: the analytic method and the holistic method. In grading the composition with the analytic method, the examiner assigns points to each criterion and adds all the points to get the overall score. Multiple examiners, reading each paper more than once, are strongly recommended to achieve high reliability. In this study the following criteria are used:

<u>Criteria</u>	<u>Points</u>
Sentence structure	1 2 3 4 5
The student should show a variety and maturity in the writing.	
Grammar	1 2 3 4 5
The student should use acceptable forms and word order	
Vocabulary	1 2 3 4 5
The student should use a variety and preciseness of vocabulary	
Content	1 2 3 4 5
The student should show understanding of her subject total score_____	
The analytic method tends to focus on the mechanics of writing, not how the writer expresses her thoughts. The writer is measured against a set of empirical standards. The composition is dissected for the critical points. (p 3-4)	
The Holistic Method uses examiners to first scan the students writing to get the level of the students. These writings are graded based on its overall effectiveness as a means of communication in relations to other compositions.	

They use the following scale:

4= one of the best compositions

3=good, but not one of the best

2=somewhat below the group average

1=one of the weakest compositions

The students are measured against peers. The criteria for grading are not predetermined, but are determined by the population taking the test. The standardized Test of Written English from ETS in Princeton, NJ and many ESL university-prep programs follow this method of grading writing tests.

The experiment used ten college-age EFL students in the U.S. They were asked to write about a festival or holiday in their country. They were given 30 minutes to write. Twelve ESL teachers in a M.A. training program in Japan graded these compositions with the analytical method; ten other teachers-in-training in the same program graded these compositions with the holistic method. The results showed that both ratings were very close with the maximum difference of 3 points in a 20 point scale; furthermore, the ratings had a high correlation with the writers' TOEFL scores.

A Survey of Issues and Item Writing in Language Testing, by Gregory Strong (1995), also discusses the history of testing first. TOEFL was created in 1963 to help place international students into U.S. universities. In 1970 the Test of English for International Communications (TOEIC) was developed in Japan. The STEP test consists of achievement of English by 6 steps for students. Like the Cambridge English Level Exam it test proficiency with criterion referenced. Students either pass or fail.

The literature on language testing indicates that once it has been designed it should be thoroughly critiqued. Also members of the testing committee should take the test. The test should be pretested with a sample group and it should be statistically analyzed for discrimination indexes. The more valid and reliable the test, the better it will be in assessing students' abilities and in placing them accurately into program or in assessing their work.

Newspaper Writing

John Hinds, in *Contrastive Rhetoric: Japanese and English* , uses an analysis of the Japanese and English language version of a newspaper column which uses a common point organizational framework. The third point is the development of a theme which English compositions do not have. The concluding paragraph also violates English style constraints. In order to discover whether this style of writing is valued more highly in Japan than in the U.S. , readers of both Japanese and English were asked to evaluate the organizational properties of several articles in their Japanese and English versions. Generally, English language raters found less unity than did Japanese language raters. It was found that a coherency advice in Japanese was not translated into English. This finding suggested that a lack of unity appeared in the translation, where there was unity in Japanese. However, it is evident that a different set of rhetorical principles is operative in Japanese composition.

Alexander Shishin (1985), *Rhetorical Patterns in Letters to the editor* , also examined the linearity of discourse in letters to the editor written in English

by native Japanese speakers and native English speakers. The objective was to examine the linear and non-linear patterns of Japanese and English speakers' letters respectively. It is concluded that cultures are not limited to one rhetorical pattern, and linear and non-linear rhetorics are universal. Certain rhetorical styles may predominate in a given culture, depending on the writer's social and personal circumstances, and a writer conscious of stylistic conventions can more easily learn new conventions than one who is not. When teaching composition, it is a mistake to say that English is intrinsically linear, and if the linear form appears foreign to Japanese students, it is because they have not been taught this form yet. The students' problem in writing English may mirror their problems in writing Japanese as a result of poor education. The so-called linear form cannot be taught well in a classroom environment uncomplimentary to critical thought, or imposed through rote memorization. Teachers of English as a second language should not hesitate to correct errors in logic. The target rhetorical form, not the students' supposed rhetoric, should be emphasized.

Summary

The Japanese language is different from English in every way possible. Americans are verbal, Japanese pay more attention to body language and honorifics. Americans are persuasive and pragmatic and Japanese are homogeneous and subjective. English has a 26 letter alphabet to formulate words, Japanese has two sets of characters, one for sound and one for meaning. Japanese write in grade school to help them through life's experience, but do not write so much in junior high and high school. American

students begin composition in Junior high and high school. Japanese have good writing skills and organization up to step four which incorporates outside reading, analysis, and supporting hypothesis. American students do not have any experience writing for pleasure or growth but are taught how to write academically. Both cultures could learn from each other.

There are also many differences in syntax and semantics. Japanese word order is opposed to English, the verb is at the end. There are no articles in Japanese and no reciprocal pronouns. Honorifics known only to the parties involved determine the meaning and context of a sentence. In English only contractions or slur of words make a statement less formal. Tests of written English surprisingly have the same results whether scored analytically or holistically, whether they are scored by American or Japanese teachers. Finally newspaper articles illustrate that cohesiveness in a Japanese article was lost because of untranslatable factors. Also linear or non-linear thought is not strictly American or Japanese. Sometimes it is overlapping and sometimes students just haven't been taught how to write in a specific mode.

What is overwhelmingly common in this literature review is that writing is the least taught component in Japan. This is for both English classes in high schools, English schools, colleges and universities or in Japanese language Art classes (Japanese I, II, and III). The difficulties Japanese students experience in America seems to be directly related to inexperience of writing in both native language, Japanese, and second language, English.

The comparison of the writing component of the language arts curriculum in Japanese high schools with the writing component of the high schools in the

United States will reveal some of the differences cited in the literature review. With the theoretical framework concerning first language acquisition effects, second language acquisition, and the background of different thinking patterns and writing styles, it will become evident that this study explains why Japanese students have a difficult time writing in American colleges and universities.

In addition after reviewing the comparative study of the two language arts curricula educators, both in the United States and in Japan, should glean enough information to adapt teaching methods that would help Japanese students write better in an academic setting. Usually in an English as a Second Language classroom (ESL) there might be students from ten different countries and teachers just can't devote time in trying to understand each culture's writing patterns. However, if the patterns were isolated and presented to ESL teachers they would be able to diagnose, what are considered in the United States as writing problems and would be able to recommend proper revision techniques.

CHAPTER III
METHODOLOGY
Introduction

Both Japan and The United States are moving toward globalizing education. Because the United States is larger it offers more in higher education to international students than Japan. Also the United States has more immigrants who do not speak English. In addition, California attracts a large number of non-English speaking migrant workers in its agriculture industry whose children might be fortunate enough to attend school in California. It is also a fact that California's public schools test scores are among the lowest in the nation. Louie's (1994) dissertation discussed that out of 360 students, 180 failed a writing test, and out of the 180, 100 of them were children whose first language was not English. This writing difficulty is echoed at California State University Hayward where only 17 out of 90 Japanese students passed the writing test.

Kobayashi (1996) showed that composition evaluation is complex, involving a multiplicity of factors. These factors are: topic, coherence, and language use, and the assessment of writing quality can be influenced by culturally influenced rhetorical patterns. In Part II, "Review of the Literature", it was also shown that there is a multitude of factors that contribute to the difficulty Japanese students experience in The United States when writing. In the United States the writer is opinionated, organized and responsible for content. In Japan the writer is passive, indirect, and irresponsible for content

comprehension. If the reader does not understand, in the United States it is the fault of the writer, in Japan if the reader does not understand it is the fault of the reader. These Sociolinguistic differences cannot be successfully studied with a quantitative methodology, hence this study is using qualitative research methodology.

Research Design

This study involves a description of all of the Language Arts curricula for Japanese and American high schools. The focus is on composition. Qualitative information consists of description and interpretations that are in narrative rather than numerical form (Sanders, 1994). For qualitative analysis the observation protocol and method of summarization are often not predetermined. The content analysis is theory driven (Creswell, 1994).

In this study the research design is to compare the Japanese writing component of the Japanese Language Arts Curriculum with the writing component of the American Language Arts Curriculum for secondary schools to find contributory factors as to why Japanese students at California State University Hayward have a difficult time passing the writing proficiency test (WST).

The theory behind this comparative study is that first language acquisition and teaching methodology and style have an effect on second language acquisition. How does the secondary writing component of the Language Arts Curriculum in Japan compare with the writing component in the Language Arts Curriculum in The United States as to:

- a. goals and objectives

- b. content and instructional materials
- c. teaching strategies
 - d. learning activities and language skills developmental activities
 - e. evaluation of outcomes

The outcome of this comparison demonstrated that first language acquisition affects second language acquisition.

In the comparison of the two language arts curricula it is also necessary to see what language skills, knowledge and understanding are necessary for college writing and whether both countries prepare its high school students for college writing.

To illuminate the difference between the two writing curriculums see Table 1. which is described here beginning with the Japanese.

Japanese Writing Curriculum consists of two hours per day. It has three components: Content: novels, poems, Haiku, essays, illustrative sentences, commentaries and documentaries. Modern Writing: expression of emotion and for Research: Chinese classics. In addition there is a Curriculum Guidance and Concerns and Attitudes.

The content for the 10 th grade has three components: Modern writing, linguistic research, and Chinese Classics. The modern writing is Expression of Emotion. The linguistic Research of a 31 syllable old poems (waka), ballad, tales, travels, and short stories. The Chinese classics consist of linguistic research in Chinese ideas, poems, fables, essays, illustrative sentences.

The curriculum guidance for the 10 th grade written expression of pro and con essays; understanding and appreciating writers' work and of linguistic

knowledge: learn grammar, idioms, vocabulary for comprehension and expression.

The Concerns and Attitudes are to express oneself positively.

For the Japanese 11th grade the writing curriculum content is: Joy of expression (conversation and human relation). Document and report (diary & report, process of report). Correspondence and Communication: letter, newspaper & journal; honorific - construction of logical sentence.

Impression and Feelings: Haiku poems, sensual & realistic description.

Opinion and Assertion: Process of writing an assertion.

Guidance Curriculum: Expression: write pro/con.

Concerns and Attitudes: Become accustomed to reading and expressing oneself positively.

The American Writing Curriculum consist of conventions, applications and strategies: organization, research and technology and revision. The framework includes skills, programs, assessments in classroom as well as for community and state.

Tenth grade writing conventions consist of grammar and mechanics and manuscript form. The application consists of writing narratives, expository form that defines, informs or explains, persuasion, description and response to literature. The 10th grade strategies consist of organization and focus on a thesis by development and precise language. The research and Technology focus is on a clear question and methodology, on synthesizing multiple sources, integrating citations, and quotations, documentation and bibliography and use advanced publishing software and graphic programs. The final strategy is revise writing to improve logic and coherence.

The eleventh grade American writing convention is manuscript form which covers grammar, spelling and manuscript requirements. The application for this grade level is reflective writing, investigative reporting, response to literature and delivery of multimedia presentations. The writing strategies are Organization and focus which include understanding elements of discourse, point of view, structure ideas an argument, employ a variety of rhetorical modes and use natural, fresh and vivid language. In addition eleventh graders need research strategies, organize and record information and integrate database, graphics and word processing. Students need to be able to revise for voice, audience, and genre.

The Framework for composition skills, programs, and assessment will be included in the comparative study.

Besides comparing the writing components of the language arts curriculums, it is also necessary to find out what language skills, knowledge and understandings are necessary for college writing. To find the answer to this research question the criteria for judging the Writing Skills Test (WST) is used: sentence structure, strategy, style, organization, grammar and punctuation.

For the writing component students taking the WST need to know how to write: clear thesis, organize paragraphs, support generalizations, use reasoning, and specific detail. In addition students need to understand reading and writing text, be able to write on the topic, write sentences free of error and write a variety of sentences.

Finally to find out what teaching strategies, learning activities, goals and objectives and evaluation are used in the Japanese classroom the researcher

is using the guidelines provided by the Japanese School in San Francisco.

Date Collection: Materials and Procedures

The American data for secondary schools' writing curriculum was obtained from The California State Board of Education in Sacramento, California. These documents are *English - Language Arts Framework for California Public Schools Kindergarten Through Grade Twelve, Developed by the English - Language Arts Curriculum Framework and Criteria Committee*, Adopted by the California State of Education, and *California Academic Standards Commission Language Arts: Reading, Writing, Listening and Speaking Content Standards for Grades K - 12*, as presented to The California State Board of Education.

The Japanese Language Art Curriculum is more difficult to obtain because of distance and language barriers. The researcher first wrote to The Japanese Consulate in San Francisco which sent information and a booklet on The Japanese Educational System. However, it is not substantial enough for a valid study. As a result the researcher wrote to The Japanese Ministry of Education in Washington D.C. This office sent Reference Series - 5 entitled *School Education in Japan* by Ishizaka Kazuo. Table I4, on page 34 and Table I5 on page 35 indicated the following:

Subject Area	Subject	Credits
Japanese Language	Japanese Language I	4
	Japanese Language II	4
	Japanese Language Expression	
	Contemporary Japanese Literature	4
	Contemporary Japanese Language	2
	Classics I	3
	Classics II	3

Ishizaka Kazuo writes most of the Educational material for the Japanese Ministry of Education. Since the address is on the back of the booklet, the researcher wrote to Mr. Kazuo to ask for an English translation for the contents and framework for the above entitled subjects. The reply was that no such translation exists.

The researcher returned to, once again, contacting the Japanese Consulate office in San Francisco for more information about Japanese secondary school language arts content and framework where a Japanese copy of *Teaching Guideline for Japanese in High School*, Ministry of Education in Japan, 1989, Publisher: Kyooiku Shyuppan Corporation was obtained. Pages 23 to 31 of the guidelines are translated by Kazuyuki Nakano who is an English teacher in Japan. At present he is getting his Masters of Teaching English as a Second Language at CSUH. Pages 39 to 53 of the guidelines are translated by Kazuko Shinada who is a professional translator also enrolled at CSUH in the Masters Degree Program, Teaching English as a Second Language. Both translators found the work very exhausting because of the jargon. Both commented on the complexity of the Japanese language and they both were concerned about an accurate translation. One misused word could totally misrepresent or destroy the meaning. The translation to them, was circular, nonspecific information. Chapter five is devoted to that study.

In June the researcher took the American and the Japanese Language Arts Curriculum to Japan in order to obtain more information from Japanese researcher Kobayashi and Japanese teachers. The researcher also interviewed Brother Richard Devine and Father Patrick Collins at Sophia

University, Tokyo, Japan. Father Collins was the president of the two year, all women's college at Sophia University. He taught composition there. He is now on the four year university campus. Information from that interview will be discussed in chapter five.

Criterion Validity

To insure that the comparative study of the writing component in The Language Arts Curriculum for Japanese and American writing in secondary schools is a valid study the researcher will use the criterion stated in The Writing Skills Test (WST) used at CSUH. Weiss (1998) calls this "criterion validity". Evidence for criterion validity is of two types: concurrent and predictive. Concurrent evidence of criterion validity would demonstrate that a particular measure relates well (correlates) with another established measure of the same concept administered at the same time.

The WST measures American students' ability to successfully perform writing assignments. Students should have acquired the writing skills in high school to be competitive and successful in college writing. If the WST test measures the preparedness of Americans then the same criteria should be valid for Japanese students since they are subjected to the same WST and class work writing.

When taking the WST students are provided with a bulletin written by the testing and assessment office. For the sixty minute objective test, students will be graded on how well they recognize the following writing conventions:

- Sentence structure (25%)
- Strategy (21%)
- Style (21%)
- Organization (14%)
- Grammar (11%)

Punctuation (8%)

On the essay part of the WST a score of 6 is near perfect. The bulletin states that this essay demonstrates a high degree of competence in writing.

The following characteristics are necessary:

- Clear thesis
- Development, organized paragraphs
- Supported generalizations
- Clear and persuasive reasoning
- Specific detail
- Superior understanding of the text
- Ability to write on the topic
- Sentences free from error
- Structural variety in sentence pattern

These criteria which are used to grade the WST at CSUH will be used first to see how the Japanese writing component and secondly, how the American writing component in the Language Arts Curriculum compare as to whether or not high schools students are taught the necessary skills to be successful in college writing in America.

Background of the Researcher

The researcher has a masters degree in English and a certificate in teaching English As A Second Language (ESL) . Fifteen years of teaching experience consists of first teaching freshman composition at CSUH and community colleges. With the change of demographics in California remedial English and ESL became more prevalent and the researcher taught in both disciplines. Usually instructors teach one or the other but not both. The reason why the researcher desired to teach in both fields is to try to bridge the gap

between writing for Americans and writing for international students. With the increase of English classes for American students it became clear that the theory behind composition is not so easy for students to apply. The thinking, thesis, the organization, and the composing is different with every piece of writing. There is a challenge in teaching writing methodology to both domestic and international students.

Besides teaching the researcher has also worked with the Vice President of Extended Education at CSUH to host grant scholars from Russia in the Business department and The Public Administration Department. In addition there were exchange students from Hungary in the Special Education Department and Danish Computer Engineers.

In the American Language Program (ALP) at CSUH the researcher is the advisor and liaison for a Brazilian university which sends students and scholars to CSUH. In addition the researcher recruits for the ALP in Japan. The researcher is also advisor to international certificate students. Out of 40 students 20 are Japanese. These students are taking open university classes for a certificate. During midterm advisement it is revealed that the most difficult part of the classes is the writing.

The researcher is also continuing research for Kobayashi at CSUH. Her findings were presented at TESOL in New York, March, 1999. Kobayashi's findings are supportive of the researchers knowledge about Japanese students' writing ability, training and practice.

CHAPTER IV

RESULTS AND DISCUSSION

Introduction

Chapter IV is devoted to discussing the findings of *The Language Arts Curriculum of American* secondary schools only. Chapter V is devoted to discussing the findings of the Japanese Language Art Curriculum. Because of the volume and complexity involved with comparing two linguistically and culturally different writing components of the language arts curriculum, it is more manageable to present them separately and in the final chapter compare and discuss the outcomes.

First Research Question

The purpose of the study is to determine why Japanese students at California State University Hayward, (CSUH), fail the Writing Skills Test (WST) at a much higher rate 85.7% versus 37.8 % for native English speaking students . To better understand the wide range of difference it is necessary to know what language skills, knowledge and understandings are necessary for college writing. The answer to this first question “what language skills, knowledge and understandings are necessary for college writings?” in the United States, can be found in the booklet published by the Assessment & Testing Office at CSUH, attached as Appendix B.

The WST is a 60 minute writing test that every sophomore and transferring graduate student must pass. By looking at the topic, the score, the

reason for issuing that score and by evaluating the commentary it is easy to see what skills are necessary and desirable for good writing.

Page 10 of the booklet begins with:

The following sample essays and commentaries illustrate how the scoring of individual readers is determined.

Essay topic- *Barbara Kingsolver criticizes modern America for being too narrow: "We've created for ourselves a culture that undervalues education (compared with the rest of the industrialized world, to say the least), undervalues breadth of experience (compared with our potential), downright discourages critical thinking (judging from what the majority of us watch and read), and distrusts foreign ideas."* Choose at least one of the areas she criticizes and examine the validity of her claim in light of your experience.

Reader score 6 - A 6 essay demonstrates a high degree of competence in writing. It has a clear thesis and is developed in well-organized paragraphs. Generalizations are supported by clear and persuasive reasoning and by specific details, as well as the essay demonstrates a superior understanding of the text and an ability to write on the text and an ability to write on the topic. Sentences are free from all but the most minor errors and have structural variety.

Sample 6 Essay:

As a young child I attended quality public schools in New Jersey. I received an appropriate and acceptable education which extended to the high school level. My college training was sufficient as well. However, when I began to work in schools, at different sites around the country, I saw the inequities of the American educational system. I also saw poorly trained teachers instructing (or not instructing) often times disinterested students. Most

disturbingly, I saw very little being done to correct these deficits.

These observations lead me to the question, "Why does a country with the wealth and resources of the United States allow the continuation of educational practices that are actually detrimental to the children it claims to love and cherish?" I wondered about the rhetoric of campaigns with names like, "Kids First." Political discussion of educational issues began to bother me because it appeared to be directed at enhancing a candidate's image rather than solving America's educational problems.

Over time, I began to formulate answers to my questions. My observations led me to the conclusion that this country cares more about appearances than substance. More money is spent on marketing and advertising designed to make our children look good than on appropriate educational programs. We are an "Outside culture." We care about our image and we worship the bottom line.

Image, bottom line, and education have recently become linked. In an attempt to market directly to the captive student audiences in public schools, entrepreneurs like Chris Whittle have brought television advertising directly into the classroom. On, "Channel One," (Whittle's pseudo-educational channel), children watch content oriented programming that includes commercials. One might wonder what the difference is between this behavior and what children do at home. The difference is that, in the classroom, children do not get up to change the channel, go to the refrigerator, or turn the television down. The captive audience, there to learn, now watches Snickers bars dance across a television screen.

In addition to Mr. Whittle's intrusion into the minds of our children, other corporations have begun to make inroads. Coke, Taco Bell, Pepsi, and McDonalds all either give money to or, in some cases, actually run the cafeterias at various schools around the country. A McDonalds' run cafeteria at one public high school (the location of which I cannot recall) employs the students who would otherwise be getting a free lunch and feeds them as part of the employment agreement (Please see back issues of *The Nation* for confirmation of this information).

When corporate infiltration into public education is juxtaposed with declining public funds for schools, a dangerous message emerges. Children are presented with contrasting views of society's perception of their worth. In the light of this glaring difference, children often choose image over substance, educational agendas become even more devalued, and our country fails its children yet again.

My journey from a naive grade school student to an, admittedly, jaded adult has covered much ground. My egocentric views on education formed by my experiences as a young child have been replaced by sobering observations of the plight of all children in the U.S. educational system. I am not completely without hope, however. Solutions to this problem may come from its victims - the students and their families. If parents and children decide to empower themselves with information and demand higher quality education things may

change. External influences, like political whims and corporate meddling, can be countered by a strong and goal directed parent/student team. The difficulty of this task cannot be measured. It is enormously difficult to fight societal forces. The reward, however, will be a lifetime of knowledge and experience to pass from generation to generation.

Commentary:

After beginning his essay with an overview of his equational background and personal observations, the writer states his thesis: “....this country cares more about appearances than substance. More money is spent on marketing and advertising designed to make our children look good than on appropriate educational programs” . The writer makes it clear that he agrees with Kingsolver’s assertion as well as of the accompanying “intrusion” of corporations. Each paragraph contains convincing, specific details advancing the ideas of the thesis and demonstrating the writer’s superior understanding of the writing prompt. The conclusion, offering a solution to the problem, brings the essay to a strong close.

Reader Score 5 - A 5 essay demonstrates clear competence in writing. It has a clear thesis and is developed in well-organized paragraphs. Generalizations are supported by clear and persuasive reasoning and by specific details, as well as the essay demonstrates a competent understanding of the prompt. Additionally, sentences are free from major grammatical errors and have some degree of structural variety (e.g. subordination).

Sample 5 Essay:

The appreciation of education in America is equal to our appreciation of rot. However, I believe it is not by way of individual disregard, but by way of trend of bad teachers. At present the education system is at a laughable level of existence. It fails to enlight and captivate the youth of today. Yet as I said, it is a trend of teachers. One in which the blame must go directly upon the educators themselves.

The fact we undervalue education is no surprise when half-wit, self centered people are in the role of master, teacher, professor and so on. Who really wants to learn when one can't even begin to blend or associate with whomever may be instructing? Just as valid, is the point of not being allowed to learn due to the lack of the instructor to want to teach new things to an eager audience. At the same time however, I seriously wonder whether or not I would want to get close or socialize with half the teachers I've had in the past.

In my years of school certain things have led me to undervalue public or forced duration. Certain teachers for example, have made me ponder the actual value of their instruction. One teacher in particular helped me come to the conclusion that if I learn and become educated, it must be by my own doing. Instead however, he was a nut. At the same time he was teaching at high

school level, he was stalking another teacher. Yet he has the audacity to stand in front of my class and tell how something is done correctly.

So, it is incidents such as these that blur and stain the face of education that one was as vivid and bright as the sun itself. When a person providing the service of teaching is trying to run over another teacher in the school parking lot with his car, how much value can we place on the education he is dishing out. How much do we value youth seeing such acts of insanity and violence? We don't, and that is why the education system is a joke.

It is a joke to pretend that people such as the previously mentioned teacher are those that we want to educate the future. Where have the seekers of knowledge gone? The square pegs so desperately and hardfistedly trying to fit in a round hole. The teachers who can barter with the tough guys to exchange something for a few minutes of Shakespeare. These are the people we need in classroom holding the attention and guiding the dreams of our youth. When the time comes and people who inspire are back again at the blackboard, changes will occur in the value of education.

At present though, we wait and twiddle for the time and when people will want to be educated and intellectual as they used to. For, when the trend reverses the rush of knowledge will be flooded upon the masses again, and change the guard of education, it will continue to be undervalued. It is the teachers themselves, that must turn the tide and readjust to the present day. However, until then Ms. Kingsolver is 100% correct in saying we are too narrow, and undervalue education.

Commentary:

Like the 6 essay, the 5 essay also provides a clear thesis. This writer, too, agrees with Kingsolver that Americans do not appreciate education and states quite clearly that the fault lies with the teachers themselves. The writer develops his thesis throughout the paper, providing examples of teachers who have led him to believe the way he does. However, while his example supports his thesis, this essay is less persuasive than the 6; the 5 counts on the one example of the "stalker" teacher to demonstrate that Americans undervalue education. At the mechanical and grammatical level, language control is generally good though the word choice slips back and forth from the informal - "nut" - to the formal - "seekers of knowledge," from cliché to figurative language. Generally well organized, the paper maintains coherence up through the conclusion, where the writer suggests that it is the teachers themselves who "must turn the tide."

Reader Score 4 - A 4 essay demonstrates basic competence in writing. It contains an adequate thesis with paragraphs relevant to the development of the thesis. There exists an adequate understanding of the prompt, and the paragraphs contain some specific details and reasons to

support general statements of fact and opinion. The sentences are understandable, but may have grammatical and mechanical errors that occasionally confuse the reader.

Reading Barbara Kingsolver's quote about America's culture fills me with mixed emotions. When she says that we've created culture that undervalues education I'd have to agree with her, when I compare the U.S. to Japan. Also when I look at Proposition 209 about Affirmative Action. However, Barbara's comment that says our culture discourages critical thinking makes me feel angry. The X-Files is a perfect example of one part of our culture that takes thinking to come to understand each episode.

Barbar Kingsolver claims that the U.S. undervalues education when compared to other industrialized nations. Her comment is valid if we compare ourselves to Japan. In the country of Japan, children are educated in more subjects and at earlier ages than most public schools. I read in the Daily Review where most Japanese students learn algebra and geometry in grammar school. In the U.S. our children learn these subjects in high school. Another example of how the U.S. undervalues education is the passing of Proposition 209. This proposition says it is illegal to give specific rights to individuals because of race or sex. In the past, colleges and universities had to admit a required amount of Mexicans and African-Americans each quarter. Since this proposition their numbers in higher education have dropped tremendously. One example I have come across recently in the paper; an African-American female with overall GPA of 4.4 was rejected from Berkeley University. When I read this article I was completely stunned. I realized that the American culture did not value our education as much as I had previously thought.

When Barbara Kingsolver says that modern America discourages critical thinking, my first thought is; she has never watched the X-Files. This prim time show is centered on the unexplained phenomena of our time. Each episode requires the viewer to look at facts and draw some very unusual conclusions. Many episodes are centered on alien beings and abduction. The show sometimes gives you a logical science conclusion, and other times you need to use your own judgment and thinking to draw a conclusion. This show definitely encourages foreign ideas and explanations. When I think of the X-Files the validity of her claim, that what the majority of shows the U.S. watches discourages critical thinking, is not proven true.

In conclusion, I believe that Ms.Kingsolver's comments are too general. In my experiences part of her quote is valid and one part is not. Saying that American culture undervalues education rings true to me when I look at Proposition 209. When I compare our public education to that of Japan I also believe her comment to be valid. However, when Ms. Kingsolver says American culture "downright discourages critical thinking and distrusts foreign ideas" I'd have to say she is being too broad in her assumptions. Looking at the show X-Files it is clear to see at least part of American culture believes in

foreign ideas and critical thinking.

Commentary:

The writer of the 4 essay chooses to address two of Kingsolver's comments, that Americans undervalue education and that the culture discourages critical thinking. Instead of blending both ideas into a single thesis statement to guide her paper, she addresses each separately, creating an adequate but not a strong or clear thesis.

In her first two body paragraphs, the writer attempts to provide examples which demonstrate that America undervalues education. However, the writer does not clearly explain why learning algebra later in school shows that Americans do not value education, nor does she make connections between the passage of Proposition 209 in California and the attitudes of Americans in general toward education. Although the reader provides some examples to support generalizations, the reasoning behind the examples is not clear.

Moving without transition to the second topic, the writer uses the television show "The X-Files" to refute Kingsolver's claim that the culture discourages critical thinking. Using this example, the writer provides some backup for her claim yet does not explain how a TV show "centered on the unexplained phenomena of our time" demonstrates that American culture encourages critical thinking. The paragraphs, while not demonstrating strong or clear reasoning, nevertheless are adequately organized and provide some specific details to support the writer's main ideas, which are repeated in the concluding paragraph.

Reader Score 3 - A 3 essay demonstrates marginal competence in writing. The essay contains a thesis that is not clear, and demonstrates a weak understanding of the function and organization of paragraphs. It lacks specific and relevant development of generalizations, as well as a weak understanding of the prompt. The sentences are marked by frequent errors of grammar and diction.

Sample 3 Essay:

People have different ways of thinking. A same subject can have many opinions. That is why Barbara Kingsolver criticize that modern America for being too narrow, because a culture that undervalues education breadth of experience, discourages critical thinking and distrusts foreign ideas. I do not agree with Barbara about experience and I like to show my opinion in these papers.

Experience, I heard that when I was in school. Why is experience so important? Its needs for our lives.

When I was in school, I tried to go study to get a good score so that I

could have a great opportunity to find any job I want. It was wrong. The first time I applied for a job, the question they asked me that what kind of experience I had. You can imagine that a student who just graduate from school, so what kind of experience he/she has? To me, the only knowledge I had was the theories that I had learned from school.

Experience is important, especially in America. America never undervalues experience. How can people tell about a -potential of a man when they never know him before? Your potential can only show when you work with people after a while. To me, modern America do not undervalues experience at all.

Experience is always important in our lives and never undervalues in America. You want to have a good job? Believe me, the first thing you need is your experience. That is what the recruiter is impressed, and then you will have a chance to show your potential to them.

Commentary:

This essay is on topic and demonstrates the writer's basic understanding of organization and use of paragraphs. Unlike the essay in the upper half of the grading scale, however, the 3 paper lacks a clear thesis; we know only that the writer disagrees with Kingsolver about experience.

In the following paragraphs we learn the writer believes work experience is important in America, a reading which, while valid, narrows the range of the prompt. However, the essay does provide a brief example in the second paragraph to support the writer's viewpoint; followed in the next paragraph by a series of generalizations.

Minimal development, coupled with major writing errors at the word and sentence levels throughout the essay, keep the paper from receiving an upper half score.

Reader Score 2 - A 2 essay demonstrates incompetence in writing.

It lacks intelligent and relevant development. There is confusion about the prompt , and sentences are marked by numerous patterns of persistent and serious errors of grammar and diction (often unintelligible).

Sample 2 Essay:

Barbara Kingsolver criticizes modern America for being too narrow: "We've created for ourselves a culture that undervalues education, undervalues breadth of experience, downright discourages critical thinking, and distrusts foreign ideas." I agree in most of her criticizes areas.

In today society, a lot of people like to cover up themselves, they don't trust people around them, therefore, they never listen to others ideas or suggestions. For example, when I was young, I never listen to my parents, I like

to do whatever I want. One day, I went to a fortune teller, after the reading she did to me, she told me that there are a lot of negativity on my life, if I don't clear the darkness soon as possible, there will be something bad happen to me soon. I went home and told my parent what the fortune teller tells me, she asks for seven hundred dollars if she helps me burn a candle in the church, to clear all the negativity for me.

Commentary:

This essay received a low score because it does not respond to the prompt with relevant and intelligent development. In fact, other than repeating portions of the prompt, the writer does not address Kingsolver's assertions at all. Even without the persistent grammar and diction errors that appear, this underdeveloped and non-responsive essay would not pass.

Reader Score 1 - A 1 essay demonstrates an inability to address the writing task. The writing is undeveloped and incoherent.

Sample 1 Essay:

To me culture is really important. Everyone has their own culture. They have to share and keep it. Especially, in California is a melting-pot, so we

Commentary:

Lacking development, this essay clearly demonstrates an inability to address the writing task.

On the following page, essays from score 6 to 1 will be charted for quick evaluation and analysis.

Score 6 - high degree of competence in writing**Characteristics**

Clear thesis - developed
 Well organized paragraphs
 Generalizations supported with detail
 Superior understanding of prompt

Ability to write on topic
 Sentences varied, free of most errors

Comments

Overview and background (intro)
 States thesis
 Clear that student agrees with author
 Each paragraph convincing and advances ideas of thesis
 Conclusion - offers solution
 Strong closing

Score 5 - Clear competence in writing

Clear thesis
 Well organized paragraphs

 General support - clear and persuasive
 Competent understanding of text
 Sentences free of error

Some degree of structure variety (subordination)

Like score 6 provides clear thesis
 Agrees with author and finds faults with teachers
 Develops thesis throughout paper

 Maintains coherence throughout
 Gives only **one** example - the stalker to demonstrated undervalued educ.
 Mechanical level -slips back and forth from formal to informal - "nut" to "seeker of truth"

Score 4 - Basic competence in writing

Adequate thesis

 Paragraphs relevant to thesis

 Contains specific detail for support
 Grammatical and mechanical errors in sentences
 Occasionally confusing

Addresses two of the author's comments
 Mistake does not blend the two comments into one for the sake of a thesis
 Not a strong or clear thesis
 Paragraphs adequately organized

 Main idea repeated in conclusion

Score 3 - Marginal competence in writing

Thesis not clear
 Weak understanding of function of paragraphs
 Weak understanding of the prompt

 Frequent faulty grammar and diction

Basic understanding of paragraphs
 Does not state reason for disagreeing with author
 Minimal development coupled with major writing errors -sentences/words
 Narrow range of prompt

Score 2 - Incompetence in Writing

Confused about prompt	Does not respond to prompt
Does not address author's assertions	Underdeveloped and grammar errors

Characteristics**Comments****Score 2 continued**

Often unintelligible
Persistent and serious errors
of grammar and diction

Non responsive essay would not pass

Score 1 - inability to address the writing task

Writing underdeveloped and incoherent

From the chart, featuring the score characteristics and comments, it is evident that students need to be able to read and understand a prompt. This entails reading and critical thinking skills. Students also have to draw from their own background to frame a response in a thesis statement. Once stated students need to stay on the topic and write specific, concrete, fully developed paragraphs. On the sentence level students need to master vocabulary, diction, grammar, punctuation and variation. However, the single most important factor as to whether a student passes the writing skills test lies in a clearly stated thesis.

As noted between score 4 and 3; 4 is usually passing and 3 is usually not. Score 4 has an adequate thesis, but it shows problems, the student does not merge two ideas into one. The rest of the essay discusses the two ideas without making a connection which demonstrates a lack of reasoning. But, because of organization, support and conclusion this essay passes.

Score 3 like score 4 has four paragraphs, but 3's paragraphs are much shorter which indicates lack of sufficient support. No clear thesis is stated and brief generalizations are not enough to pass.

Whether a thesis is stated or implied, it is the single most important part

of academic writing. Every writing textbooks has instruction on how to teach thesis statement, from remedial writing courses, to credit baring freshman composition. Teresa F. Glazier (1998), in The Least You Should Know About English, instructs teachers on how to teach the difference between topic, fact, and thesis by the following examples.

TOPIC	THESIS
(a) One day of backpacking in Algonquin Park	One day of back packing in Algonquin Park made me a confirmed backpacker
(b) Quitting Smoking	My decision to quit smoking was the best decision I ever made.
(c) Poachers in Yosemite	New laws are needed to protect Yosemite from poachers.

It is obvious that the “topic” is not a complete sentence, it is broad and it does not state the writer’s opinion, nor method of development. A thesis has to answer a question, but it cannot be in question form; it is a declarative sentence. For example, (a) states that the writer likes backpacking, and the question to be answered is “What happened on the day you decide to become a confirmed backpacker?” The method of development implies a form of narration. Example (b) states that the person is glad that he quit smoking. The question he is going to answer is “why is it the best decision you ever made?” The method of development will be a series of reasons. (c) States that the laws need changing because poachers are destroying Yosemite’s wild life. This will probably be developed with statistics and narration.

The second most important point for a novice writer is to know the difference between fact and thesis.

FACT	THESIS
(a) Many accidents involve	Tougher laws should be passed

drunk drivers

concerning drinking and driving.

(b) Jobs are scarce

A good interview can land a job.

(c) My doctor told me to lose weight

I'm following three rules to take off weight.

When stating a fact, there is nothing to debate, or defend, so there is no purpose to communicate an opinion. Often students do not understand how to phrase a thesis. For example fact (c) is often used and students think they have a thesis if they explain how they lost weight. But, without adding the "following three rules" the students are not cognitive of the writing process.

Hodges & Whitten's (1986), *Harbrace College Handbook*, is often used as a handbook for freshman composition. They explain how to "Construct a focused, specific thesis statement containing a single main idea" (p 363), the following way:

An effective thesis statement satisfies your reader's natural desire to know-usually early in the paper-what the central point or idea will be and how you are likely to go about presenting it. It contains a single idea clearly focused and specifically stated.

A good thesis statement is useful to you as the writer as well as to your reader. It will help you maintain unity and will guide many decisions about what details to include. Sometimes you have information about your subject that is interesting but does not really help you make your point. When you are tempted to include such material simply because it is interesting, looking at your thesis statement can help you decide to leave it out. You can also use the thesis statement to guide your search for additional information that you may need to make your point.

As you write, refer to your thesis statement from time to time to see if you have drifted away from your main idea. However, do not hesitate to change your thesis if you find a more productive path, one you would rather pursue. Make whatever adjustments you need to insure a unified essay.

A good thesis statement is often a declarative sentence with a single

main clause—that is, either a simple or complex sentence. If your thesis statement announces two or more coordinate ideas, as a compound sentence does, be sure you are not in danger of having your paper lose direction and focus... Beware of vague qualifiers such as *interesting*, *important*, and *usual*. .. Sometimes thesis statements containing such vague words can be made more effective by simply replacing the bland words with other, more meaningful ones. The following examples show ways to focus, clarify, and sharpen vague thesis statements:

VAGUE	Rock collecting can be an interesting hobby.
BETTER	Rock collecting fills empty time, satisfies a yen for beauty, and rings in a little extra cash.
VAGUE	I have trouble making decisions.
BETTER	Making decisions is difficult for me, especially when money is involved, and most of all when such decisions affect other people.
VAGUE	Summer is an interesting season.
BETTER	Summer is is an infuriating season.

D. Hacker, (1996) also states in *Rules for Writers*, that “Neither fact nor beliefs can be substantiated by reason, so they cannot serve as a thesis for an argument.” It is important to frame the thesis. “For example: Although young drivers have a high accident rate, insurance companies should not be allowed to discriminate against anyone who has driven for the past two years without a traffic violation.” (p 317)

The thesis is framed properly because it is not merely a fact (companies do have higher rates for young men). Nor is it a belief (that different rates are always unfair).

Another important element in writing is to link the thesis with topic sentences of each paragraph.

Thesis Statement in Opening Paragraph

From the moment she is mature enough to understand commands, to the day she is married off, to the time when she bears her own children, a Vietnamese woman tries to establish a good name as a diligent daughter, a submissive wife, and an altruistic mother.

Topic Sentence in Opening Paragraph

In order to approve of by everyone, a Vietnamese daughter must work diligently to help her parents.

Topic Sentence in Second Body Paragraph

Once she enters an arranged marriage, a good Vietnamese woman must submit to her husband.

Topic Sentence in Third Body Paragraph

Finally, to be recognized favorably, a Vietnamese woman must sacrifice herself for the benefit of the children it is her duty to bear. (p 82)

In conclusion to the first research question “What language Skills, knowledge and understanding are necessary for college writing?” The answer is echoed in three writing textbooks: Galzler’s, Hodges & Whitten’s and Hacker’s, as well as by CSUH’s bulletin published by Testing and Assessment Office. Students need writing skills to produce an essay that is well organized, which means that each paragraph has certain characteristics which need to be evident, and that one paragraph leads smoothly to the next. The introductory paragraph gives general background information, in a delightful or thought provoking fashion and then leads smoothly to the thesis statement. The writer also needs to know how to link the thesis statement to each paragraph topic sentence to produce a coherent and cohesive paper. In addition, depending on the length of the essay or paper the writer needs to decide on whether a conclusion needs to summaries or needs to just indicate that the piece is finished.

In addition, if the writer is responding to a text, prompt, literature, or research question, the writer also needs reading, critical thinking and writing skills to combine voice, personal opinion, fact and style. Also students need to know how to write a variety of sentences, how to keep them from becoming a

run on or a fragment, how to have pronoun and antecedents agree, how to choose adjectives and adverbs wisely, how to avoid dangling modifiers, how to use articles properly, and how to punctuate properly. College freshman composition is expository writing which includes narration and description. The second quarter of expository writing adds argumentation and persuasion, as well as preparation and writing of the research paper.

Second Research Question

The second research question pertains to Japanese writing skills, knowledge, and understanding. This question is answered in chapter V.

Third Research Question

The third research question states “How does the secondary writing component of the Language Arts Curriculum in Japan compare with the writing component in The Language Arts Curriculum in the United States as to:

- a. goals and objectives
- b. content and instructional materials covering skills
- c. teaching strategies
- d. learning activities and language skills developmental activities
- e. evaluation of outcomes?

Each subheading will be addressed separately beginning with (a).

Goals and Objectives

The goals stated in the “Preface” of *English - Language Arts Framework for California Public Schools Kindergarten Through Grade Twelve*,

(Framework) are that, “The framework promotes a meaning-centered, literature based program for all students founded on intensive reading, writing, speaking and listening. Such a program will provide our future adults with (1) a solid body of knowledge devised from reading high quality works of literature; (2) experience in confronting important human issues and conflicts; (3) a strong sense of values, including personal, social, and aesthetic values; and (4) critical language competencies and thinking skills. Teaching students to communicate clearly is a critical part of our reform efforts.

Language is a major medium of the mind and of learning in school. It forces us to find the words that most persuasively express our point of view, and, in the process, forces us to clarify our point of view. Writing, in particular, exercises the intellect. Good writing is virtually indistinguishable from clear thinking. Teaching the elements of language - listening, speaking, reading, and writing - in an integrated way can help students develop the type of thinking skills they need to become informed and effective citizens.

Language belongs to each of us; we all use words to communicate and make our wishes, opinions, and feelings known to others. However, our skill with language is directly related to the experiences we have had with it and to those who have modeled the use of language for us - parents, grandparents, teachers, friends, and favorite authors. The influence of models is readily apparent in what we write and what we say. Teachers and students alike can unlock the unique mysteries of language to discover and seek to exemplify the best that human beings think, write, and see.”

In other words, the goals and objectives of the writing component in , *the Framework*, are to produce a literate, experienced, moral and critical society.

In an attempt to do so, produce an ideal society, the Curriculum Commission recognizes that several critical implementation issues for which they could provide support and assistance, include:

- The place of skills instruction in a literature-based language arts program
- Instructional grouping practices
- Equity and access for California's linguistically diverse student population
- Integrate language arts assessment

The California Department of Education works in collaboration with various curriculum organizations in the state to find a way to help integrate the four needed issues to fully realize its goals and objectives.

Content and Instructional Materials Covering Skills

The content and instructional materials covering skills are found in "The Writing application for 10-12 grade students" in, *California Academic Standards Commission Language Arts: Reading, Writing, Listening and Speaking Content Standards for grades K-12 (Standards)*. It is stated that "Students combine the rhetorical strategies of narration, exposition, persuasion and description to produce text (of at least 1,500 words when appropriate), demonstrating command of Standard English and the research, organizational and drafting strategies outlined in Writing Standards I.

Students in the 9/10 grades do the following:

- 2.1 write narratives (e.g. , biographies, autobiographies and short stories) that
 - 1) narrate a sequence of events and communicate their significance to the audience
 - 2) locate scenes and incidents in specific places
 - 3) develop the narrative elements with concrete sensory details and

language (e.g., visual details for scenes; descriptions of sounds, smells, specific actions, movements and gestures; interior monologue or feelings of characters)

- 4) effectively paces the presentation of actions to accommodate time/mood changes
- 2.2 write expository texts that define, inform, explain or do a combination of all three, including essays of analysis and research papers that
 - 1) marshal evidence in support of a thesis and related claims including information on all relevant perspectives
 - 2) convey information and ideas from primary and secondary sources accurately and coherently
 - 3) make distinctions about the relative value and significance of specific data, facts and ideas
 - 4) organize and record information on charts, maps and graphs for use as visuals, employing appropriate technology
 - 5) anticipate and address the reader's potential misunderstandings, biases and expectations
- 2.3 write persuasive texts, including evaluation, interpretation and speculation about problem/solution and causes and effects that
 - 1) structure ideas and arguments in a sustained and logical fashion
 - 2) use specific rhetorical devices to back up assertions (e.g., via an appeal to logic through reasoning; via an appeal to emotion or ethical belief; or by personal anecdote, case study or analogy)
 - 3) clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, and/or expressions of commonly accepted beliefs and logical reasoning
 - 4) anticipate and address the reader's concerns and counterclaims
- 2.4 write descriptions that
 - 1) provide a clear spatial perspective on the object being described
 - 2) clearly establish the author's relationship with the object (e.g., objective, involved)
 - 3) make effective use of factual descriptions of appearance, concrete images, shifting perspectives and vantage points and sensory detail
- 2.5 write responses to literature that
 - 1) advance a judgment that demonstrates a comprehensive grasp of the significant ideas of works or passages
 - 2) support key ideas and viewpoints through accurate and detailed references to the text or to other works
 - 3) demonstrate awareness of the author's use of stylistic devices and an appreciation of the effects created
 - 4) identify and assess the impact of perceived ambiguities, nuances and complexities within text

Students in the II/12 grades do the following:

- 2.1 write reflective texts that
 - 1) explain the significance of personal experiences, events, conditions or concerns using rhetorical strategies such as narration, description and exposition
 - 2) draw comparisons between the specific incident and broader themes that illustrate the writer's important beliefs or generalizations about life
 - 3) maintain a balance between describing the incident and relating it to more general abstract ideas
- 2.2 write historical investigation reports that
 - 1) use exposition, narration, description, argumentation, exposition or some combination of rhetorical strategies to support the main proposition
 - 2) analyze several historical records of a single event, examining critical relationships between and among elements of the research topic
 - 3) explain the perceived reason(s) for the similarities and differences, using information derived from primary and secondary sources to support or enhance the presentation
 - 4) include information on all relevant perspectives, considering the validity and reliability of sources
- 2.3 write responses to literature
 - 1) advance a judgment that demonstrates a comprehensive grasp of the significant ideas of works or passages
 - 2) analyze the use of imagery, language, universal themes and unique aspects of text through the use of such rhetorical strategies as narration, description, argumentation, exposition or some combination of the four modes
 - 3) support key ideas and viewpoints through accurate and detailed references to the text or to other works
 - 4) demonstrate awareness of the author's use of stylistic devices and an appreciation of the effects created
 - 5) identify and assess the impact of perceived ambiguities, nuances and complexities within text
- 2.4 deliver multimedia presentations that
 - 1) combine text, images and sound, synthesizing information from a wide range of materials including television, videos, films, newspapers, magazines, CD ROMs, Internet and computer media generated images
 - 2) select an appropriate medium for each element of the presentation
 - 3) use the selected media skillfully, including editing and monitoring for quality
 - 4) test audience response and revise the presentation accordingly

Teaching Strategies

The Writing Strategies are found on page 19 in, *California Academic Standards Commission Language Arts: Reading, Writing, Listening and Speaking Content Standards for grades K-12*. Students write coherent and focus texts that convey a well-defined perspective and tightly-reasoned argument, and that demonstrate an awareness of audience and purpose, using stages of the writing process as needed.

In grades 9/10 students are taught the following strategies:

Organization & focus:

- 1.1 establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintains a consistent tone and focus through the piece of writing
- 1.2 develop key ideas within the body of the composition through use of ample supporting evidence such as scenarios, commonly held beliefs, hypothetical and/or definitions
- 1.3 use precise language, action verbs, sensory details, colorful modifiers and active rather than passive voice to enliven written presentations

Research & Technology:

- 1.4 use clear research questions and coherent research methodology to elicit and present evidence from primary and secondary sources using available library, electronic and human resources
- 1.5 synthesize information from multiple sources and identify complexities and discrepancies in the information and how each medium offers a different perspective (e.g., almanacs, microfiche, news sources, in-depth field studies, speeches, journals and technical documents)
- 1.6 integrate quotations and citations into written text, maintain flow of ideas
- 1.7 use appropriate conventions for in-text documentation, notes and bibliographies, adhering to style manuals such as the Modern Language Association manual or Chicago Style Manual

I.8 design and publish multi-page documents using advanced publishing software and graphic programs

Revising and Evaluating Strategies:

I.9 revise writing to improve the logic and coherence of the organization and controlling perspective, the precision of word choice, and the tone in light of audience, purpose and formality of the context.

In the II/12 grades students are taught the following strategies:

Organization & Focus:

1.1 demonstrate understanding of the elements of discourse

(purpose, speaker, audience, form) when completing narrative, expository, persuasive, informational or descriptive writing assignments

1.2 use elements such as point of view, characterization and irony for specific rhetorical and aesthetic purposes

1.3 structure ideas and arguments in a sustained, persuasive and sophisticated way and support them with precise and relevant examples

I.4 employ a variety of rhetorical devices to enhance meaning such as elaborating upon parallels, relationship patterns, and analogies; incorporating visual aids (e.g., graphs tables, pictures); and issuing a call for action and repetition for rhetorical emphasis

I.5 use language in natural, fresh and vivid ways to create a specific tone

Research & Technology:

I.6 use clear research questions and creative and critical research strategies (e.g., field studies, oral histories, interviews, experiments, electronic sources) to develop presentations

I.7 use systematic strategies to organize and record information (anecdotal scripting, annotated bibliographies)

I.8 integrate databases, graphics and spreadsheets into word-processed documents

Revising and Evaluating Strategies:

I.9 revise writing to highlight individual voice and improve the style, sentence variety, subtlety of meaning and tone in light of questions to be addressed, purpose, audience and genre

On Page 10 of *The Language Arts Framework* , under the heading of “Helping Students Develop Composition Skills”, it is stated that teachers integrate writing activities with listening, speaking, and reading , and they offer students frequent practice in writing about a wide range of subjects from their own experiences and from literature and for a variety of audiences and purposes, real and imaginary. Daily experiences with journals or writing logs enable students to become fluent and confident about writing while they also learn to write for real audiences and meaningful purposes by, for example, communicating with other classes or school officials or writing letters to local newspapers or politicians.

Students who learn to write memorandums, to record history, to keep a diary, or to write a review of a concert or a film soon discover how to manipulate language to suit their meaning and purpose. At the same time, students exploring the possibilities of writing learn much about the process and the art of writing by talking and listening and by having frequent opportunities to respond to their own and to their classmates' writing.

In their earliest encounter with writing instruction, students must develop their skills with all the stages of the writing process. Prewriting activities enable

students to gather ideas and materials for writing, to reflect on experiences and reading, and to discuss and argue and interact before they begin the complex act of writing. Writing the early drafts, knowing that they are only the beginning stages of the act of writing, enables students to develop fluency with language and to try out their words and meaning on others. Activities that allow students to respond to their own and others' writing develop their capacity to revise - literally, to re-see, to clarify, and to rearrange-and their capacity to explore their audience's response and their own new insights as they work toward a more finished version.

On page 13 of "The Framework", it is stated that composition teachers must (1) be able to excite students about learning to listen, speak, read, and write; (2) incorporate knowledge about language acquisition and learning in their instruction; and (3) be flexible in the use of methods and in attitudes. In this way the diverse needs of students will be met as the students grow in their use of language. The most important key to a successful program is a motivated and knowledgeable teacher who finds ways to lead students to love reading and to be effective language users. To involve and stimulate the dozens of personalities, backgrounds, talents, and interests of their students and to promote learning, English-language arts teachers must draw on all the resources available -from their own knowledge of the world and of good teaching to the instructional methods and tools available in today's fast moving, technologically oriented environment.

Teachers must enable students to understand the meaning of the listening, speaking, reading, and writing tasks they encounter. Students who become turned off from reading and writing often see no importance to their

lives of the reading and writing tasks they attempt. In contrast, those who are involved and active in their learning of reading, speaking, writing, and listening find ideas and meaning and importance in what they are doing. The activities and the learning make sense.

Learning Activities and Language Skills Developmental Activities

Besides the content and teaching strategies found in, *The Language Arts: ...Content Standards..* . there is also an “Oral and Written English Language Conventions: Students write and speak with a command of standard English Conventions. Students in grades 9/10 do the following activities to improve and develop speaking and writing skills:

Grammar & Mechanics:

- I.1 identify and correctly use clauses (e.g., main and subordinate), phrases (e.g., gerunds, infinitives and participles, mechanics (e.g., semi-colons, colons, ellipses and hyphens), usage (e.g., tense consistency) and sentence structure (parallel structure, properly placed modifiers)

Manuscript Form:

- 1.2 demonstrate control of grammar, paragraph and sentence structure, diction, syntax and usage
- I.3 produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization
- I.4 reflect appropriate manuscript requirements, including
 - 1) title page presentation
 - 2) pagination
 - 3) spacing and margins
 - 4) integration of sources and support material (e.g., in-text citation, use of direct quotations, paraphrasing)

Students in the 11/12 grades do the following activities to improve and develop speaking and writing skills:

Manuscript Form:

- I.1 demonstrate control of grammar, paragraph and sentence structure, diction, and usage
- I.2 produce legible work that shows accurate spelling and correct use of the conventions of punctuation and capitalization
- I.3 reflect appropriate manuscript requirements in writing

Students must experience the act of editing, that stage of writing in which they learn to attend to the conventions of language - grammar, usage, spelling, punctuation, diction, syntax, and style-needed to clarify for the readers what may already be clear for the writer. Students also learn to polish, revise, and improve their writing by learning to evaluate what they write, whether those evaluations occur informally as the work is in its developmental stages or more formally as the piece is finished.

In the "Preface" page viii, of the "Framework" teachers are provided with opportunities to learn new teaching activities: "In cooperation with the School districts, offices of the County Superintendents of Schools, institutions of higher education, and professional associations, we are continuing activities that implement the philosophy and basic principles of the framework. Conferences and workshops on the framework are conducted throughout the state. Projects such as the California Literature Project, through its summer institutes and follow up activities, are helping schools to put a literature-based curriculum in classrooms. The California Writing Project, with its statewide centers, is directing staff development work shops for teachers to improve the teaching of writing.

Evaluation

Chapter 5 of the "Framework" is entitled "Evaluation of English-Language Arts Instruction". In the introductory remarks it is stated that teachers

have long understood the inadequacy of test scores and therefore students have always been evaluated according to many criteria. The public and the media have placed too much emphasis on test scores and with the newly revised curriculum in place, “teachers and others responsible for assessment will create tests based on significant works whose meanings have import for all students; tests will integrate all of the language arts by including significant reading and writing and reflecting.....”

“Obviously, the most useful information for assessing students’ growth in English-language arts comes directly from students’ classroom encounters with literature and writing and with speaking and listening activities. Evaluation in English-language arts must include (1) frequent informal assessment of students’ responses to their own and their classmates’ speaking, reading, and writing; and (2) the teacher’s more formal evaluations of students’ participation and responses and of individual and class progress toward objectives identified in the curriculum. The end of assessment is an understanding whereby students demonstrate a broad in-depth acquaintance with literature; an ability to handle a variety of writing tasks with confidence, ease, and insight; a facility with aural and oral tasks; and a range of thinking skills from summary to analysis and interpretation.

Under the heading of “Classroom Assessment” , there are 19 variations of assessment strategies. The following 8 pertain to writing in particular:

- Individual consultations between student and teacher while other students are, for example, doing silent reading or quiet group work offer the teacher insight about the individual student’s understanding and problems as they pertain to writing or reading.

- Carefully devised essay tests require students to think about material and demonstrate some new understanding.

- Group-written responses to specific questions enable students to challenge and stretch their thinking about the material.
- The writing of new or original endings to a literary work calls on both the students understanding of the work and their creativity.
- Assuming the role of a literary character who writes a letter to another character, an editor, or a governmental leader reflects the student's insight into the character's values and motives.
- Teachers' use of a variety of scoring techniques for writing, such as holistic, primary trait, or analytical scores, offers students a wide range of information about writing skills.

Knoblauch and Brannon suggest the complexity of teaching writing in, *Rhetorical Traditions and the Teaching of Writing*:

Those features of discourse which are most accessible to reliable measurement, the surface conventions, tend also to be the features having least to do with writers' true competence - their ability to make and connect substantial assertions, to penetrate a subject, to discover plausible lines of reasoning, to think well in language.

Good assessment must make no distinction between the testing and the learning process and must enhance student motivation.

Besides the classroom, there is also community and state wide assessment. Beyond the classroom, school districts can also evaluate the effectiveness of English language arts programs by examining a number of criteria other than scores on standardized tests. Among them, 3 indicators pertain to

writing:

- Frequency of student writing on meaningful assignments
- Extent to which student writing is published
- Awards that students win in language-related academic contests, such as decathlons and writing contests

The California Assessment Program will ask for student writing in a variety of types, reflective and autobiographical, critical and analytical.

Conclusion

Both the "Content Standards" and the "Framework " are explicit in the curriculum, content, strategies and assessment for high school grades 10 through 12 in California . If all areas of instruction are carried out according to the Commission's recommendation, then each high student would be ready for college writing, but since each school district, and each individual school has the right to choose textbooks and design curriculum, the students do not graduate equally prepared. As mentioned in the "Statement of the Problem", The *San Francisco Chronicle* , and the *Hayward Daily Review*, have both published articles on the low writing test scores of Californian high school students and the decline in registration after the freshman year at CSUH because students did not progressively pass their remedial classes.

CHAPTER V

RESULTS AND DISCUSSION

Introduction

The results and discussion for Chapter V are exclusively related to the Japanese Language Arts Curriculum. Besides library research, the *Course of Study for Upper Secondary Schools in Japan*, was obtained from the Consulate General of Japan, San Francisco office. This is published in English and is labeled as “Teachers’ Resource Materials”. Another source obtained from the Consulate General of Japan, San Francisco office, is *Teaching Guideline for Japanese in High School*, Ministry of Education in Japan, 1989, Publisher: Kyooiku Shyuppan Corporation. This document is published in Japanese. Pertinent material for the research questions were translated by two Japanese adults who are in the Master of Teachers of English as a Second Language (MATESOL) Program at California State University Hayward (CSUH). Kasuyuki Nakano is a High School English teacher in Japan, and Kazuko Shinada is a professional Japanese-English translator.

First Research Question

To answer the question, “What language skills, knowledge and understandings are necessary for college writing?” in Japan, it is necessary to

look at Japanese university entrance exams. It is common knowledge that the entrance exams to universities are extremely competitive. Students study very hard to get into the top universities in Japan because the top companies in Japan hire from the best universities in Japan. The trend is beginning to change slightly, but usually if a young graduate is hired, that employee has work for life. In America people work for a company, in Japan people belong to a company. This is desirable because it guarantees lifelong employment. This is why the completion and the entrance exams are crucial.

According to Inoue, (1997), the Common Entrance Examination, which assesses the level of the applicant's basic achievement in upper secondary school, consists only of multiple choice questions. The school curriculum might be shaped in such a way that students choose correct answers from given possibilities rather than developing creative writing skills. Even though electives are added for the "Course of Study", found in The Ministry of Education, Science, and Culture which is responsible for the educational law, "Regulations for the Enforcement of the School Education Law", in Japan, states that the students may only take those subjects that are useful for the entrance examination rather than be challenged by new, nonessential courses. For example, even though oral communication courses are introduced as electives, most entrance examinations do not assess students' oral or comprehension abilities in English. Rather, examinations test whether students know the correct grammar or have a large vocabulary.

The English section of The Common Entrance Examination, consists of six parts. Part one examines vocabulary. Part two tests idioms, and grammar. Part three requires examinees to compose a short sentence. In this part, some

words are already given so the examinees' task is to fill the blank with a complete sentence. The fourth, fifth, and sixth parts test reading comprehension. Therefore, oral skills, listening skills, and again writing skills are not tested.

The current "Course of Study" emphasized the importance of adapting curriculum guidelines to the internationalized society. The aim of the current Course of Study, is to stress and modify English instruction so students can function effectively, using their acquired English skills as a communication tool in modern society. The curriculum guideline of English mentions that students' oral and listening skills are considered important. However, writing skills, especially composing skills beyond sentences, are mentioned very little in the current "Course of Study".

the Japanese writing instruction in Japan, "Kokujo" which means "a national language" is a required subject on every grade level through the nine years of compulsory education (Japanese Ministry of Education, 1982). In the early elementary school years, instruction in reading and writing consumes almost one third of the total required instructional hours.

Dorfman (1987), reports that Japanese children learn to read and write the two 48 character phonetic systems along with a few Chinese characters. Each year thereafter, approximately 200 Chinese characters are added, so are various readings and rules for spelling common words. It is not until the end of the 9 year compulsory period that children have mastered the approximately 2,000 characters necessary for basic literacy - enough to permit the reading of newspaper. Dorfman explains that in addition to reading and writing, Japanese language classes emphasize other important skills, such as practice

in public speaking and speaking calmly and succinctly before a group. Formal grammar is taught beginning in the 3rd grade, and by the 6th grade the student has advanced through auxiliary verbs, preposition, and conjunctions. Thirty percent of the time in language class is devoted to composition.

Composition is taught by beginning with the combination of subject and predicate in the 2nd grade and advancing by the 6th grade to alternative styles and ways of expressing the same thought. In lower secondary education, in addition to a review of the 1,000 characters covered during elementary school, Japanese children learn to read and write another 1,000 characters, thereby completely covering the 2,000 characters required for basic literacy in Japan. These students continue to study composition, grammar and calligraphy and are introduced to classical Japanese and Chinese literature, which requires reading archaic languages and literary styles.

The memorization of Chinese characters and the analysis of Japanese literature and classical Chinese literature is criticized by Takashima (1994). Instruction that requires reading and reading comprehension is not practical. She claims that due to such instruction, even college students cannot organize and express their ideas in coherent sentences. She also encourages students to recognize the importance of reviewing and revising papers, a process that is barely mentioned in Japanese instruction.

In conclusion to answering what language skills, knowledge and understanding are necessary for college writing for Japanese university entrance exams, no writing in either English or Japanese is required. English is very important and oral and listening skills are emphasized but composition is

rarely mentioned. In "Kokujo" an enormous amount of time is spent memorizing 2,000 characters. There is an elective Japanese course found in the "Basic Principles of the Curriculum in San Francisco Japanese Language Class", wherein writing, Joy of Expression, documents, correspondence, Impression and feelings which is to analyze and respond to poems and opinion and assertion, (process writing), is taught. Unfortunately, unless the student is a "Japanese" major, the course will not be chosen by students nor their advisors because it is not required on the university entrance exam.

However, private universities and some majors within larger universities might have composition exams. Collins, at Sophia University, Tokyo, Japan was personally interviewed in July, 1999 . He stated that Sophia University might have from 1,500 to 2000 applications each year for freshman. That number is reduced to 280. Those students will have a writing exam and according to their composition score the final 280 figure will be reduced to 100 -150. In the public universities the school of engineering or medicine might have a composition test; not to test communication skills, but rather to test knowledge in the specific discipline. It is more on the level of technical writing, or English, a test of vocabulary, grammar and sentence structure. These writing test are not designed to test critical thinking, organization and artistry of composing.

Second Research Question

Research question number two, "Does the Japanese Arts Curriculum for Japanese I, II, and III provide for the development of skills and acquisition of knowledge and understanding to enable students to write in American colleges? This can be found in *Basic Principles of the Curriculum in San Francisco Japanese Language Class*. The entire curriculum will be condensed to answer the question because writing does require skills and knowledge acquired in other classes. In addition it is necessary to have an understanding of the Japanese curriculum.

1. Development of the Curriculum

The word "Curriculum" in Japanese education is used in a broad sense to include instruction program as well as a selection of meaningful extra-curriculum activities. In Japanese public education, the curriculum is developed by the principal of a school in compliance with a course of study for the curriculum.

The principal of the San Francisco Language Class adheres as closely as possible to the curriculum and practices of the Japanese school system. In addition to compliance to standards set by the Ministry of Education, the curriculum developed and adopted by the local system must necessarily take into consideration factors which are unique to the circumstances of this school and the requests and opinions of parents.

The curriculum should be covered in forty-eight school days and six hours a day, in a year. The schedule worked out should allow time for activities to meet the broad goals of the school as well as achievement and mastery in

subject matter.

A lesson plan is formulated from the curriculum on how to realize the objectives of the school. It must necessarily take into consideration the students enrolled, the teachers available, and the consideration of the physical facility being used. Above all, it must be flexible to develop a good lesson plan. It is necessary for teachers to keep an accurate record of lessons taught. These records will serve as a basis for developing future teaching program.

2. Course of Study in Senior High School

(1) REQUIRED SUBJECTS

JAPANESE LANGUAGE (2 hours a day)

Japanese Language is basic to the Japanese people's life and indispensable for them to build national characteristics and to develop their culture as well as their humanity.

Capability of understanding and expressing correctly into the Japanese language is also fundamental in relating to learning other subjects. Therefore comprehension and expression are primary in the Japanese language curriculum. Every teacher carefully considers each student's language level in order to improve his/her functioning in the classroom.

As for other linguistic item, plenty of time is spent learning in the classroom. A student acquires linguistic knowledge through comprehension and expression work.

MATHEMATICS (2 hours a day)

A main objective of studying mathematics in senior high school is that students understand in the Japanese language that mathematics is a system composed of logical laws based upon some concepts and several basic proportions.

We have students make the same progress as high school students in Japan. They study through chapters of a textbook. Each chapter has different class hours respectively. Mathematics teachers are entrusted to decide how many hours should be spent on each item of every chapter.

(2) ELECTIVE SUBJECTS

MODERN SOCIETY (2 hours a day)

It is important for students to have opportunities for thinking and discussing about current affairs in a modern society class with a view to developing their humanity. The following contents will be studied through well-

organized instruction of fundamental matters: They are the current world system of the world economy, Japanese economy today, democratic government and a modern nation, development of human rights, and principles of universal.

JAPANESE HISTORY (2 hours a day)

It is most significant to learn Japanese history in the background of the world history, which results in an awareness of the Japanese cultural characteristics and traditions as well as being citizens of Japan.

The content will be studied through the general view of characteristics of Japanese culture and the outline of historical process in national formation.

SCIENCE I (2 hours a day)

Objectives of science study is to recognize relationships between nature and human life. Students learn about basic theories and matters of biology, chemistry, physics, and geology.

JAPANESE COMPOSITION (2 hours a day)

It is important in studying the Japanese language to speak and write adequately about a matter and defend an opinion for a purpose or against an opponent.

The teaching contents will be consisted of novels, poems, Haiku, essays, illustrative sentences, commentaries, documentaries, short stories, and so on.

(3) 1993 CURRICULUM GUIDE

1) REQUIRED SUBJECTS

JAPANESE LANGUAGE (2 HOURS A DAY)

Contents of Curriculum

10th Grade Modern Writing; Expression

Essay, criticism, poems, novels

Classics; linguistic study

Essay, tales, stories, ballad, poetry, commentaries,

17-syllable old poems (Haiku)

Chinese Classics; linguistic Research

Fables, tales, poems, folklore

11th Grade Modern Writings; Expression of emotion, linguistic

Research Essay, illustrative sentences, poems, novels, criticism

Classics; linguistic Research

Essay, 31 syllable old poems (waka), ballad poetry tales travels, short stories

Chinese Classics; linguistic Research
Chinese ideas, poems, fables, Essays,
illustrative sentences

Special Consideration for Curriculum Guidance

Expression: To speak and write adequately about a matter and an opinion for a purpose of against an opponent.

Comprehension; To understand and appreciate what a writer says in his work.

Linguistic knowledge; to learn grammar, idioms, and vocabulary needed comprehend and to express one's ideas.

Concerns and Attitudes: To become highly interested in the language and linguistic culture. To become highly interested in the language linguistic culture. To become accustomed to reading and expressing one's self positively.

MATHEMATICS (2 hours a day)

Contents of Curriculum

10th Grade Integral and rational expressions
Four rules, factorization factor theorem, law of index number
Equation
Quadratic function, quadratic function and equation inequality, irrational function, function and domain range
Trigonometric function
definition of sine - cosine - tangent
11th Grade Differential calculus
Differential coefficient
Trigonometric function
Definition of sine - cosine - tangent
Integral calculus
Indefinite Integral, definite Integral,
Exponent function - logarithmic function
Law of exponent, common logarithms
Probability
Law of probability
Figures
Frequency distribution, standard deviation, normal distribution

Special Consideration for Curriculum Guidance

To be decided how many hours are spent in each chapter

according to the ability of the students.

To give a test each chapter.

To consider whether a drill book or worksheets should be given besides a textbook according to the students' level.

(2) ELECTIVE SUBJECTS (10th Grade, 11th Grade)
MODERN SOCIETY (2 hours a day)

Content of Curriculum

Cultural creation

Cultural exchange, Japanese life style and culture, Japanese traditional culture and theme.

Modern social economy and welfare of a nation

Daily life as a consumer, technical innovation and industrial development, capitalistic economy and socialistic economy, Japanese economy and international economy, repletion of social security.

Modern politics of democracy and a national rights

system of democratic politics, the principles of politics, the Constitution of Japan, the fundamental human rights.

Principles of universal peace

The current world, the age of nuclear arrangements and the way of nuclear disarmaments, human welfare and Japanese duties.

Ethics to live a life in current society

Better quality of life, happiness, religion, love.

Special Consideration for Curriculum Guidance

- To realize that social phenomena or historical events always result from subjective performances which people in a society organize and carry on.
- To study what structure and principles a society organizes and carries on. To study what structures and principles a society has when a certain affair occurs.

JAPANESE HISTORY (2 hours a day)

Contents of Curriculum

General view of characteristics of Japanese culture

The beginning of Japanese culture, culture of 'KOFUN', 'ASUKA' 'HAKUHO', 'TENPYO', 'KOKUFU', 'KAMAKURA', 'MUROMACHI', 'GENROKU' 'KASAI' and current culture.

Outline of historic process in national formation

The primitive age, the era of "YAMATO", 'NARA', 'HEIAN',

'KAMAKURA', MUROMACHI', 'EDO", MEIJI', 'TAISYOU',
"SYOUWA", and current time.

Special Consideration for Curriculum Guidance

- To realize importance of considering matters from various points of view
- To find out many different ways of approaching and analyzing a chart, a graph and a phenomenon.
- To understand that current social phenomenon always contain historical effects.

SCIENCE I (2 hours a day)

Contents of Curriculum

Atomic theory

Construction of matters, change of matters, mass of particle and of matters.

Force and energy

Movement of the body, the laws of motion, work and energy, the principle of the conservation of energy.

Heredity and evolution

Cell and cell division, reproduction and ontogeny, heredity and mutation, evolution.

Human beings and nature

An emission energy of the Earth and the Sun, the Earth energy and diastrophism, motion of the Earth and planets, resources and its utilization, an ecosystem.

Special consideration for curriculum Guidance

- To study the general science during 10th and 11th grade because this is the basic of physics, chemistry, biology, and geology.
- To utilize audio-video materials according to context of the study.
- To cultivate a scientific view of nature by basic general ideas of substances and phenomena in the natural world.

JAPANESE COMPOSITION (2 hours a day)

Content of Curriculum

Joy of expression

What is the expression, conversation and human relationship

Document and report

Diary and report, process of writing out a report.

Correspondence and communication

How to write a letter, style of newspaper and a journal account, an honorific expression, the construction of a logical sentence.

Impressions and feelings

Essay, 17 syllable old poems (haiku), poems, sensational and realistic description.

Opinion and assertion

process of write out a assertion.

Special Consideration for Curriculum Guidance

Expression: To speak and write adequately about a matter and an opinion for a purpose of against an opponent.

Concerns and Attitudes: To become highly interested in the language and linguistic culture. To become accustomed to reading and expressing one' self positively.

In summary, Japanese students spent 2 hours a day on math, 2 hours a day on Japanese Language and 2 hours a day on an elective. According to the guidelines for "Japanese Language", students learn to speak and write adequately about a matter and an opinion for a purpose of against opponent. It does not specify how that "expression" is taught. Once again, there does not appear to be enough exposure to writing to make Japanese students competent writers when entering an American college or university. If Japanese students chose "Japanese Composition", as one of their electives then students would get more instruction and practice writing for self expression, documents, correspondence, impressions and feelings, and opinion and assertion. However, the notion that writing should be a "joy " and "expressing one self positive" outweighs the notion of writing an "opinion for a purpose or against an opponent. Japanese culture stresses harmony and consensus with the group. To state and develop one's opinion that is different from the group is difficult. American culture, especially in writing, demands that an individual expresses an opinion and supports it with research, personal experience or critical thinking.

Third Research Question

The third research question is “How does the secondary writing component of the Language Arts Curriculum in Japan compare with the writing component in The Language Arts Curriculum in the United States as to:

- a) goals and objectives
- b) content and instructional materials covering skills
- c) teaching strategies
- d) learning activities and language skills developmental activities
- e) evaluation of outcomes?

Each part of the question is answered individually on the Japanese Language Arts Curriculum solely. The comparison with the Language Arts Curriculum in the United States will be done in chapter VI.

Goals and Objectives

The goals and objectives of the Japanese Language Arts Curriculum is found in the Teacher’s Resource Materials entitled *Course of Study for Upper Secondary Schools in Japan*. This is an English version obtained from Japan Information Service, Consulate General of Japan in San Francisco.

SUB-SECTION 1 OVERALL OBJECTIVES is found on page 15 which states that the objectives are, “To make students acquire an ability to understand the Japanese language accurately and to express appropriately in the Japanese language, deepen their interest in linguistic culture, enrich their sense of language, and to develop an attitude of respecting and improving the Japanese language.

JAPANESE LANGUAGE

1. Objectives

To make students develop an ability to understand the Japanese language accurately and to express appropriately in the national language, deepen their interest in linguistic culture, enrich their sense of language, and to develop an attitude of respecting and improving the Japanese language.

2. Contents

A. Expression

Instruction should be given on the following:

- a) To select proper words in expressing the object accurately, and to use them in conformity with the context.
- b) To select a suitable topic and material in accordance with the purpose, and to arrange all the necessary materials.
- c) To contrive a construction, and to express so as to clarify the theme and points of the argument.
- d) To describe thoroughly paying attention to the distinction between fact and opinion and explanation and description.
- e) To contrive a proper form and style in accordance with the purpose, and to improve the passage.
- f) To read excellent writings and think about the conditions of good writing, and to make use of them in one's own expressions.
- g) To talk or declaim effectively in accordance with the purpose and situation.

B. Understanding

Instruction should be given on the following:

- a) To comprehend accurately the subject and points of a speech or passage in accordance with the description.
- b) To comprehend the writer's way of developing an idea and his points of emphasis, paying attention to the structure and development of the passage.
- c) To summarize or explain in full detail the content of a speech or passage according to the need.
- d) To read and appreciate the characters, scenes and sentiments described in accordance with its expressions.

- e) To widen one's way of observing, feeling and thinking about things through reading, and to deepen one's idea about the human being, society, nature, etc.
- f) To read, paying attention to the features of expression and the characteristics of styles suitable for the content and form of a passage.
- g) to deepen the comprehension and appreciation of a passage by declamation.

Linguistic Items

Instruction should be given on the following in order to make use of them in the expression and comprehension of the Japanese language.

- a) To understand the structure of a passage and sentence, the function of words, and the ways of description in the Japanese language.
- b) To understand the rules of literary language and of reading Chinese classics as the Japanese language.
- c) To understand the meaning and usage of words, and to enrich one's vocabulary.
- d) To be accustomed to read Chinese characters designated for daily use, and to be able to write most of them.
- e) To understand the role of language, characteristics of the Japanese language, etc.

3. Points for Special consideration in Teaching

- 1) In regard to the treatment of Contents, appropriate learning activities in accordance with the student's stage of development should be organized and effective instruction should be ensured in close relation with A., B. and the Linguistic Items stated above. In doing so, consideration should be given to the following:
 - a) In the Contents A., one credit may be given to the student of composition, so as to develop the students' ability to compose as much as possible.
 - b) In the Contents B., the proportion of the number of school hours allotted for the learning of the classics and of the literary works written in modern ages should be properly set, almost in equal as a criterion, in accordance with the students' realities. Further, the proportion of school hours between the Japanese classics and the Chinese classics should be impartial.
- 2) Consideration should be given to the following in regard to the teaching

of the Contents B

- a) The teaching materials should be selected appropriately from classics and writing in modern ages in accordance with the students' stage of development, so as to develop their ability of reading books by reading study.
- b) Opportunity for writing activities should be provided as much as possible in the comprehension and appreciation activities, so as

to make them useful for the development of the student's ability of expression and comprehension.

- 3) Consideration should be given to the following in regard to the teaching of the Linguistic Items.
 - a) On the basis of instruction given in the lower secondary school, instruction on the Linguistic Items should be given in the course of instruction of the Contents A. and B.
 - b) The instruction on the rules of literary language and of reading Chinese classics as the Japanese language should be given in accordance with the comprehension of a writing.

II JAPANESE LANGUAGE II

1. Objectives

To make students enhance an ability to understand the Japanese language accurately and to express appropriately in the Japanese language, deepen their interest in linguistic culture, enrich their sense of language, and to develop an attitude of respecting and improving the Japanese language.

2. Contents

In accordance with the objectives stated above, instruction should be given to the items listed in the Contents of the "Japanese Language I".

3. Points for Special Consideration in Teaching

In regard to the treatment of Contents, appropriate learning activities should be organized in accordance with the student's stage of development and effective instruction should be ensured, in order to develop further the proficiency in the Contents of the "Japanese Language I" and to enhance further the total ability of the Japanese

language, in close relation with A, B. and Linguistic Items. In doing so, consideration should be given to the items of “3. Remarks about the Contents “ in the the “Japanese Language I”.

III. JAPANESE LANGUAGE EXPRESSION

1. Objectives

To make students enhance an ability to express appropriately and effectively in the Japanese language, an ability of thinking, and also to develop an attitude of enriching their life through their positive expressions.

2. Contents

Instruction should be given on the following:

- a) To take up a proper topic and material for talk, to deepen one's idea on them, and to clarify the theme and argument.
- b) In accordance with observation and survey, to explain accurately the facts, situation, etc. and to summarize them in a record or report.
- c) To deepen and develop one's thought about the human being, society, nature, etc. through the comprehension and appreciation of writings and works.
- d) To grasp the features of expression, in consideration of the relations of a style, rhetoric, etc. with the content.
- e) To understand accurately the meaning and usage of phrases, and to enrich one's vocabulary.
- f) To deepen the comprehension and appreciation of a passage through various ways of reading in accordance with the purpose and the content.

IV. CONTEMPORARY JAPANESE LANGUAGE

1. Objectives

To make students enhance an ability to comprehend and appreciate excellent passages and works written in modern ages, deepen their ways of observing, feeling and thinking about things, and to develop an attitude of enriching their life by positively reading books.

2. Contents

Instruction should be given on the following:

- a) To think about the relation between main and secondary points of the logical passage and to grasp accurately the logical development and the main point.
- b) To examine the theme, structure and description of the literary writing, and to grasp accurately the characters, scenes, sentiments, etc.
- c) to deepen and develop one's thought about the human being, society, nature, etc. through the comprehension and appreciation of writing and works.
- d) To grasp the features of expression, in consideration of the relations of a style, rhetoric, etc. with the content.
- e) To understand accurately the meaning and usage of phrases, and to enrich one's vocabulary.
- f) To deepen the comprehension and appreciation of a passage through various ways of reading in accordance with the purpose and the content.

V. CLASSICS

1. Objectives

To make students enhance an ability to comprehend and appreciate the Japanese and Chinese ancient writings as classics, deepen their ways of observing, feeling and thinking about things, and to develop an attitude of enriching their life by being fond of the classics.

2. Contents

Instruction should be given on the following:

- a) To understand the meaning and usage of words, and the structure of sentences used in the Japanese and Chinese classics.
- b) To grasp accurately the theme and the main point in accordance with the structure and development of a passage.
- c) To understand the thoughts and sentiments embodied in a work, and to deepen one's ways of observing, feeling and thinking about things.
- d) To understand the features of expression in a passage, and to appreciate excellent expressions.
- e) To deepen the comprehension and appreciation of works by declamation.

- f) To think about the characteristics of the Japanese culture and its relation to the Chinese culture through reading of classics.

The goals and objectives in the Japanese Language I , are to have students understand and express the language accurately, deepen their interest in linguistic culture and to develop an attitude and respect for improvement. For Japanese Language II, the objectives are identical to Japanese Language I. The objectives for Japanese Language Expression III, are the same as for Language I, and II, but the ability to think and to develop an attitude of enriching their life through positive expressions is added. For Contemporary Japanese Language the objectives are to comprehend and appreciate excellent modern writings so that students may deepen their feeling, thinking and observations about things and to develop an attitude of enriching their life by positively reading books. Finally the objectives for the Classics also try to instill a fondness for the classics which will enrich students' lives.

Content and Instructional Materials Covering Skills

The Content and Instructional Materials are from , *Teaching Guideline for Japanese in High School*, translated by Kazuyuki Nakano which states that the content of "Japanese I" is the same as the one for elementary and junior high school students. It consists of "A." Expression", and "B. Understanding. The reason why this region is divided into these two items, not the item of language, is that there is the goal of the instruction which is aimed at making knowledge or skills helpful, especially for learning how to express and understand. There are seven teaching items for both how to speak and write and how to speak and read.

The first item is to select topics or materials, according to the purpose or

the situation, and collect one's ideas. This is the item for teaching how to choose topics, material and ideas. The purpose or situation means to think of expressing "for what", "to whom", and "under what circumstances." "Topics or materials" means "matters or objects" for speaking and writing activities. The main topic or point is needed to get stories or writing in shape because it can keep the consistency in the writing. Materials can also be the writers' experience, ideas, reading, observation, investigation, information or from media or references.

To speak or write means to communicate with other people, and also, it means self-expression or self-assertion. To get one's ideas in shape means to manage to make it perfect which means revision. The process becomes evident.

The second item is to speak and write, devising the organization so that the main topic or the point of argument can be clear. By "organization" it is meant the structure which makes a point or argument clear. It is necessary to devise a structure according to the purpose. The framework, "introduction, development, turn and conclusion" is used to make the point clear. The power to express and to think, and to interact, and the process of writing on paper makes that possible. There is also the "deductive or inductive style" of writing.

The third item is to choose the appropriate words which can describe the object of the writing, and to use them, according to the context. "Object" means to express matters, state, feeling, and so on. "Words" means a word, phrase, or idiom. Teachers should manage to have students acquire fundamental words or speech closely relating to the instruction of understanding. One way to increase vocabularies is to pay attention to synonyms, antonyms, or idioms.

“Context” means using words to fit the sentence for logical connection. Teachers should promote words which make language keener.

The fourth instructional material is to pay attention to the difference between a fact and an opinion, explanation and description, and to speak and write coherently. To pay attention to the distinction between a fact and an opinion, means to make it clear that one’s own opinion is described, based on what kind of fact, in order for the reader or listener to judge the adequacy of the work. This means to show one’s thoughts with emphasis and to have enough basis. It is important to recognize the right support because there is so much information available now with computers. It is important to teach that students grasp the facts without distorting it because of preconception, prejudice or desire. “Description” ; means to speak or write concretely and logically so that the listener or reader can vividly image the state of affairs or scenes the person is trying to convey. To speak or write coherently means to promote logical abilities to think and enrich the listeners, or readers’ ability to make the connection between fact and opinion.

The fifth item is to devise form or style to make it appropriate according to the purpose. “Form” means a various kind of format like description of letters, explanation, opinions, impressions, documents, or reports, but also each way of expression. “Style” means the coherent usage of the terms, or the expression of the end of the sentence (e.g. - da, dearu, desu, and so on). To “improve” means to consider the content or organization of writing, make sure if it is appropriately written according to the purpose.

The next item is to read as much good expression as possible, think about under what circumstance it is used, and make it useful for one’s own

expression. To improve expression one needs to analyze and scrutinize the way expressions are used in writings. However, it is just as important to get students to guess a personal point of view, opinion or way of thinking and not just to think about the description or format. The power of observation is deeply related to the content itself. Good expressions need appropriate choice of material, coherent organization, logical explanation, or an understandable story. This teaching begins in the second grade in junior high school.

Finally, it is important to speak or give a reading effectively, according to the purpose or the situation. This item is aimed at teaching how to speak or read by thinking about appropriate usage of language, voice, or speed according to the purpose, listeners or situation. It is necessary to teach accent, intonation, or prominence. Also reading is related to the depth of reading which means to teach comprehension or appreciation of material. "Situation" means the one in which language activities, mainly various kinds of presentation, discussion or questions and answers in school are actually held. The goal here is for students to acquire basic ability to apply in every day life.

In addition, it is important to get the audience's attention, so it is necessary to devise a way to deliver the material in a lively manner. It is also important to speak in good order so that cause and effect are explained, or time sequence is evident, in accordance with the purpose of the speech. This item is closely related to reading comprehension or appreciation, to give a reading effectively, making use of the content or characteristic in writing and to give a speech, making sure of its effect on the listener. This is in the guidelines for the third grade junior high school students.

In brief, the contents cover topics and materials, organization in speech

or writing, vocabulary and choice of words, the difference between fact and opinion, style and purpose, read for improving self expression, and finally to read or speak effectively keeping the audience in mind.

Teaching Strategies

The teaching strategies are found in, *Teaching Guideline for Japanese in High School*, translated from Japanese into English by Kazuko Shinada. There are five points of language teaching, “A” to “E” . “A” and “B” are about grammar. “C” and “D” are how to instruct phrases, vocabulary, and Chinese characters (kanji). “E” is about the instruction of the role and the quality of the Japanese Language. These points of instruction are organized for teaching high school students but based on the points of the Language Teaching for elementary school and junior high schools as well.

- A. Understanding syntax, how words and phrases work in a sentence; how to use kanji, kana letters, okurikana letters, loan words, and how to punctuate.

The point “A” is about grammar and how to write and punctuate. The teachers teach the students the method of organizing sentences, that is, introduction, development, and conclusion. The development part has a few or several formal or substantial pauses. These pauses make a paragraph. Each paragraph interacts reciprocally, and at the same time formally and substantially it is united in a coherent idea. When teaching how to assemble the elements of a sentence, it is essential to make students understand the role of each paragraph and the reciprocal interaction between paragraphs. It is also important for students to have the profound understanding of the relation between subject (thesis) and point of argument and theory. When teaching

writing a composition, teachers instruct students to embody the thesis and the point of argument clearly by setting proper paragraphs to show their thought.

Regarding the sentences assembly, it is necessary to teach that a sentence consists of several units such as simple clauses and compound clauses and that these clauses are linked by a certain role respectively.

A sentence is constructed by a subject, a predicate, a modifier, and other elements. These elements are connected in a regular order to make one sentence. The teachers must teach the students this order of the elements of a sentence and also how the order affects the expression when the element order is changed as using inversion. Additionally, punctuation must be properly taught to the students in order to make them understand that it changes modifier correlation and affects the expression of the whole composition.

“A” is about the class time to be allotted for composition teaching. It should be one unit, which means one hour per week for composition in order to develop students' writing and describing skills. One unit per week, that is thirty five unit class schedule should be set in the annual teaching plan of Japanese language. For example, allot a composition class time once a week on a regular weekday or depending on their needs, put together a certain number of class time in one day in order to teach intensively. In either way, teachers should carefully observe the students' status quo to properly instruct how to write a composition.

b. To comprehend the rules of classical Japanese language and classical Chinese literature.

It is about the rules useful for students to comprehend Japanese and Chinese classics. The basic rules are already taught at junior high school, however, the rules for high school level should also be dealt with.

The rules of Japanese classics include the classical grammar, conventional ways of using kana, and others, particularly in different rules between modern Japanese and classical one. When having students study them, teachers should instruct postpositional particles, auxiliary verbs, honorific words, idiomatic expressions.

On the whole the rules of Chinese classics include the same as for the Japanese classics. However, teachers should carefully teach some of the rules peculiar to Chinese classics, because this peculiarity is derived from the original classics of Chinese literature and applied to the method of reading Japanese literature.

- C. To comprehend the meaning of words, phrases, and idioms and to increase vocabulary.

As for words and phrases, it is important to make students understand them in a passage. How they are used and what they mean in such usage. Also it should include words, idioms, collocations, and set phrases. When teaching words and phrases, make students understand they do not simply mean as they originally are, but in a sentence or a passage they may change the innate meaning. The expansion of meaning should also be taught to increase their interest in their language. Furthermore, another point is to make them cautious for homonyms and honorific expressions.

“C” also includes collocations, compound words, and set phrases to have them increase interest in the new combinations of words. The teachers should positively teach these points of the language teaching. Actually, they are already taught in elementary and junior high schools, but we must consider their senior high level of developing and understand the language.

D. Chinese characters designated for daily use: learn how to read and write

How to read the daily-use Chinese characters is already instructed at junior high school and the students are expected to be able to read 1,945 characters when graduating from a junior high school. However, this does not mean they can read both reading styles of the 1,945 characters because there are two styles. Chinese ON reading and Japanese KUN reading and the textbook for junior high schools does not cover all these kanji and their readings. Therefore, in high school, it is important to notice that the students learn the rest of the reading that they have not studied in addition to the Chinese characters that they should learn in high school.

Moreover, the ability of writing the Chinese characters should be trained in high school as well. The students are expected to be able to be familiar to the usage of the 1,945 characters by the time of the first year of high school. they should learn and use both styles of reading and know how to apply them for writing in accordance with the context of writing.

E. To comprehend the role and quality of language

This is the general item of instruction regarding comprehension of Japanese language. There are various ideas about the role of language. For example, to the question why human beings can use a language, we can find the answers from the aspects such as individual, social, cultural aspects, or we can think them as functions such as communication, thinking, creative ability. Others are considered to be the function of conception and memory, the function of controlling feelings, the function of solving communication problems between people, and maintaining the traditions of life and culture.

As for the quality of language, we clarify it by comparing with other

languages in the way of studying pronunciation, letters, words and phrases, vocabulary, grammar. The comprehension of language means to teach the expressions as well as understanding the language in order to improve language life and foster the students' affection toward our language.

The overwhelming impression with regards to these five teaching strategies is that every one of the five items began in elementary school or junior high and that it is a continuation in high school. Because Japanese Language Arts is almost like learning two different languages: the old Chinese characters, 2,000 and the Japanese kanji. The Chinese is for meaning and the Japanese is for pronunciation. There is also the balance between Chinese and Japanese, classic and modern literature as well as reading and listening. Only one hour per week is allotted for composition, but there is time allowed for intensive teaching if necessary in one day. It is up to the discretion of the teacher.

Learning Activities and Language Skills Developmental Activities

Besides the teaching strategies there is also a section on "How to handle the contents" which covers language skills and activities in the *Teaching Guideline for Japanese in High School*. The first skill is how to cultivate overall language competence which is accomplished by the teacher teaching grammar, words and phrases, idioms, kanji characters in proportion to their development.

Teachers also have the ability to change learning activities as need be. For example the allotment of class time for the classical literature and that for post modern literature should be approximately equal but not definite. The

class time can be changed in accordance with the actual learning results of the students. Additionally, the ratio of Japanese classic and Chinese classic should be well balanced.

Teachers also teach listening skills by employing aloud reading and narration for the purpose of understanding and appreciating the passages. In addition they provide as many opportunities as possible for writing and speaking to improve students' understanding and expressing in Japanese language. They want to foster the habit of reading to improve reading comprehension and to make students learn how to select and organize information.

Listening is also taught by having students listen well to people so that they may grasp what they say with the right attitude. The point is to have a behavior of listening intentionally. Next is to teach the students how to make a summary about what they heard. The comparison between what they hear and their own idea against it is also a part of what the teachers should teach about listening. These training forms are supposed to create a good speaker.

The above mentioned reading aloud is also important because it is a good practice for narration. In narration, the students have to understand well the material and the story and try to have listeners understand what they read. The better and the more profound understanding they can get, the more excellent reading they can perform. It is important to make them understand how beautiful rhythm is by doing narration. Reading aloud and narration for understanding and those for expression are always the two sides of the same coin.

Teaching comprehension includes activities to improve expression by

speaking and writing. The skill of expression and that of comprehension are related very closely, and we can expect improvement when we teach both effectively.

Besides reading aloud, teaching reading for comprehension is also taught. It is very important to attract the students' interest in whatever they want to read in order to get them to want to read naturally. The habit of reading will promote them to complete a task as well as increase understanding and enjoyment.

Finally the skill of selecting and organizing information is taught. In the language teaching as well, It is necessary to foster students' ability to select and organize material for a information-oriented society. The selection, collection, organization, usage and the ability of using information devices, these are all we need to learn to be adaptable in society, but at least the selection and organization should be dealt in class as a basic skill of understanding.

Evaluation

There is no mention in either *Basic Principles of the Curriculum in San Francisco Japanese Language Class* nor in the *Ministry of Education Guideline for Japanese in High School* (1989) about tests or evaluations. However, in *The Educational System in Japan: Case Study Findings*, (1998) published by the National Institute on Student Achievement, Curriculum, and Assessment Office of Educational Research and Improvement U.S. Department of Education, which looks at the policy issues in the Context of Japanese schooling as part of the work of the Third International Mathematics and

Science Study, explains that “class rankings in Japan are determined by a combination of the major exams and the small tests are administered in class. The major periodic exams are also the driving force behind students’ coverage of the curriculum and preparation for college entrance exams. As in the junior high, periodic examinations usually include, midterm and final examinations for each of the three semesters during the school year. Students take five periodic examinations and three proficiency tests every year. The proficiency tests are scheduled at the end of long vacations and include both new and old materials. This means that students must study new materials and review old materials over the long vacation” (p 63). No such study exists for the Japanese Language Arts Curriculum.

CHAPTER VI

POINT BY POINT COMPARISON OF THE CALIFORNIAN AND JAPANESE CURRICULA FINDINGS, DISCUSSION AND IMPLICATIONS, AND RECOMMENDATIONS

The results of the comparative study of the writing component of the Californian and Japanese Language Arts Curricula in secondary schools help in understanding why the Japanese students studying at California State University Hayward (CSUH) fail The Writing Skills Test (WST) at a much higher rate, 85% compared to 38% of American students. The comparison study is based on the fact that First Language (L1) affects Second Language (L2) Acquisition. Robert Kaplan (1966) found that each culture has its own preferred rhetorical mode. In addition writing is more complex than speaking because it is disseminated in large quantities as opposed to the quicker briefer spoken word. There is also the pedagogical problem in teaching writing which is the necessity to work backwards from out put of the finished product instead of recognizing writing, composing, as a process.

The Japanese language is also much different from English. Japanese has the non-reciprocal form which has two premises: the self should be humble, and the other should be respect. It involves status and group affiliation. Besides the nonreciprocal form Japanese has two different characters: *kanji* and *kana*. *Kanji* is a graphic symbol while *kana* marks syllables for pronunciation (Paradis, Hagiwana & Hildebrand 1985).

Japanese writing, *kishootenletsu* is found in Chinese poetry. *Ki* is the argument, *shoo* the development, *ten* turn idea into a sub theme without direct connection and *letsu* , brings it all together to reach a conclusion (Takemata 1976). The first research question in this study deals with college writing.

Necessary Skills for College Writing

Results

In America the following skills, knowledge and understandings are necessary for college writing. For the WST students need to be able to, read, evaluate, brainstorm, organize and write quickly to a cue. In one hour students are expected to support a thesis based on the interpretation of an American based cultural, literary or political cue . The following characteristics are necessary for a passing grade: A clear thesis, developed and organized paragraphs, support for generalizations, clear and persuasive reasoning, specific detail, superior understanding of the text, ability to write on the topic, ability to write sentences free of error and ability to vary the sentence patterns.

In Japan, the competitive university entrance exams require no writing, neither in English or in Japanese. For the English section of the exam there is listening, grammar, translation and completion of a sentence from a list of words. Beyond the sentence level there is no writing.

Discussion and Implication

Because the demands are great for Californian high school students to

pass writing tests once they begin studying in college or universities, a lot of emphasis is placed on academic writing in high school. Since there are no writing requirements in the University Entrance Exams in Japan, there is less emphasis on writing. Even though English is very important in Japan, and it is on the Entrance exam, only sentences, as opposed to essays are required.

On page 67 of *The Educational System in Japan: Case Study*, it is stated that "...Japanese education is such that students only need to know the correct answers; they do not need to know why." The "why" usually suggest that a student is thinking and evaluating to explain the reason an answer is correct. This type of critical thinking is necessary in American style of composition. The implications are that Japanese students have no experience in writing, and in critical thinking which makes them noncompetitive in an academic setting in America and it is no wonder that their WST passing rate is only at 14%. American students have been writing compositions in school for six years, in junior high and senior high.

Recommendations for teaching

Because the WST is a one hour exam, Japanese need more practice on the following to be competitive with American writers:

Japanese need more writing in Japan in both Japanese and English classes and not just homework for personal narration or autobiographies on what students did during the summer vacation.

Japanese need more brainstorming activities in class to stimulate writing such as Jeff Hill (1993) reported on in Hokkaido International School, *Developing Writing and Thinking Skills in the Student*. The teacher motivates students by (1) making it known what kind of written assignments would be

required; (2) reminded the students that they did not have to start at the beginning; (3) and invited students' thoughts and complaints in class discussions. Classroom discussions also serve as brainstorming sessions for prewriting, and revision. Papers are read out loud and critiqued for merits and weaknesses. This also developed the students' powers of observation, analysis, description and retention.

Shinobu Ishihara (1996), *Teaching Communicative Writing: Suggestions for High School English Teachers in Japan*, gives teachers ideas on how to deal with an "audience", real and imagined, and the "safe" vs. "dangerous", teacher audience.. Ishihara describes exercises and techniques for each kind of audience. Cultural differences that affect the writer-audience relationship are also considered. This is very important when writing in The United States because here the writer is responsible for meaning of the text, while in Japan the audience is responsible for understanding the text.

Japanese Writing Curriculum

Results

The second research question only pertains to Japanese as to whether their Language Arts Curriculum sufficiently prepares the students to be competitive writers in American colleges. The answer appears to be that the curriculum is sufficient for Japanese to do well in Japan but not in America. The 10th grade writing curriculum consists of studying modern writing, expressions, essay, criticisms, poems, and novels. The classics are more linguistic studies , essays, tales, stories, ballad and poetry. The Chinese classics includes linguistic research, fables, tales, poems and folklore.

In the 11th grade the pattern is repeated with different poetry and research. Japanese Composition is an elective and since composition does not appear on the university entrance exams not very many students are likely to take it. However, in this class students do learn how to write for the joy of expression, for documents, for communication, for feelings and for opinions and assertions. Inoue (1997) also found that, "It appeared that many Japanese students who came to the U.S. felt that they did not have adequate English skills to function effectively in the U.S. colleges." The writing that Japanese students learn in Japanese schools consists of drills that focus primarily on mechanics and short answer writing rather than on the development of creative and fluent writing.

Inoue (1997) also discovered that Japanese students have not received special or intensive writing training in their native language. Some of them experienced Japanese writing assignments only during break, such as summer or winter intersession. This kind of writing, however, is totally different from American because this has no form. The Japanese students said that there is no introduction, body, and conclusion emphasized.

This same sentiment is echoed by Moira Izatt (1997) who reviewed, *Writing as a Thinking Process*, in The Language Teacher. Izatt states that "Lawrence's approach is challenging. In fact, even a native speaker could benefit from the writing exercises she has developed. Although I like it very much, I would not use this book in my present teaching situation at a junior college in Japan. My students need to practice more basic skills such as writing dialogues about their hobbies and their winter vacation. They do not

have the vocabulary nor interest to deal with topics such as transportation, pollution, or government, nor, are their analytic skills sufficiently developed to work with concepts such as refutation, generalization, and substantiation.”

Discussion and Implications

Judging from the curriculum there is a sound study of modern writing which includes expressions, essays, criticism, poems and novels, as well as Japanese and Chinese classics. Both of these disciplines include linguistic studies, essays, tales, stories, ballad, poetry and folklores. Progressive educators and researchers in Japan have criticized spending so much time on the classics because the language is too archaic to use. It is like Medieval or Shakespearean English in the United States. The implications are that if Japan does not add academic writing to its curriculum, Japan might not continue to be a world leader in technology and business. Because Japanese businessmen also use the indirect approach in business dealings, American businessmen might not catch the subtlety in the communication. Or Japanese businessmen might never get used to the direct approach of American businessmen in which case a stalemate is created.

Recommendation for teaching

It is not suggested that Japan stop teaching the classics, but rather hold students more accountable for learning by adding writing exercises to the classics. Students might paraphrase, or summarize, taught classics into modern Japanese and at the same time practice American style of annotations in research papers to avoid plagiarism.

Students might also when studying the classic write an essay using one

of the elements for fiction. This means writing a structured essay: introduction, thesis, body, and conclusion which focuses on one of the followings: theme, characters, conflict, setting, dialogue or tone as mentioned in chapter IV, pages 63-65.

Stewart Wachs (1992), *Breaking the Writing Barrier: Approaches to the Composition Class*, uses interactive and process writing to motivate Japanese college students to write more effectively and enjoyably. The article includes classroom management and textbooks.

Writing Curricula of Japan and California

The third research question compares the two language art curricula as to goals and objectives, content and instructional materials, teaching strategies, learning and developmental activities, and evaluation and outcomes. Each point is discussed separately.

Goals and Objectives

Results

The goals for the language arts curriculum in California are to produce a literate, experienced, moral and critical society. This can be accomplished by 1) reading quality literature, 2) experiencing and confronting issues and conflict 3) acquiring a strong sense of values and 4) applying critical thinking skills.

For the Japanese the goals for the language art curriculum are to 1) acquire an ability to understand the Japanese language accurately, 2) to express appropriately in the Japanese language 3) to deepen their interests in

linguistic culture, 4) to develop an attitude of respect for the language. How these objectives are to be met are spelled out in the *Teachers' Resource*, cited in this study on page 93. In summary, instruction should be given to acquiring vocabulary, selecting suitable topics, contriving a construction and style, to read, and to talk about the student's writing. In order to understand students are taught to comprehend content and style, to summarize, to appreciate, to observe, to notice characteristics, and to appreciate. In addition students should understand literary language in both Chinese and Japanese.

This concludes for Japanese I, and Japanese II, that the objectives are to have students enhance their ability to understand the Japanese language accurately. It is also important for students to express appropriately in the Japanese language, as well as to develop a respect for the language. The objectives for Japanese III, besides having the ability to express, to think positively is added. Japanese IV objectives are to appreciate excellent passages written in modern ages and to deepen feelings and thinking. The objectives for Japanese V, are to enhance students ability of classical Japanese and Chinese and to enrich their lives by being fond of the classics.

Discussion and Implications

The goals and objectives for the United States are to create a society that can read, evaluate issues, acquire values and be able to think because it is necessary in a democratic society. If people cannot read and think for themselves they cannot protect the democratic process. The United States is only 200 years old so the goals are precise but short.

The Japanese culture is much older and a lot of its writing, calligraphy and literature is shared with China. For that reason all of the five Japanese goals are more detailed. The difference is American goals are for individual expression while the Japanese goals are for enhancement of lives and respect for the language. It is to protect tradition and part of that tradition is harmony within the culture.

The implications are that in America the goals and objectives reflect a society that is based on individualism and freedom while the Japanese is based on tradition and harmony. The difference between the two sets of goals and objectives are reflected in the writing styles. Japanese writing is based on an indirect approach, implied meaning, while writing in The United States is based on emphatically expressed personal opinion.

Recommendations for Teaching

It is important for Japanese students to understand that individualism in the United States and harmony in Japan effect writing. It is the basic difference in composition. A personal opinion, the thesis, is required in writing, but in Japan an opinion is not solicited. For that reason Japanese students need more practice writing Western style before coming to study in the U.S. Taeko Kamimura presented a paper at TESOL, 1996, *A cross cultural Analysis of Argumentative Strategies in Student Essays*, Japanese teachers might use that as a model to teach argumentation.

Brant Kresovich's, (1998) *The Journal Assignment in Composition Class at at Japanese University*, might be another model for teaching students to express themselves more freely.

Philip Lewitt's, *Zen & the Art of composition: A comparison of Teaching Methods*, might also be conducive to teaching western organization.

Content and Skills

Results

From the Framework, 9/10th graders in California learn narration - story or biography which has characters, chain of events, setting, sensory detail and an audience. Students write expository writing which defines, informs or explains and they also write analytic essays or research papers. The text must support a thesis, convey information from primary and secondary sources, make distinction to relative values, visually organize information with graphs or maps, anticipate readers' misunderstandings, write a persuasive text which might be cause and effect, sustain logic and clarity and defend a position.

Students also write description that gives spatial perspective, the author's relationship with the objects, use concrete images, shift perspectives and use sensory detail. Students also write a response to literature that advances a judgment, supports key ideas, demonstrates an awareness of the author's style, and notices the impact of ambiguity.

In the 11/12 grade student write reflective texts that use a rhetorical strategy such as narration, description or exposition to explain a personal experience to illustrate the writer's generalization about life and to balance the incident with general abstract ideas. There are also historical reports that use a specific rhetorical mode such as analyzes historical records, explain

similarities and differences for a purpose and include information for reliability of sources. Finally students are expected to deliver a multimedia presentation that combines text, sound and images, over a wide range of materials which might be T.V. , video, , print or CD ROM, Internet or computers.

The Japanese Content and Instruction are the same as elementary school and junior high but continues in high school with A) Expression and B) Understanding. There are seven teaching items:

First is to collect one's ideas and choose a topic. This may come from personal experience as well as from outside sources.

Second item is organization, introduction, development, turn, and conclusion.

Third item is appropriate object (matter, state, feeling) to express.

Fourth is to pay attention to the difference between fact and opinion. This is to emphasize the writer's opinion and to illustrate understanding of the material without personally distorting it.

The fifth is to devise a form, letter, explanation, opinion, impression, document or report. Also the student has to make sure that the style, phrasing, is appropriate.

Next, to read as much as possible to help one's own expression. This means to scrutinize writings; the power of observation.

Finally, it is important to speak and write effectively and to get the audience's attention.

At the San Francisco Japanese High school the 10th grade content is modern writing which consists of expression, essay, criticism, poems and novels. Haiku (17 syllables) is added to the classics. In the 11th grade

“emotion” is added to the expression and the poetry is Waka (31 syllables). The purpose for the content to learn how to express on a opinion, to learn and understand a writer’s work, to learn grammar and to express oneself positively.

Discussion and Implications

The results of the content and instruction in the 10 & 11th grade in the United States are to write narration, persuasion, description and reflection. Also reports and multimedia presentations are added. All of these modes are used for academic writing which supports a thesis with appropriate support and structure.

The Japanese content and instruction is a continuation from grade school and junior high. The biggest difference noted is that the organization in writing is introduction, development, turn and conclusion. No thesis statement is mentioned. The purpose here is to express oneself positively. It is not necessary to state a personal opinion. More time is spent on studying classical literature which is desirable but archaic and might not be beneficial to a Japanese student who goes to school in America.

Recommendation for Teaching

In addition to studying the classics, Japanese students should also be exposed to Western style of writing. This might begin, by writing summaries for the classics, studied, it might also include studying the structure of the classics and then study how this structure is different from modern Japanese expression and finally from Western expression. This could be accomplished by the JET Program which recruits American teachers to Japan. It might be a good idea to recruit experienced English teachers as opposed to young bachelor degree graduates because they don’t know how to teach American

style of composition either. Even teachers with a masters degree in English or English as a Second Language do not have courses in their study to teach them how to teach composition. It is an on the job experience only that makes these teachers good composition teachers.

Teaching Strategy

Results

In the U.S. students are taught organization and focus by establishing a controlling impression or thesis. They are taught to use support and precise language. Secondly they are taught how to write clear research questions and how to use coherent methodology. They are also taught how to synthesize information by using systemic strategies which include annotated bibliographies, integrated database and word processing. They are also taught the MLA or Chicago style of notations. Students also learn how to revise to improve logic and coherence.

The Japanese strategy is to teach organization, introduction, development and conclusion. They are taught that pauses indicate a new paragraph. Students are taught to understand the role of each new paragraph. Simple and compound clauses are also taught. In addition, classic grammar, Kana and modern rules are stressed. In addition honorific words, idiomatic expression and auxiliary verbs are taught. This is to make sure that students understand classic passages. Chinese ON and Japanese KUN are also learned. Language comprehension is taught so that students may appreciate the role of the language and use it for personal expression.

Discussion and Implication

The Californian teaching strategies are on teaching organization and focus, research and technology, and on revising and evaluating composition. The Japanese strategies involve teaching composition organization, Japanese and Chinese Classics, classic vocabulary, and comprehension.

In the U.S. all teaching strategies relate to composition. The Japanese strategies are divided between composition and studying the classics which will lead to a well rounded background in Japanese literature but also to not having enough time to devote to writing.

Recommendation for Teaching

It is very time consuming to memorize 2000 characters so all the Japanese Language Arts classes are necessary. But because the great number of Japanese studying abroad are also graduate students which often times means more tests, GMAT, Graduate Management Aptitude Test or GRE, Graduate Record Exam, it is advantageous for these students to begin studying English at home. This English should be more advanced than English as a Second Language, it should be standard English covering the following conventions which include punctuation, grammar, sentence structure, strategy, organization and style of standard written English. Instruction should also include strategy for appropriate expression for audience, theme and purpose. The writing should also include style, choice of words, rhetoric, sentence elements, pronoun reference and economy in writing. Punctuation, use of colon, commas, and semicolon should also be

included because these are in the objective part of the WST and are also necessary in order to score in the 20 percentile on the GMAT.

Kamimura (1996) investigated the difference between 22 American high school students and 30 second year Japanese college students on the cultural differences in organization patterns in argumentative essays. The study also included comparative use of rational and affective appeals, differences in content of rational and affective appeals, characteristic types of rhetorical devices used, and specific cultural features of the compositions. The results indicated that in organizational patterns, a difference was found in the organizational unit termed "reservation", which gives Japanese rhetoric an impression of circularity. American students use more rational appeals and Japanese students use more affective appeals. American argumentative strategies were logical and Japanese strategies were more emotional. Americans preferred emphatic device such as "I believe", while the Japanese preferred softening devices and hedges such as "think", and "maybe".

In addition students need to practice timed multiple choice questions to identify all of the above elements quickly. The WST has 72 multiple choice questions and only 40 minutes to answer them. That is about 30 seconds per question.

Learning Activities

Results

The learning activities in the 9/10 grade are for grammar and mechanics so that students may identify and correctly use clauses, punctuation and parallel structure. For manuscript form students do activities to demonstrate

syntax, conventional punctuation and capitalization. They also have learning activities for manuscript requirements which include title page, pagination, spacing and sources. Students also edit, revise and learn how to evaluate classmates' writing.

Japanese have activities to cultivate overall language competence which might include grammar, words and phrases, idioms, and kanji characters. There is allotted time for classics and listening to classical literature. The listening skills are also used for interpreting conversation. Students also improve their listening by having to listening to aloud reading. These skills will help students select the proper materials for an information oriented society.

Discussion and Implication

Learning activities in the U.S. are created to identify grammar and mechanics, punctuation and clauses for writing. Syntax, and manuscript requirements are also for writing.

In Japan the learning activities center around grammar, kanji, listening and selecting materials . This is to better serve an information oriented society. The U.S. centers its activities around writing a manuscript so that a students is well prepared for college. Japanese education is centered around a well informed society while in the U.S. it is centered around what is best for the students' academic career.

Recommendation for teaching

American colleges and universities should include with their application more information about the learning and teaching style in America. This

might include what can be expected in lower division courses , upper division courses, and graduate school. In Japan it is difficult to get into a university but easy to get out, in the U.S. it is easy to get in, for domestic students, but difficult to graduate. The difference is on the demands being made on the student. The biggest demand is the volume of writing in either essay exams or papers. Usually at CSUH for upper division classes grades come from two midterm exams, a final, a project or term paper. International students are not used to that much work. In graduate school international students are always amazed at the amount of papers and oral presentations that are expected. Japanese students should know about the expectations in graduate school in the U.S. before they leave Japan so that they might better prepare themselves before they leave their country.

Evaluation

Results

In the U.S. scores alone are not a good indicator of learning so teachers have written tests and assessments that cover spelling , reading and writing. Individual progress reports are made indicating mastering objectives and end assessment that covers writing tasks. There are 8 classroom assessments on writing. In addition there are standardized tests. Other assessments are made on frequency of writing, published writing and on writing contests.

The evaluation for math and science in Japan are rigorous but no such assessments were found for composition.

Discussion and Implication

California places more emphasis on writing to measure communicative

skills, as well as comprehension and critical thinking. Japan highly values math and science but not communicative writing skills. Japanese nonverbal culture is out of step with the Western verbal business and technical culture.

Recommendation for Teaching

Japan should evaluate composition as often as it does math and science. It takes just as much energy to learn new equations and review old ones as it does to creatively and academically write. Equal time should be allotted. Hiroaki Shirai (1995) , discusses free writing in English as a Second Language instruction as a means of promoting communicative competence. In this study the Japanese high school environment is described and some problems with the teaching of ESL writing are outlined. Recent research on brain hemisphere functions is reviewed for insights into the mechanism of language communication, especially the important role played by the right brain functions such as imagery, intuitiveness, and emotions. It also explores ways in which the practice of freewriting can address some of the problems of writing instruction in Japan.

Recommendation for Further Research

For the sake of International Education and understanding, as well as for the academic success of Japanese students studying in America, who at the present are expending an exorbitant amount of time, money, energy and stress, the following further research is recommended to help prepare better for studying abroad.

In Japan grade school children are encouraged to write about their life

experiences which begin with step 1, narration of a single event, step 2 is an explanatory style of writing with a clearly stated theme, and step 3 adds examples. Steps 4 and 5 are continued in junior and senior high. In grade school no teacher feedback is given. Studies are needed to see when teacher feedback begins in Japan. Without feedback students will not learn how to perfect the art of composing.

Further studies are needed to see how much classroom time is devoted to teaching and writing as opposed to how much time is devoted to studying the Chinese and Japanese classics. It is also recommended that a survey be conducted to find out how much college writing is required in Japan in each class or major.

Many English language schools exist in Japan but very little is known about these schools' curriculum and textbooks. Studies might prove them to be a waste of time or not academic enough to render students competent for American academic culture.

More studies are needed on how unconditional respect for superiors, teachers and scholars, keep Japanese students from challenging or expressing an opinion in writing. Americans are taught to question, Japanese are taught to accept and respect.

Further research in the American English as a Second Language (ESL) is needed to find out whether ESL composition books can withstand academic rigor. Many writing books do not go past sentence combining, narration or journal writing.

More research is needed to find out how many classes on how to teach composition are required in a masters of Teaching English as a Second

Language are required.

More research is needed in the field of Testing of English as a Foreign Language (TOEFL) requirement, high school grade point average and the ability to pass writing skills test (WST) and be able to do academic writing in America.

More time for writing in the WST, adding half an hour, had no effect on the success of the writing portion of the test for Japanese students, but studies are needed to find out whether more time on the objective part might be beneficial. Students only have 30 seconds to answer an objective question, usually that is not enough time to even read, much less choose a correct answer. Since the writing score is on an index scale based on the number correct on the objective portion, this might be beneficial for Japanese students.

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Writing Skills Test (WST) (1999) Published by Assessment and Testing Office, California State University Hayward.

APPENDIX A

**California State University Hayward
Writing Skills Test Scores**

Tabulated According to Native Language

ESSAY * PASSFAIL * NATVLANG Crosstabulation

NATVLANG				PASSFAIL		Total
				1 pass	2 fail	
1 chinese	ESSAY	0	Count		1	1
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		.1%	.1%
			% of Total		.1%	.1%
		1	Count		1	1
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		.1%	.1%
			% of Total		.1%	.1%
		2	Count		5	5
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		.7%	.6%
			% of Total		.6%	.6%
		3	Count		3	3
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		.4%	.4%
			% of Total		.4%	.4%
		4	Count		56	56
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		8.1%	6.9%
			% of Total		6.9%	6.9%
		5	Count		27	27
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		3.9%	3.3%
			% of Total		3.3%	3.3%
		6	Count	4	374	378
			% within ESSAY	1.1%	98.9%	100.0%
			% within PASSFAIL	3.3%	53.8%	46.4%
			% of Total	.5%	45.9%	46.4%
		7	Count	19	114	133
			% within ESSAY	14.3%	85.7%	100.0%
			% within PASSFAIL	15.8%	16.4%	16.3%
			% of Total	2.3%	14.0%	16.3%
		8	Count	72	114	186
			% within ESSAY	38.7%	61.3%	100.0%
			% within PASSFAIL	60.0%	16.4%	22.8%
			% of Total	8.8%	14.0%	22.8%

ESSAY * PASSFAIL * NATVLANG Crosstabulation

NATVLANG				PASSFAIL		Total
				1 pass	2 fail	
1 chinese	ESSAY	9	Count	16		16
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	13.3%		2.0%
			% of Total	2.0%		2.0%
		10	Count	8		8
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	6.7%		1.0%
			% of Total	1.0%		1.0%
		12	Count	1		1
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	.8%		.1%
			% of Total	.1%		.1%
		Total	Count	120	695	815
			% within ESSAY	14.7%	85.3%	100.0%
			% within PASSFAIL	100.0%	100.0%	100.0%
			% of Total	14.7%	85.3%	100.0%
2 east indian lang	ESSAY	3	Count		1	1
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		1.5%	.9%
			% of Total		.9%	.9%
		4	Count		2	2
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		2.9%	1.7%
			% of Total		1.7%	1.7%
		5	Count		1	1
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		1.5%	.9%
			% of Total		.9%	.9%
		6	Count		21	21
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		30.9%	18.1%
			% of Total		18.1%	18.1%
		7	Count	1	12	13
			% within ESSAY	7.7%	92.3%	100.0%
			% within PASSFAIL	2.1%	17.6%	11.2%
			% of Total	.9%	10.3%	11.2%

ESSAY * PASSFAIL * NATVLANG Crosstabulation

NATVLANG				PASSFAIL		Total
				1 pass	2 fail	
2 east indian lang	ESSAY	8	Count	28	31	59
			% within ESSAY	47.5%	52.5%	100.0%
			% within PASSFAIL	58.3%	45.6%	50.9%
			% of Total	24.1%	26.7%	50.9%
		9	Count	7		7
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	14.6%		6.0%
			% of Total	6.0%		6.0%
		10	Count	10		10
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	20.8%		8.6%
			% of Total	8.6%		8.6%
		11	Count	1		1
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	2.1%		.9%
			% of Total	.9%		.9%
		12	Count	1		1
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	2.1%		.9%
			% of Total	.9%		.9%
	Total		Count	48	68	116
			% within ESSAY	41.4%	58.6%	100.0%
			% within PASSFAIL	100.0%	100.0%	100.0%
			% of Total	41.4%	58.6%	100.0%
3 english	ESSAY	2	Count		3	3
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		.3%	.1%
			% of Total		.1%	.1%
		3	Count		1	1
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		.1%	.0%
			% of Total		.0%	.0%
		4	Count		17	17
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		1.8%	.7%
			% of Total		.7%	.7%

ESSAY * PASSFAIL * NATVLANG Crosstabulation

NATVLANG				PASSFAIL		Total
				1 pass	2 fail	
3 english	ESSAY	5	Count		7	7
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		.8%	.3%
			% of Total		.3%	.3%
		6	Count	29	211	240
			% within ESSAY	12.1%	87.9%	100.0%
			% within PASSFAIL	1.9%	22.6%	9.7%
			% of Total	1.2%	8.6%	9.7%
		7	Count	59	158	217
			% within ESSAY	27.2%	72.8%	100.0%
			% within PASSFAIL	3.8%	16.9%	8.8%
			% of Total	2.4%	6.4%	8.8%
		8	Count	691	536	1227
			% within ESSAY	56.3%	43.7%	100.0%
			% within PASSFAIL	45.1%	57.4%	49.8%
			% of Total	28.0%	21.7%	49.8%
		9	Count	348		348
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	22.7%		14.1%
			% of Total	14.1%		14.1%
		10	Count	315		315
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	20.5%		12.8%
			% of Total	12.8%		12.8%
		11	Count	60		60
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	3.9%		2.4%
			% of Total	2.4%		2.4%
		12	Count	31		31
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	2.0%		1.3%
			% of Total	1.3%		1.3%
	Total		Count	1533	933	2466
			% within ESSAY	62.2%	37.8%	100.0%
			% within PASSFAIL	100.0%	100.0%	100.0%
			% of Total	62.2%	37.8%	100.0%

ESSAY * PASSFAIL * NATVLANG Crosstabulation

NATVLANG				PASSFAIL		Total
				1 pass	2 fail	
4 japanese	ESSAY	3	Count		1	1
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		1.2%	1.0%
			% of Total		1.0%	1.0%
		4	Count		6	6
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		7.1%	6.1%
			% of Total		6.1%	6.1%
		5	Count		4	4
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		4.8%	4.1%
			% of Total		4.1%	4.1%
		6	Count	1	40	41
			% within ESSAY	2.4%	97.6%	100.0%
			% within PASSFAIL	7.1%	47.6%	41.8%
			% of Total	1.0%	40.8%	41.8%
		7	Count	1	21	22
			% within ESSAY	4.5%	95.5%	100.0%
			% within PASSFAIL	7.1%	25.0%	22.4%
			% of Total	1.0%	21.4%	22.4%
		8	Count	8	12	20
			% within ESSAY	40.0%	60.0%	100.0%
			% within PASSFAIL	57.1%	14.3%	20.4%
			% of Total	8.2%	12.2%	20.4%
		9	Count	4		4
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	28.6%		4.1%
			% of Total	4.1%		4.1%
		Total	Count	14	84	98
			% within ESSAY	14.3%	85.7%	100.0%
			% within PASSFAIL	100.0%	100.0%	100.0%
			% of Total	14.3%	85.7%	100.0%
5 korean	ESSAY	4	Count		1	1
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		2.9%	2.4%
			% of Total		2.4%	2.4%

ESSAY * PASSFAIL * NATVLANG Crosstabulation

NATVLANG				PASSFAIL		Total
				1 pass	2 fail	
5 korean	ESSAY	5	Count		1	1
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		2.9%	2.4%
			% of Total		2.4%	2.4%
		6	Count		16	16
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		45.7%	39.0%
			% of Total		39.0%	39.0%
		7	Count		6	6
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		17.1%	14.6%
			% of Total		14.6%	14.6%
		8	Count	3	11	14
			% within ESSAY	21.4%	78.6%	100.0%
			% within PASSFAIL	50.0%	31.4%	34.1%
			% of Total	7.3%	26.8%	34.1%
		9	Count	1		1
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	16.7%		2.4%
			% of Total	2.4%		2.4%
		10	Count	2		2
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	33.3%		4.9%
			% of Total	4.9%		4.9%
		Total	Count	6	35	41
			% within ESSAY	14.6%	85.4%	100.0%
			% within PASSFAIL	100.0%	100.0%	100.0%
			% of Total	14.6%	85.4%	100.0%
6 middle east lang	ESSAY	5	Count		2	2
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		2.9%	2.1%
			% of Total		2.1%	2.1%
		6	Count	1	22	23
			% within ESSAY	4.3%	95.7%	100.0%
			% within PASSFAIL	3.6%	32.4%	24.0%
			% of Total	1.0%	22.9%	24.0%

ESSAY * PASSFAIL * NATVLANG Crosstabulation

NATVLANG				PASSFAIL		Total
				1 pass	2 fail	
6 middle east lang	ESSAY	7	Count	1	17	18
			% within ESSAY	5.6%	94.4%	100.0%
			% within PASSFAIL	3.6%	25.0%	18.8%
			% of Total	1.0%	17.7%	18.8%
		8	Count	10	27	37
			% within ESSAY	27.0%	73.0%	100.0%
			% within PASSFAIL	35.7%	39.7%	38.5%
			% of Total	10.4%	28.1%	38.5%
		9	Count	11		11
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	39.3%		11.5%
			% of Total	11.5%		11.5%
		10	Count	5		5
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	17.9%		5.2%
			% of Total	5.2%		5.2%
	Total		Count	28	68	96
			% within ESSAY	29.2%	70.8%	100.0%
			% within PASSFAIL	100.0%	100.0%	100.0%
			% of Total	29.2%	70.8%	100.0%
7 spanish	ESSAY	4	Count		2	2
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		1.0%	.7%
			% of Total		.7%	.7%
		5	Count		7	7
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		3.4%	2.4%
			% of Total		2.4%	2.4%
		6	Count	2	48	50
			% within ESSAY	4.0%	96.0%	100.0%
			% within PASSFAIL	2.4%	23.6%	17.4%
			% of Total	.7%	16.7%	17.4%
		7	Count	3	47	50
			% within ESSAY	6.0%	94.0%	100.0%
			% within PASSFAIL	3.6%	23.2%	17.4%
			% of Total	1.0%	16.4%	17.4%

ESSAY * PASSFAIL * NATVLANG Crosstabulation

NATVLANG				PASSFAIL		Total
				1 pass	2 fail	
7 spanish	ESSAY	8	Count	36	99	135
			% within ESSAY	26.7%	73.3%	100.0%
			% within PASSFAIL	42.9%	48.8%	47.0%
			% of Total	12.5%	34.5%	47.0%
		9	Count	23		23
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	27.4%		8.0%
			% of Total	8.0%		8.0%
		10	Count	17		17
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	20.2%		5.9%
			% of Total	5.9%		5.9%
		11	Count	3		3
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	3.6%		1.0%
			% of Total	1.0%		1.0%
	Total		Count	84	203	287
			% within ESSAY	29.3%	70.7%	100.0%
			% within PASSFAIL	100.0%	100.0%	100.0%
			% of Total	29.3%	70.7%	100.0%
8 tagalog	ESSAY	4	Count		6	6
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		4.6%	3.2%
			% of Total		3.2%	3.2%
		5	Count		1	1
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		.8%	.5%
			% of Total		.5%	.5%
		6	Count		43	43
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		33.1%	22.6%
			% of Total		22.6%	22.6%
		7	Count	6	32	38
			% within ESSAY	15.8%	84.2%	100.0%
			% within PASSFAIL	10.0%	24.6%	20.0%
			% of Total	3.2%	16.8%	20.0%

ESSAY * PASSFAIL * NATVLANG Crosstabulation

NATVLANG				PASSFAIL		Total
				1 pass	2 fail	
8 tagalog	ESSAY	8	Count	32	48	80
			% within ESSAY	40.0%	60.0%	100.0%
			% within PASSFAIL	53.3%	36.9%	42.1%
			% of Total	16.8%	25.3%	42.1%
		9	Count	14		14
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	23.3%		7.4%
			% of Total	7.4%		7.4%
		10	Count	7		7
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	11.7%		3.7%
			% of Total	3.7%		3.7%
		12	Count	1		1
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	1.7%		.5%
			% of Total	.5%		.5%
		Total	Count	60	130	190
			% within ESSAY	31.6%	68.4%	100.0%
			% within PASSFAIL	100.0%	100.0%	100.0%
			% of Total	31.6%	68.4%	100.0%
9 vietnamese	ESSAY	0	Count		1	1
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		.3%	.3%
			% of Total		.3%	.3%
		2	Count		5	5
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		1.6%	1.5%
			% of Total		1.5%	1.5%
		3	Count		3	3
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		.9%	.9%
			% of Total		.9%	.9%
		4	Count		34	34
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		10.6%	10.0%
			% of Total		10.0%	10.0%

ESSAY * PASSFAIL * NATVLANG Crosstabulation

NATVLANG				PASSFAIL		Total
				1 pass	2 fail	
9 vietnamese	ESSAY	5	Count		27	27
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		8.4%	7.9%
			% of Total		7.9%	7.9%
		6	Count		173	173
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		53.7%	50.7%
			% of Total		50.7%	50.7%
		7	Count	1	48	49
			% within ESSAY	2.0%	98.0%	100.0%
			% within PASSFAIL	5.3%	14.9%	14.4%
			% of Total	.3%	14.1%	14.4%
		8	Count	9	31	40
			% within ESSAY	22.5%	77.5%	100.0%
			% within PASSFAIL	47.4%	9.6%	11.7%
			% of Total	2.6%	9.1%	11.7%
		9	Count	6		6
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	31.6%		1.8%
			% of Total	1.8%		1.8%
		10	Count	2		2
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	10.5%		.6%
			% of Total	.6%		.6%
		11	Count	1		1
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	5.3%		.3%
			% of Total	.3%		.3%
		Total	Count	19	322	341
			% within ESSAY	5.6%	94.4%	100.0%
			% within PASSFAIL	100.0%	100.0%	100.0%
			% of Total	5.6%	94.4%	100.0%
10 other asian lang	ESSAY	4	Count		5	5
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		2.7%	2.0%
			% of Total		2.0%	2.0%

ESSAY * PASSFAIL * NATVLANG Crosstabulation

NATVLANG				PASSFAIL		Total
				1 pass	2 fail	
10 other asian lang	ESSAY	5	Count		6	6
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		3.2%	2.4%
			% of Total		2.4%	2.4%
		6	Count	2	85	87
			% within ESSAY	2.3%	97.7%	100.0%
			% within PASSFAIL	3.0%	45.7%	34.4%
			% of Total	.8%	33.6%	34.4%
		7	Count	2	41	43
			% within ESSAY	4.7%	95.3%	100.0%
			% within PASSFAIL	3.0%	22.0%	17.0%
			% of Total	.8%	16.2%	17.0%
		8	Count	40	49	89
			% within ESSAY	44.9%	55.1%	100.0%
			% within PASSFAIL	59.7%	26.3%	35.2%
			% of Total	15.8%	19.4%	35.2%
		9	Count	11		11
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	16.4%		4.3%
			% of Total	4.3%		4.3%
		10	Count	9		9
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	13.4%		3.6%
			% of Total	3.6%		3.6%
		11	Count	3		3
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	4.5%		1.2%
			% of Total	1.2%		1.2%
		Total	Count	67	186	253
			% within ESSAY	26.5%	73.5%	100.0%
			% within PASSFAIL	100.0%	100.0%	100.0%
			% of Total	26.5%	73.5%	100.0%
11 other european lang	ESSAY	5	Count		1	1
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		2.9%	1.2%
			% of Total		1.2%	1.2%

ESSAY * PASSFAIL * NATVLANG Crosstabulation

NATVLANG				PASSFAIL		Total
				1 pass	2 fail	
11 other european lang	ESSAY	6	Count		11	11
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		31.4%	12.8%
			% of Total		12.8%	12.8%
		7	Count	9	13	22
			% within ESSAY	40.9%	59.1%	100.0%
			% within PASSFAIL	17.6%	37.1%	25.6%
			% of Total	10.5%	15.1%	25.6%
		8	Count	30	10	40
			% within ESSAY	75.0%	25.0%	100.0%
			% within PASSFAIL	58.8%	28.6%	46.5%
			% of Total	34.9%	11.6%	46.5%
		9	Count	1		1
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	2.0%		1.2%
			% of Total	1.2%		1.2%
		10	Count	10		10
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	19.6%		11.6%
			% of Total	11.6%		11.6%
		11	Count	1		1
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	2.0%		1.2%
			% of Total	1.2%		1.2%
	Total		Count	51	35	86
			% within ESSAY	59.3%	40.7%	100.0%
			% within PASSFAIL	100.0%	100.0%	100.0%
			% of Total	59.3%	40.7%	100.0%
12 other	ESSAY	2	Count		1	1
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		.4%	.3%
			% of Total		.3%	.3%
		4	Count		9	9
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		3.9%	3.0%
			% of Total		3.0%	3.0%

ESSAY * PASSFAIL * NATVLANG Crosstabulation

NATVLANG				PASSFAIL		Total
				1 pass	2 fail	
12 other	ESSAY	5	Count		6	6
			% within ESSAY		100.0%	100.0%
			% within PASSFAIL		2.6%	2.0%
			% of Total		2.0%	2.0%
		6	Count	2	90	92
			% within ESSAY	2.2%	97.8%	100.0%
			% within PASSFAIL	3.0%	39.1%	31.1%
			% of Total	.7%	30.4%	31.1%
		7	Count	4	53	57
			% within ESSAY	7.0%	93.0%	100.0%
			% within PASSFAIL	6.1%	23.0%	19.3%
			% of Total	1.4%	17.9%	19.3%
		8	Count	32	71	103
			% within ESSAY	31.1%	68.9%	100.0%
			% within PASSFAIL	48.5%	30.9%	34.8%
			% of Total	10.8%	24.0%	34.8%
		9	Count	19		19
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	28.8%		6.4%
			% of Total	6.4%		6.4%
		10	Count	8		8
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	12.1%		2.7%
			% of Total	2.7%		2.7%
		12	Count	1		1
			% within ESSAY	100.0%		100.0%
			% within PASSFAIL	1.5%		.3%
			% of Total	.3%		.3%
	Total		Count	66	230	296
			% within ESSAY	22.3%	77.7%	100.0%
			% within PASSFAIL	100.0%	100.0%	100.0%
			% of Total	22.3%	77.7%	100.0%

APPENDIX B

**California State University Hayward
Writing Skills Test**

1999-2000 Registration Information

1999-2000 Registration Information Writing Skills Test (WST)

- | | |
|--|----------------------------------|
| ✓ Purpose of the WST | ✓ On the Test Day |
| ✓ Test Dates/Registration | ✓ Cancellation of Scores |
| ✓ Fee Waiver Policy | ✓ Confidentiality of Information |
| ✓ Special Arrangements for
Disabled Individuals | ✓ If You Fail the WST |
| | ✓ Appealing the UWSR |

See page 4 "Taking the Writing Skills Test (WST)" for test description, preparation, scoring, and sample questions.

✓ Purpose of the WST

In addition to the lower-division General Education requirements in writing, the California State University system requires all students to demonstrate writing competency at an advanced level in order to receive a baccalaureate or masters degree. This requirement was implemented system-wide in 1977 to ensure that graduating students possess writing ability at the university level. You must satisfy the University Writing Skills Requirement (UWSR) in order to receive a degree from CSUH unless you previously satisfied this graduation writing proficiency assessment for a previous Hayward degree or at another CSU campus.

The present method of satisfying the UWSR as implemented in 1998 is applicable to all students who first attempt the Writing Skills Test (WST) Fall 1998 or later. Undergraduates must have completed at least 90 quarter units of baccalaureate level work (junior standing) before attempting to satisfy the UWSR; it is required that the WST be taken as soon as junior level is attained. Successful completion of English 1001 or its equivalent is a prerequisite to taking the test. Graduate students who did not satisfy the requirement as an undergraduate must take the test no later than their first quarter of attendance in Conditionally Classified status.

For more specific information regarding the completion of this requirement, please refer to the "Writing Skills Requirements" sections of the current University catalog and class schedule.

✓ Test Dates/Registration

The WST is given at the Hayward and Contra Costa Campuses on the following dates:

Test Dates	Register By	Location
Oct 9, 1999	Sep 29, 1999	Hayward
Oct 11, 1999 *	Sep 29, 1999	Contra Costa Campus
Jan 15, 2000	Jan 5, 2000	Hayward
Jan 18, 2000 *	Jan 5, 2000	Contra Costa Campus

To register, complete and submit the orange "Test Registration Form" with \$25** to the CSUH Cashier's Office. Make checks payable to "CSUH". Approximately one to two weeks prior to the test you will receive an admission ticket indicating the time and location of the test. The ticket will also indicate the date and location of the **WST Review Workshop** that is held each quarter one day during the week preceding the test, usually sometime between 4:00 p.m. - 8:00 p.m. This information will be on your admission ticket. *If you have not received your admission ticket by the Monday preceding the test, please call for instructions.*

- * You may NOT take the test at Contra Costa if you have taken it during the same quarter at Hayward. No refunds will be given for double registrations.
- ** If you do not take the test on the date for which you registered, you may submit a written request to Assessment & Testing to either receive a partial refund or to apply the fee to some possible future test date.

✓ Fee Waiver Policy

Assessment & Testing will consider providing a limited number of WST fee waivers to students who meet ALL of the following qualifications:

1. Is a student with extremely limited financial resources; and
2. Has completed the application process for financial aid through the CSUH Financial Aid office; and
3. Meets the low income criteria established by the Financial Aid Office.

If you meet all of the above requirements, please contact the Financial Aid Office (WA 545, 885-3616) **at least one week** prior to the test registration deadline for certification of your eligibility. If a fee waiver is provided, it must be used for the next available test date. Verification of the fee waiver must be received in Assessment & Testing with your registration form no later than the registration deadline.

✓ Special Arrangements for Disabled Individuals

If you have a disability but can take the WST under standard group conditions on the scheduled test date, inform Assessment & Testing of your needed accommodations *by the test registration deadline*. (Examples of such accommodations might be that you need to be sure the room is wheelchair accessible, or you may need to be seated near the front of the room so that you can better hear or lip-read the supervisor's verbal instructions.) Please make your request as early as possible in order to assure the best possible arrangements.

If you have a visual, hearing, physical or learning disability that would prevent you from taking the WST under standard group conditions, you may request special arrangements through the CSUH Student Disability Resource Center (LI 2177, 885-3868). Special arrangements may include a reader, an ASL interpreter, an amanuensis, a Braille version, a large type version, and/or additional time. Your request for special arrangements should be obtained from the Student Disability Resource Center and submitted to Assessment & Testing (WA 438) by the test registration deadline.

✓ On the Test Day

BRING: ✓ Your Admission Ticket.

✓ Current government issued identification bearing your **photograph** and **signature**. Acceptable forms of identification are: **photo bearing** driver's licenses or DMV identification, passport or citizenship card, or military ID card. If the name on your identification differs from the name in which you are registered, you must bring official verification of the change. **Persons without acceptable ID will not be tested.**

✓ Pencils (#2) with erasers.

✓ Pen (black ink preferred).

DO NOT BRING:

✓ Books, dictionaries, papers of any kind, recording or photographic devices. **YOUR TEST SCORE WILL BE INVALIDATED IF YOU ARE FOUND USING ANY OF THESE MATERIALS.**

✓ Food, candy, or chewing gum; smoking is not permitted.

✓ Visitors are not permitted in the testing room.

✓ Cancellation of Scores

Test administration and test security standards are designed to assure that all students are given the same opportunity to demonstrate their abilities and to prevent any student from gaining an unfair advantage over others because of testing irregularities or misconduct. Assessment & Testing reserves the right to cancel any test score if the student engages in misconduct, if there is a testing irregularity, or if there is reason to question the score's validity. If a score is canceled because of irregularities such as improper timing or defective materials, the student will be given an opportunity to take the test again as soon as possible, at no additional cost.

✓ Confidentiality of Information

In addition to your test scores, CSUH may use background information from your answer sheet for research studies that are approved by the University. Scores or background information will be used internally by CSUH only and your anonymity will be preserved.

✓ If You Fail the WST

If you fail the WST with an essay score of 6 or below, you may NOT repeat the test, but instead you must first pass two writing courses: 1) ENGL 3000 or 3001 (for ESL students) to be taken in the quarter immediately subsequent to failing the WST, and 2) an approved second-tier writing course, normally in the school of your major, to be taken in the quarter after passing ENGL 3000 or 3001. (A list of approved second-tier writing courses appears each quarter in the Class Schedule.) Then, to complete satisfaction of the UWSR, you must also pass the Writing Skills Essay (WSE), the common analytic essay which is given at the end of all second-tier writing classes that quarter.

If you fail the WST with an essay score of 7 or 8, you MUST either: a) take the WST for a second time at its next offering, or b) take an approved second-tier writing course in the quarter immediately subsequent to failing the WST, as well as take the WSE, the common analytic essay given at the end of all second-tier writing classes that quarter.

You will complete satisfaction of the UWSR if you a) pass the WST on the second attempt or b) pass the second-tier writing course and the WSE. If you fail the WST on the second attempt, you will not be permitted to take it again. In the next quarter you must then either a) pass a second-tier writing course and the WSE (the common analytic essay) if you scored 7 or 8 on the second WST essay, or b) pass ENGL 3000/3001, AND THEN a second-tier writing course and the WSE, if you scored 6 or below on the second WST essay, in order to satisfy the UWSR. (If you pass the second-tier writing course but fail the WSE, the common analytic essay, you must either pass another second-tier writing course or satisfactorily complete other training in writing approved by the English Department, and then pass the WSE, the common analytic essay, to satisfy the UWSR.)

REMINDER: Both the second-tier writing course and the WSE must be passed in the same quarter to satisfy the UWSR.

✓ Appealing the University Writing Skills Requirement

If you fail the WST, pass the second-tier writing course, and fail the WSE (the common analytic essay) you may appeal to a hearing panel of the Basic Skills Requirements Appeals Committee for a waiver of the UWSR. Committee appeals are not automatic. If you failed the WST prior to Fall 1998, other appeal/waiver alternatives may be available.

If a waiver is granted, your permanent record will note that you were allowed to graduate without having satisfied the UWSR. If you do not satisfy the requirement or have a waiver appeal approved, you will not be allowed to graduate.

Obtain specific details regarding appeals/waivers from Rosanne Moore, Curriculum and Academic Programs, Warren Hall 869, (510) 885-3718.

Taking the Writing Skills Test (WST)

- ✓ Description of the WST
- ✓ How to Prepare for the WST
- ✓ How the WST is Scored
- ✓ Passing Scores
- ✓ Sample Objective Questions
- ✓ Sample Essays
- ✓ Sample Essay Topics

✓ Description of the WST

The WST contains two parts: a 40-minute **objective** section consisting of 72 multiple-choice questions, and a 60-minute **essay**. The WST is designed to measure skill in writing based on the knowledge and experience you have gained throughout your educational career.

Objective Section: The objective section of the WST measures your understanding of conventions in punctuation, grammar, sentence structure, strategy, organization and style of standard written English. Spelling, vocabulary and rote recall of rules of grammar are not tested.

The primary elements of the objective section are described below. The approximate proportions of the test devoted to each are given in parentheses.

- **Sentence Structure**—Relationships between/among clauses, placement of modifiers, and shifts in construction. (25%)
- **Strategy**—Appropriateness of expression in relation to audience and purpose, strengthening of writing with appropriate supporting material, and effective choice of statements of theme and purpose. (21%)
- **Style**—Precision and appropriateness in the choice of words and images, rhetorically effective management of sentence elements, avoidance of ambiguous pronoun references, and economy in writing. (21%)
- **Organization**—Organization of ideas and relevance of statements in context (order, coherence, unity). (14%)
- **Grammar**—Adjectives and adverbs, conjunctions, and agreement between subject and verb and between pronouns and their antecedents. (11%)
- **Punctuation**—Use and placement of commas, colons, semicolons, dashes, parentheses, apostrophes, and quotation, question, and exclamation marks. (8%)

The test consists of six prose passages, each of which is accompanied by a set of 12 multiple-choice test items. An assortment of passage types is used to provide a variety of rhetorical situations. Items that measure usage and mechanics offer alternative responses, including "NO CHANGE," to underlined portions of the text. You must decide which alternative employs the conventional practice in usage and mechanics that best fits the context. Items that measure rhetorical skills may refer to an underlined portion of the test, or may ask a question about a section of the passage or about the passage as a whole. You must decide which alternative response is most appropriate in a given rhetorical situation.

During the 40 minutes allotted you should work as rapidly as possible without sacrificing accuracy. Do not spend too much time puzzling over questions that seem too difficult. Answer the easier questions first; then return to the harder ones. If you are uncertain about an answer, you should guess rather than not respond. If you finish before time is called, you may check your work.

Essay Section: The essay portion of the WST is designed to assess your ability to write effectively in a 60-minute time period. You are to demonstrate your ability to focus on a topic, express ideas clearly and coherently, provide an orderly sequence of ideas, and display knowledge of standard written English. The essay is analytic, meaning that it is a piece of thoughtful, non-fiction writing that requires you demonstrate that you can think critically and analyze a short text.

✓ How to Prepare for the WST

For the objective section, review the sample passages and questions in the ✓**Sample Objective Questions** section of this bulletin. Using any general handbook of English, review content and skill areas listed in the ✓**Description of the WST - Objective Section** of this bulletin.

To prepare for the essay section, review the scoring criteria and sample essays included in the ✓**Sample Essays** section of this bulletin.

If you feel you need more extensive preparation, contact the English Department (WA UM 79, 885-3151) for course recommendations.

Additionally, a **WST Review Workshop** is held each quarter during the week preceding the test date. The two-hour workshop covers a review of the test in general, including the areas covered by the objective section, review of sample questions, and an analysis of sample essays at various score levels. **It is not intended to be all inclusive nor to replace coursework. This workshop is free of charge; no pre-registration is necessary, however seating is limited. You need not be registered for the WST to attend the workshop.**

✓ How the WST is Scored

The **objective score** is a scaled score, ranging from 40 to 80, based on the number of questions that you answer correctly. **Note:** A scaled score does **not** equal the total number of items answered correctly. The total number of items you got correct (raw score) on the objective test is converted to a score that ranges from 40 (low) to 80 (high) for the total test score. One question may not equal one point.

The **essays** from a single test administration are read and scored at the same time. The readers are trained to evaluate the essays "holistically", that is, with a single score for overall quality. The reading is conducted under carefully controlled conditions designed to ensure fair and reliable scoring. Readers base their assessments on quality of insight or central idea, sense of audience, clarity, consistency of point of view, cohesiveness, strength and logic of supporting information, rhetorical force, appropriateness of diction and syntax, and correctness of mechanics and usage.

Each essay is independently scored by two readers, each of whom assigns a score of 0 to 6, according to the scoring guide found in the ✓**Sample Essays** section of this bulletin. Readers' scores are added to make the **essay total score** which ranges from 0 to 12. If a discrepancy of two or more points occurs between the readers, the essay is read by a third reader and the final score is a weighted sum of the three readers' scores.

✓ Passing Scores

Your WST score consists of two scores: one for the objective section and one for the essay.

The **objective score** is a scaled score ranging from 40-80.

The **essay total score** ranges from 0-12. (Two readers evaluate the essay and assign scores of 0-6; which are then added together to obtain the essay total score.) An essay total score of 9-12 automatically passes you regardless of your objective score; an essay total score of 0-5 automatically fails you. Essay total scores of 6, 7, and 8 indicated marginal writing competence, and require specific scores on the objective section in order to pass

Your essay total score, in combination with your objective score, determines pass/fail as follows:

<u>ESSAY TOTAL SCORE</u>	<u>OBJECTIVE - WST PASS</u>	<u>OBJECTIVE - WST FAIL</u>
9 - 12	40-80	N/A
8	61-80	40-60
7	63-80	40-62
6	65-80	40-64
0 - 5	N/A	40-80

You will be mailed a WST score report approximately four to five weeks after the test date. It will include your objective scaled score, your essay total score and an indication of pass/fail. The CSUH Admissions and Enrollment Services office will also be notified as to your WST pass/fail status.

PRINT AND INSERT Sample Objective Passages/Questions HERE.

(Be sure the correct page number prints on the samples!)

The sample items reside on C:\ALLTEST\WST\INFO\SAMPLES

The reason I have kept this document separate from this one is because it is in column format and it screws things up if you try to insert it in the middle of another document! Trust me!

Make sure this statement is at the end of these passages. THE SAMPLE MULTIPLE-CHOICE QUESTIONS AND CERTAIN PORTIONS OF THE TEXT ARE REPRINTED BY PERMISSION OF THE AMERICAN COLLEGE TESTING PROGRAM, THE COPYRIGHT OWNER.

✓ Sample Essays

The following sample essays and commentaries illustrate how the scoring of individual readers is determined.

Essay Topic—Barbara Kingsolver criticizes modern America for being too narrow: “We’ve created for ourselves a culture that undervalues education (compared with the rest of the industrialized world, to say the least), undervalues breadth of experience (compared with our potential), downright discourages critical thinking (judging from what the majority of us watch and read), and distrusts foreign ideas.” Choose at least one of the areas she criticizes and examine the validity of her claim in light of your experience.

Reader Score 6 — A 6 essay demonstrates a high degree of competence in writing. It has a clear thesis and is developed in well-organized paragraphs. Generalizations are supported by clear and persuasive reasoning and by specific details, as well as the essay demonstrates a superior understanding of the text and an ability to write on the topic. Sentences are free from all but the most minor errors and have structural variety.

Sample 6 Essay:

As a young child I attended quality public schools in New Jersey. I received an appropriate and acceptable education which extended to the high school level. My college training was sufficient as well. However, when I began to work in schools, at different sites around the country, I saw the inequities of the American educational system. I also saw poorly trained teachers instructing (or not instructing) often times disinterested students. Most disturbingly, I saw very little being done to correct these deficits.

These observations lead me to the question, “Why does a country with the wealth and resources of the United States allow the continuation of educational practices that are actually detrimental to the children it claims to love and cherish?” I wondered about the rhetoric of campaigns with names like, “Kid’s First.” Political discussion of educational issues began to bother me because it appeared to be directed at enhancing a candidate’s image rather than solving America’s educational problems.

Over time, I began to formulate answers to my questions. My observations led me to the conclusion that this country cares more about appearances than substance. More money is spent on marketing and advertising designed to make our children look good than on appropriate educational programs. We are an “outside culture.” We care about our image and we worship the bottom line.

Image, bottom line, and education have recently become linked. In an attempt to market directly to the captive student audiences in public schools, entrepreneurs like Chris Whittle have brought television advertising directly into the classroom. On, “Channel One,” (Whittle’s pseudo-educational channel), children watch content oriented programming that includes commercials. One might wonder what the difference is between this behavior and what children do at home. The difference is that, in the classroom, children do not get up to change the channel, go to the refrigerator, or turn the television down. The captive audience, there to learn, now watches Snickers bars dance across a television screen.

In addition to Mr. Whittle’s intrusion into the minds of our children, other corporations have begun to make inroads. Coke, Taco Bell, Pepsi, and McDonalds all either give money to or, in some cases, actually run the cafeterias at various schools around the country. A McDonalds’ run cafeteria at one public high school (the location of which I cannot recall) employs the students who would otherwise be getting a free lunch and feeds them as part of the employment agreement (Please see back issues of *The Nation* for confirmation of this information).

When corporate infiltration into public education is juxtaposed with declining public funds for schools, a dangerous message emerges. Children are presented with contrasting views of society’s perception of their worth. In the light of this glaring difference, children often choose image over substance, educational agendas become even more devalued, and our country fails it’s children yet again.

My journey from a naïve grade school student to an, admittedly, jaded adult has covered much ground. My egocentric views on education formed by my experiences as a young child have been replaced by sobering observations of the plight of all children in the U.S. educational system. I am not completely without hope, however. Solutions to this problem may come from its victims — the students and their families. If parents and children decide to empower themselves with information and demand higher quality education, things may change. External influences, like political whims and corporate meddling, can be countered by a strong and goal directed parent/student team. The difficulty of this task cannot be measured. It is enormously difficult to fight societal forces. The reward, however, will be a lifetime of knowledge and experience to pass from generation to generation.

Commentary:

After beginning his essay with an overview of his educational background and personal observations, the writer states his thesis: "...this country cares more about appearances than substance. More money is spent on marketing and advertising designed to make our children look good than on appropriate educational programs." The writer makes it clear that he agrees with Kingsolver's assertion and develops the essay with paragraphs addressing the complex effects of advertising in education as well as of the accompanying "intrusion" of corporations. Each paragraph contains convincing, specific details advancing the ideas of the thesis and demonstrating the writer's superior understanding of the writing prompt. The conclusion, offering a solution to the problem, brings the essay to a strong close.

Reader Score 5 — A 5 essay demonstrates clear competence in writing. It has a clear thesis and is developed in well-organized paragraphs. Generalizations are supported by clear and persuasive reasoning and by specific details, as well as the essay demonstrates a competent understanding of the prompt. Additionally, sentences are free from major grammatical errors and have some degree of structural variety (e.g. subordination).

Sample 5 Essay:

The appreciation of education in America, is equal to our appreciation of rot. However, I believe it is not by way of individual disregard, but by way of a trend of bad teachers. At present the education system is at a laughable level of existence. It fails to enlight and captivate the youth of today. Yet as I said, it is a trend of teachers. One in which the blame must go directly upon the educators themselves.

The fact we undervalue education is no surprise when half-wit, self centered people are in the role of master, teacher, professor and so on. Who really wants to learn when one can't even begin to blend or associate with whomever may be instructing? Just as valid, is the point of not being allowed to learn due to the lack of the instructor to want to teach new things to an eager audience. At the same time however, I seriously wonder whether or not I would want to get close or socialize with half the teachers I've had in the past.

In my years of school certain things have led me to undervalue public or forced education. Certain teachers for example, have made me ponder the actual value of their instruction. One teacher in particular helped me come to the conclusion that if I want to learn and become educated, it must be by my own doing. This teacher was supposed to be a role model, a pillar of knowledge and a provider of inspiration and rigor. Instead however, he was a nut. At the same time he was teaching at high school level, he was stalking another teacher. Yet he has the audacity to stand in front of my class and tell how something is *done correctly*.

So, it is incidents such as these that blur and stain the face of education that once was as vivid and bright as the sun itself. When a person providing the service of teaching is trying to run over another teacher in the school parking lot with his car, how much value can we place on the education he is dishing out. How much do we value youth seeing such acts of insanity and violence? We don't, and that is why the education system is a joke.

It is a joke to pretend that people such as the previously mentioned teacher are those that we want to educate the future. Where have the seekers of knowledge gone? The square pegs so desperately and hardfistedly trying to fit in a round hole. The teachers who can barter with the tough guys to exchange something for a few minutes of Shakespeare. These are the people we need in a classroom holding the attention and guiding the dreams of our youth. When the time comes and people who inspire are back again at the blackboard, changes will occur in the value of education.

At present though, we wait and twiddle for the time when people will want to be educated and intellectual as they used to. For, when the trend reverses the rush of knowledge will be flooded upon the masses again, and valor and prestige will once again boast in the eyes of the presently downtrodden face of educators. So, until we change the guard of education, it will continue to be undervalued. It is the teachers themselves, that must turn the tide and readjust to the present day. However, until then Ms. Kingsolver is 100% correct in saying we are too narrow, and undervalue education.

Commentary:

Like the 6 essay, the 5 essay also provides a clear thesis. This writer, too, agrees with Kingsolver that Americans do not appreciate education and states quite clearly that the fault lies with the teachers themselves. The writer develops his thesis throughout the paper, providing examples of teachers who have led him to believe the way he does. However, while his example supports his thesis, this essay is less persuasive than the 6; the 5 counts on the one example of the "stalker" teacher to demonstrate that Americans undervalue education.

At the mechanical and grammatical level, language control is generally good though the word choice slips back and forth from the informal — “nut” or “dishing out” — to the formal — “seekers of knowledge,” from cliché to figurative language. Generally well organized, the paper maintains coherence up through the conclusion, where the writer suggests that it is the teachers themselves who “must turn the tide.”

Reader Score 4 — A 4 essay demonstrates basic competence in writing. It contains an adequate thesis with paragraphs relevant to the development of the thesis. There exists an adequate understanding of the prompt, and the paragraphs contain some specific details and reasons to support general statements of fact and opinion. The sentences are understandable, but may have grammatical and mechanical errors that occasionally confuse the reader.

Sample 4 Essay:

Reading Barbara Kingsolver’s quote about America’s culture fills me with mixed emotions. When she says that we’ve created a culture that undervalues education I’d have to agree with her, when I compare the U.S. to Japan. Also when I look at Proposition 209 about Affirmative Action. However, Barbara’s comment that says our culture discourages critical thinking makes me feel angry. The X-Files is a perfect example of one part of our culture that takes thinking to come to understand each episode.

Barbara Kingsolver claims that the U.S. undervalues education when compared to other industrialized nations. Her comment is valid if we compare ourselves to Japan. In the country of Japan, children are educated in more subjects and at earlier ages than most public schools. I read in the Daily Review where most Japanese students learn algebra and geometry in grammar school. In the U.S. our children learn these subjects in high school.

Another example of how the U.S. undervalues education is the passing of Proposition 209. This proposition says it is illegal to give special rights to individuals because of race or sex. In the past, colleges and universities had to admit a required amount of Mexicans and African-Americans each quarter. Since this proposition their numbers in higher education have dropped tremendously. One example I have come across recently in the paper; an African-American female with overall GPA of 4.4 was rejected from Berkeley University. When I read this article I was completely stunned. I realized that the American culture did not value our education as much as I had previously thought.

When Barbara Kingsolver says that modern America discourages critical thinking, my first thought is; she has never watched the X-Files. This prime time show is centered on the unexplained phenomena of our time. Each episode requires the viewer to look at facts and draw some very unusual conclusions. Many episodes are centered on alien beings and abduction. The show sometimes gives you a logical science-based conclusion, and other times you need to use your own judgment and thinking to draw a conclusion. This show definitely encourages foreign ideas and explanations. When I think of the X-Files the validity of her claim, that what the majority of shows the U.S. watches discourages critical thinking, is not proven true.

In conclusion, I believe that Ms. Kingsolver’s comments are too general. In my experiences part of her quote is valid and one part is not. Saying that American culture undervalues education rings true to me when I look at Proposition 209. When I compare our public education to that of Japan I also believe her comment to be valid. However, when Ms. Kingsolver says American culture “downright discourages critical thinking and distrusts foreign ideas” I’d have to say she is being too broad in her assumptions. Looking at the show X-Files it is clear to see at least part of American culture believes in foreign ideas and critical thinking.

Commentary:

The writer of the 4 essay chooses to address two of Kingsolver’s comments, that Americans undervalue education and that the culture discourages critical thinking. Instead of blending both ideas into a single thesis statement to guide her paper, she addresses each separately, creating an adequate but not a strong or clear thesis.

In her first two body paragraphs, the writer attempts to provide examples which demonstrate that America undervalues education. However, the writer does not clearly explain why learning algebra later in school shows that Americans do not value education, nor does she make connections between the passage of Proposition 209 in California and the attitudes of Americans in general toward education. Although the reader provides some examples to support generalizations, the reasoning behind the examples is not clear.

Moving without transition to the second topic, the writer uses the television show “The X-Files” to refute Kingsolver’s claim that the culture discourages critical thinking. Using this example, the writer provides some backup for her claim yet does not explain how a TV show “centered on the unexplained phenomena of our time” demonstrates that American culture encourages critical thinking.

The paragraphs, while not demonstrating strong or clear reasoning, nevertheless are adequately organized and provide some specific details to support the writer's main ideas, which are repeated in the concluding paragraph.

Reader Score 3 — A 3 essay demonstrates marginal competence in writing. The essay contains a thesis that is not clear, and demonstrates a weak understanding of the function and organization of paragraphs. It lacks specific and relevant development of generalizations, as well as a weak understanding of the prompt. The sentences are marked by frequent errors of grammar and diction.

Sample 3 Essay:

People have different ways of thinking. A same subject can have many opinions. That is why Barbara Kingsolver criticizes that modern America for being too narrow, because a culture that undervalues education, breadth of experience, discourages critical thinking and distrusts foreign ideas. I do not agree with Barbara about experience and I like to show my opinion in these papers.

Experience, I heard that when I was in school. Why is experience so important? It needs for our lives.

When I was in school, I tried to study to get a good score so that I could have a great opportunity to find any job I want. It was wrong. The first time I applied for a job, the question they asked me that what kind of experience I had. You can imagine that a student who just graduate from school, so what kind of experience he/she has? To me, the only knowledge I had was the theories that I had learned from school.

Experience is important, especially in America. American never undervalues experience. Why? Because what they can see right away at a person and they can tell about his/her through experience. How can people tell about a potential of a man when they never know him before? Your potential can only show when you work with people after a while. To me, modern America do not undervalues experience at all.

Experience is always important in our lives and never undervalues in America. You want to have a good job? Believe me, the first thing you need is your experience. That is what the recruiter is impressed, and then you will have a chance to show your potential to them.

Commentary:

This essay is on topic and demonstrates the writer's basic understanding of organization and use of paragraphs. Unlike the essays in the upper half of the grading scale, however, the 3 paper lacks a clear thesis; we know only that the writer disagrees with Kingsolver about experience.

In the following paragraphs we learn the writer believes work experience is important in America, a reading which, while valid, narrows the range of the prompt. However, the essay does provide a brief example in the second paragraph to support the writer's viewpoint; followed in the next paragraph by a series of generalizations.

Minimal development, coupled with major writing errors at the word and sentence levels throughout the essay, keep the paper from receiving an upper half score.

Reader Score 2 — A 2 essay demonstrates incompetence in writing. It lacks intelligent and relevant development. There is confusion about the prompt, and sentences are marked by numerous patterns of persistent and serious errors of grammar and diction (often unintelligible).

Sample 2 Essay:

Barabara Kingsolver criticizes modern America for being too narrow: "We've created for ourselves a culture that undervalues education, undervalues breadth of experience, downright discourages critical thinking, and distrusts foreign ideas." I agree in most of her criticizes areas.

In today society, a lot of people like to cover up themselves, they don't trust people around them, therefore, they never listen to others ideas or suggestions. For example, when I was young, I never listen to my parents, I like to do whatever I want. One day, I went to a fortune teller, after the reading she did to me, she told me that there are a lot of negativity on my life, if I don't clear the darkness as soon as possible, there will be something bad happen to me soon. I went home and told my parent what the fortune teller tells me, she asks for seven hundred dollars if she helps me burn a candle in the church, to clear all the negativity for me.

Commentary:

This essay received a low score because it does not respond to the prompt with relevant and intelligent development. In fact, other than repeating portions of the prompt, the writer does not address Kingsolver's assertions at all. Even without the persistent grammar and diction errors that appear, this underdeveloped and non-responsive essay would not pass.

Reader Score 1 — A 1 essay demonstrates an inability to address the writing task. The writing is undeveloped and incoherent.

Sample 1 Essay:

To me culture is really important. Everyone has their own culture. They have to share and keep it. Especially, in California is a melting-pot, so we

Commentary:

Lacking development, this essay clearly demonstrates an inability to address the writing task.

Reader Score 0 — No Essay Attempted.

✓ Sample Essay Topics

The following essay topics are **NOT** provided as potential topics for any future WST examination, and are only samples of analytic essay topics that have been utilized in previous administrations of the WST.

"We inhabit a self-congratulatory society in which we constantly reassure each other how well we're doing. You can't tell anyone anymore that they're no good — or less good — than their peers. One way to view this rampaging flattery is as constructive hypocrisy: hypocrisy, because we know it's false; constructive, because the pretense does us good. Not everyone can win every game, so we devise consolation prizes that make the losers feel better without hurting the winners. This sort of socially acceptable self-deceit is designed to spare hurt feelings and puff up our self-esteem; but it's harmful when the truth ultimately intrudes, as it usually does." (Robert Samuelson, 'The Trophy Syndrome')

Write an essay explaining to what extent you agree with Samuelson's assertion about "constructive hypocrisy" and how valuable it is in society. Develop your essays with specific reasons and examples.

"We inhabit a self-congratulatory society in which we constantly reassure each other how well we're doing. You can't tell anyone anymore that they're no good — or less good — than their peers. Vicious competitiveness...can be ugly and socially destructive. Up to a point, all this rings true; but perhaps you suspect that things have gotten out of hand. Competition can be nasty, but it's often useful. The tendency to tell everyone that everything is OK — everyone gets a trophy — may temporarily lower stress but it relaxes the pressure to do our best, which may be better than we thought we could do."

Using reasons and examples to develop your response, write an essay explaining the extent to which you agree, if at all, with Samuelson's assertion about the value of competition in society.

"The self-confessed television addict often feels he 'ought' to do other things — but the fact that he doesn't read and doesn't plant his garden or sew or crochet or play games or have conversations means that those activities are not longer as desirable as television viewing. He is living in a holding pattern, as it were, passing up the activities that lead to growth or development or a sense of accomplishment. This is one reason people talk about their television viewing so ruefully, so apologetically. They are aware that it is an unproductive experience, that almost any other endeavor is more worthwhile by any human measure." (Marie Winn, 'Television Addiction')

Is TV viewing as worthless and damaging as this author seems to assert? Write an essay examining the validity of her claim.

"Faltering confidence in the ability and good faith of authority plays havoc with social norms. People begin to feel that it no longer makes sense to observe the rules. In a 1981 survey conducted by my social-research firm, more than four out of five Americans (83 percent) agreed that 'those who flout the rules are rewarded' while those who observe the rules typically end up empty-handed. This conviction breeds an 'everyone for himself' state of mind — a self-fulfilling prophecy and a rationalization for one's own immoral behavior: 'Since we live in an era when people are forced to scramble for themselves, I must, too'." (Paul Gray, 'Lying Well is the Best Revenge')

In an essay, respond to the writer's assertion about rule-breaking and its consequences for today.

In her book, *Gracious Living in a New World*, author Alexandra Stoddard talks about 'putting a human face on work.' She decries technology which often keeps us from talking to a real person face to face. She states, "Relying as we do on transmitting messages via email or fax, we may forget that talking to real people, in person, is still one of the most satisfying and productive ways to work. Talking to another person is often the only way to get to the heart of the problem. . . The human connection is the foundation on which all productive work is built." (Alexandra Stoddard, 'Gracious Living in the New World')

How important is the human connection in productive work? Write an essay in which you explore the author's ideas about the nature of work and communication.

According to sociolinguist Deborah Tannen, "the beauty and pitfalls of language are two sides of the same coin. A word spoken, a small gesture, can have meaning far beyond its literal sense. But subtle signals can be missed, and meaning can be gleaned that wasn't intended and that may or may not be valid. Our power to communicate so much by so few words inevitably entails the danger of miscommunications."

A contemporary writer claims that 'nothing feeds the center so much as creative work, even humble kinds like cooking and sewing. Baking bread, weaving cloth, putting up preserves, teaching and singing to children, must have been far more nourishing than being the family chauffeur of shopping at supermarkets, or doing housework with mechanical aids...In housework, as in the rest of life, the curtain of mechanization has come down between the mind and the hand.' However, other people think that mechanization has eased the 'burden' of such tasks and that we are now more free to be creative.

Respond to the writer's claim in terms of your own experience with creativity and mechanization.

APPENDIX C

Basic Principles of the Curriculum in San Francisco Japanese Language Class

BASIC PRINCIPLES OF THE CURRICULUM IN SAN FRANCISCO JAPANESE LANGUAGE CLASS

1. Development of the Curriculum

The word "Curriculum" in Japanese education is used in a broad sense to include instructional program as well as a selection of meaningful extra-curriculum activities. In Japanese public education, the curriculum is developed by the principal of a school in compliance with a course of study for the curriculum.

The principal of the San Francisco Japanese language Class adheres as closely as possible to the curriculum and practices of the Japanese school system. In addition to compliance to standards set by the Ministry of Education, the curriculum developed and adopted by the local system must necessarily take into consideration factors which are unique to the circumstances of this school and the requests and opinions of parents.

The curriculum should be covered in forty-eight school days and six hours a day, in a year. The schedule worked out should allow time for activities to meet the broad goals of the school as well as achievement and mastery in subject matter.

A lesson plan is formulated from the curriculum on how to realize the objectives of the school. It must necessarily take into consideration the students enrolled, the teachers available, and the consideration of the physical facility being used. Above all, it must be flexible to develop a good lesson plan. It is necessary for teachers to keep an accurate record of lessons taught. These records will serve as a basic for developing future teaching program.

2. Course of Study in Senior High School

(1) REQUIRED SUBJECTS

JAPANESE LANGUAGE (2 hours a day)

Japanese Language is basic to the Japanese people's life and indispensable for them to build national characteristics and to develop their culture as well as their humanity.

Capability of understanding and expressing correctly in the Japanese language is also fundamental in relating to learning other subjects. Therefore comprehension and expression are primary in the Japanese language curriculum. Every teacher carefully considers each student's language level in order to improve his/her functioning in the classroom.

As for other linguistic item, plenty of time is spent learning in the classroom. A student acquires linguistic knowledge through comprehension and expression work.

MATHEMATICS (2 hours a day)

A main objective of studying mathematics in senior high school is that students understand in the Japanese language that mathematics is a system composed of logical laws based upon some concepts and several basic proportions.

We have students make the same progress as high school students in Japan. They study through whole chapters of a textbook. Each chapter has different class hours respectively. Mathematics teachers are entrusted to decide how many hours should be spent on each item of every chapter.

(2) ELECTIVE SUBJECTS

MODERN SOCIETY (2 hour a day)

It is important for students to have opportunities for thinking and discussing about current affairs in a modern society class with a view to developing their humanity. The following contents will be studied through well-organized instruction of fundamental matters: They are the current world, system of the world economy, Japanese economy today, democratic government and a modern nation, development of human rights, and principles of universal.

JAPANESE HISTORY (2 hour a day)

It is most significant to learn Japanese history in the background of the world history, which results in an awareness of the Japanese cultural characteristics and traditions as well as being citizens of Japan.

The contents will be studied through the general view of characteristics of Japanese culture and the outline of historical process in national formation.

SCIENCE I (2 hour a day)

Objectives of science study is to recognize relationships between nature and human life. Students learn about basic theories and matters of biology, chemistry, physics, and geology.

JAPANESE COMPOSITION (2 hour a day)

It is important in studying the Japanese language to speak and write adequately about a matter and defend an opinion for a purpose or against an opponent.

The teaching contents will be consisted of novels, poems, Haiku, essays, illustrative sentences, commentaries, documentaries, short stories, and so on.

(3) 1993 CURRICULUM GUIDE

① REQUIRED SUBJECTS

JAPANESE LANGUAGE (2 hours a day)

Contents of Curriculum

- | | |
|------------|---|
| 10th Grade | Modern Writings ; Expression
Essay, criticism, poems, novels
Classics ; linguistic study
Essay, tales, stories, ballad poetry, commentaries,
17-syllable old poems(Haiku)
Chinese Classics ; linguistic Research
Fables, tales, poems, folklore |
| 11th Grade | Modern Writings ; Expression of emotion, linguistic Research
Essay, illustrative sentences, poems, novels, criticism
Classics ; linguistic Research
Essay, 31-syllable old poems(waka), ballad poetry, tales
travels, short stories |

Chinese Classics ; linguistic Research
Chinese ideas, poems, fables, Essay, illustrative sentences

Special Consideration for Curriculum Guidance

- Expression ; To speak and write adequately about a matter and an opinion for a purpose of against an opponent.
- Comprehension ; To understand and appreciate what a writer says in his work.
- Linguistic knowledge ; To learn grammar, idioms, and vocabulary needed to comprehend and to express one's ideas.
- Concerns and Attitudes ; To become highly interested in the language and linguistic culture. To become accustomed to reading and expressing one's self positively.

MATHEMATICS (2 hours a day)

Contents of Curriculum

- 10th Grade Integral and rational expressions
 Four rules, factorization, factor theorem, law of index number
Equation
 Quadratic equation, simultaneous equation, inequality
Function
 Quadratic function, quadratic function and equation • inequality
 irrational function, function and domain • range
Trigonometric functions
 Definition of sine • cosine • tangent.
- 11th Grade Differential calculus
 Differential coefficient.
Trigonometric functions
 Definition of sine • cosine • tangent.
Integral calculus
 Indefinite Integral, definite Integral.
Exponent function • logarithmic function
 Law of exponent, common logarithms
Probability
 Law of probability
Figures
 Frequency distribution, standard deviation, normal distribution

Special Consideration for Curriculum Guidance

- ; To be decided how many hours are spent in each chapter according to the ability of the students.
- ; To give a test after each chapter.
- ; To consider whether a drill book or worksheets should be given besides a textbook according to the students' level.

② SELECTIVE SUBJECTS (10th Grade, 11th Grade)
MODERN SOCIETY (2 hour a day)

Contents of Curriculum

Cultural creation

Cultural exchange, Japanese life style and culture, Japanese traditional culture and theme.

Modern social economy and welfare of a nation

Daily life as a consumer, technical innovation and industrial development, capitalistic economy and socialistic economy, Japanese economy and international economy, repletion of social security.

Modern politics of democracy and a national rights

system of democratic politics, the principles of politics, the Constitution of Japan, the fundamental human rights.

Principles of universal peace

The current world, the age of nuclear armaments and the way of nuclear disarmaments, human welfare and Japanese duties.

Ethics to live a life in current society

Better quality of life, happiness, religion, love.

Special Consideration for Curriculum Guidance

- ; To realize that social phenomena or historical events always result from subjective performances which people in a society organize and carry on.
- ; To study what structure and principles a society organizes and carries on. To study what structures and principles a society has when a certain affair occurs.

JAPANESE HISTORY (2 hour a day)

Contents of Curriculum

General view of characteristics of Japanese culture

The beginning of Japanese culture, culture of "KOFUN", "ASUKA", "HAKUHOU", "TENPYOU", "KOKUFU", "KAMAKURA", "MUROMACHI", "GENROKU", "KASEI" and current culture.

Outline of historical process in national formation

The primitive age, the era of "YAMATO", "NARA", "HEIANN", "KAMAKURA", "MUROMACHI", "EDO", "MEIJI", "TAISYOU", "SYOUWA" and current time.

Special Consideration for Curriculum Guidance

- ; To realize importance of considering matters from various points of view
- ; To find out many different ways of approaching and analyzing a chart, a graph and a phenomenon.
- ; To understand that current social phenomenon always contain historical effects.

SCIENCE I (2 hour a day)

Contents of Curriculum

Atomic theory

Construction of matters, change of matters, mass of particle and quantity of matters.

Force and energy

Movement of the body, the laws of motion, work and energy, the principle of the conservation of energy.

Heredity and evolution

Cell and cell division, reproduction and ontogeny, heredity and mutation, evolution.

Human beings and nature

An emission energy of the Earth and the Sun, the Earth energy and diastrophism, motion of the Earth and planets, resources and its utilization, an ecosystem.

Special Consideration for Curriculum Guidance

- ; To study the general science during 10th and 11th grade because this is the basic of physics, chemistry, biology, and geology.
- ; To utilize audio-video materials according to context of the study.
- ; To cultivate a scientific view of nature by basic general ideas of substances and phenomena in the natural world.

JAPANESE COMPOSITION (2 hour a day)

Contents of Curriculum

Joy of expression

What is the expression, conversation and human relationship.

Document and report

Diary and report, process of write out a report.

Correspondence and communication

How to write a letter, style of a newspaper and a journal account, an honorific expression, the construction of a logical sentence.

Impressions and feelings

Essay, 17-syllable old poems(haiku), poems, sensational and realistic description.

Opinion and assertion

Process of write out a assertion.

Special Consideration for Curriculum Guidance

Expression ; To speak and write adequately about a matter and an opinion for a purpose of against an opponent.

Concerns and Attitudes ; To become highly interested in the language and linguistic culture. To become accustomed to reading and expressing one's

self and others.

APPENDIX D

Teaching Guideline for Japanese in High Schools

Translated by

Kazuyuki Nakano

Ministry of Education in Japan

1989

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Pages 23-31

3. Contents

The content of "Japanese I," which is as well as the one for elementary and junior high school students, consists of "A. Expression," "B. Understanding" and shows both items to instruct.

The reason the item of language is not included in the region is there is the goal the instruction is aimed at making it helpful for learning, especially how to express and understand.

A. Expression

There are seven teaching items in "A. Expression." Six of them are for both how to speak and how to write, and only one is for both how to speak and how to read.

All items here are more advanced level of "2. Content - A. Expression-(1)" in junior high level Japanese. Therefore, the instruction of "Japanese I" is based on the one in junior high school, and also, it is aimed at having students acquire the basic ability of and attitude toward Japanese expression in high school.

And, it is important to give it a lot of consideration that instructors should teach Expression, connection with "B. Understanding."

7. Select topics or materials according to the purpose or the situation and collect one's thought.

This is the item for teaching how to choose topics, materials, and ideas.

"According to the purpose or the situation" means to think of expressing "for what," "to whom," and "under what kind of the situation," and choose appropriate topics or materials for each of them. "Situation" means the situation where language activities are actually held, and it is needed to select the appropriate topics or materials according to it.

"Topics or materials" means "matters or objects" for speaking and writing activities. The main topic or point is necessary to get stories or writing in shape because it can keep the consistency in the writing. When developing the main topic or point according to the idea, it is important to arrange the materials necessary for description. They are necessary for proof or reason. As the materials, it can be regarded speakers' or writers' experience, thought, reading, observation, investigation, information among students or from the media, or reference. In this item, to have students acquire the importance of gathering the materials and the way of it.

To speak or to write means to communicate with other people, and also, it means self-expression or self-assertion. In addition, to get one's thought in shape means to try to make it perfect, thinking much of the thought, not other's one. Moreover, it is necessary to prepare topics or subjects which are appropriate for the thought and

arrange effective materials for them. It is possible to say that this item shows the important stage to prepare for getting stories or writing in shape.

In this revision, "Situation" is added in the former part, and also, "To get one's thought in shape" is done in the latter part, but it means to make the aim in this item much clearer. That is, the former part shows to give students enough opportunities to choose topics or materials which are appropriate for getting one's thought in shape, having the clear purpose and paying attention to the situation. The latter part is for the instruction which takes a step forward to get one's thought in shape, paying attention to promoting the thinking ability.

イ. Speak and write, devising the organization so that the main topics or the point of argument can be clear.

This is the item of instruct about the main topic, the point of argument, and the organization.

"Organization" means a structure which is necessary for speaking or writing. To make the main topic or the point of argument clear, organization should be steady. "Devising the organization" means to think a lot about its appropriate way to put together.

It is necessary to devise for putting stories or sentences together according to "What is the purpose?" or "What should be conveyed?"; for example, using the framework, "introduction, development, turn and conclusion" so that the main idea can be coherent, or doing the one, "introduction, main subject, and conclusion" so that the point of argument can be clear. In addition, there are another writing ways, "deductive or inductive style."

This kind of devising for organization or description is needed to make the main idea or the point of argument clear. In addition, it is important to teach how interesting devising is.

The power of expression and the abilities to think interact each other, therefore, it might be possible to get the thought in shape while writing on the paper. And also, the main idea or the point of argument might be getting in shape gradually while going ahead with the writing. Accordingly, it is better to enhance students' power of expression according to their personality when teachers teach organization, not treating students as lump.

ウ. Choose appropriate words which can describe the object of the writing, and use them according to the context.

This is the item for instruction about choice and usage of words.

"Object" means matters, state, feeling, and so on to express. It is the basic of learning how to speak and compose that writers or speakers choose appropriate words and use those words to express their objects. Here, "words" means a word, a set phrase, an idiomatic collocation or phrase, and so on.

It is necessary to get accustomed with using various kind of words to choose appropriate words which describe the object exactly. To do so, it is important to get students to enrich their vocabularies, having students read a lot of books or listening to other people as often as possible. The more students have vocabularies, the more they can have abilities of understanding, and also, abilities of expression. Therefore, teachers should try to have them acquire fundamental words or speech, closely relating to the instruction of understanding. In addition, it is necessary for teachers to help students to enrich their vocabularies, paying attention to synonyms, antonyms, or idioms.

"According to the context" means having students use words after making sure if those words chosen by them fit in the sentences. Here, "the context" means "logical connection" at the time when the topic or the point of an argument are developed, and also, it is used in the spoken words.

This item should be related with "3) Understand words meanings or usage, and enrich vocabularies" in "Japanese I - the item of language," "(1) - 1) Pay attention to words and phrases of homonyms or the ones with many meanings, 2) Promote a better understanding how to treat each word and its meaning, make a sense of language keener, and enrich vocabularies" in "Japanese for the third grade students in junior high school."

㊦. Pay attention to the difference between a fact and an opinion, explanation and description, and speak and write coherently.

This is the item for teaching how to describe in writing or speech.

"Pay attention to the difference between a fact and an opinion" means to make it clear that one's own opinion is described, based on what kind of fact, and it is the element to expect that listeners or readers can adequately judge writing or speech. Therefore, this means to show one's own thought to them with emphasis, having the basis, and to make the responsibility clear. Nowadays, there are a huge amount of information in this world, so it is very important to have right recognition toward the fact, and it is necessary to teach students to grasp the fact without distorting it because of preconception, prejudice or desire.

“Explanation” means to explain the essence of the things, according to their nature. That is, it is the speaking or writing way to help readers or listeners to understand well in due order or logic. Also, explanation is one way to express happenings or situation faithfully and exactly. There are two ways to explain, concretely and logically.

“Description” means to speak or write concretely to have listeners or readers understand matters well by observation or imagination. That is, it is to describe so that listeners or readers can vividly imagine the state of affairs or scenes, behavior or feeling, the outside or inside, for example, scenic, personal, or psychological description, through words of speakers or writers.

It depends on the object, purpose, listeners or readers to describe which way is used, “explanation” or “description.” Therefore, it is important to use either way to make it more effectively.

“Speak and write coherently” means to promote logical abilities to think and enrich the instruction of how to speak. It is necessary to convey things logically and in due order so that listeners or readers can understand when one speaks or writes. This is what the following two items are developed : “2. Contents – A. Expression (1) “④ Express, devising the whole organization to make the relationship between the fact and an opinion, or main parts and additional ones clear” in Japanese for the second grade students, and “2. Contents – A. Expression (1) “⑤ To express, devising and thinking appropriate description and explanation” in Japanese for the third grade students in junior high school.

オ. Make a story or sentence better-arranged, devising form or style to make it appropriate, according to the purpose

This item is for the instruction of form, style, and improvement.

“Appropriate form” means to indicate various kinds of format like a description of letters, explanation, opinions, impressions, documents, or reports, and also, it means various forms for each expression, not the only classification in writing. For example, it includes even the expression of greeting in the introduction of letters or inquiring after when teaching how to write letters. Moreover, it is necessary to devise form to make it appropriate, according to the purpose.

Here, “style” means the coherent usage of the terms (e.g. boku, watashi, and so on) or the expression of the end of sentence (e.g. ~da, ~dearu, ~desu, and so on). In other words, it is the basic and coherent usage of one's language, that is, ambiguous expression should not be used.

“Make a story or sentence better-arranged” means to improve a story or sentence to

make it better-arranged expression. It is necessary to get students to acquire reading¹, their stories or sentences again and again to make those stories or sentences better. "To improve" means to consider the content or organization of writing, make sure if it is appropriately written, according to the purpose, and moreover, scrutinize each sentence organization, words correspondence or mention on the face.

In this revision, "story" is added in the latter half. This means to promote enrichment of teaching phonetic language.

力. Try to read as much good expression as possible, think about under what circumstances it is used, and make it useful for one's own expression

This is the item for instruction concerned about writing research to be useful for expression.

It is indispensable to improving expression to read as much good expression as possible and study under what circumstances it is used, analyzing or scrutinizing it. This means not only to enjoy such expression passively, but also to analyze and study it from the standpoint in writing or speaking, and to use the result for one's own expression. At that time, it is necessary to make students guess a personal point of view, opinion, or way of thinking, not just think about the description or format.

The condition for a good story or writing is the one for the content, the form, and the expression which are necessary for being called "good story" or "good writing." A good conception or a keen power of observation is also deeply related with the content itself. And also, it can be said that the following things are necessary for good expression : appropriate choice of material, coherent organization, logical explanation, or understandable story.

This item should be related to the guidance of reading comprehension and appreciation of writing. And also, this is what the following item is developed : 2. Contents - A. Expression (1) "㊦ Seek for a good expression and make it useful for one's own expression, grasping its characteristic" in Japanese for the second grade students in junior high school.

キ. Speak or give a reading effectively, according to the purpose or the situation.

This is the item for instruction concerned about an effective reading or speech. This item is aimed at teaching how to speak or give a reading effectively, thinking about appropriate usage of one's language, voice, or speed, according to the purpose, listeners, the situation. At that time, it is also necessary to teach accent, intonation, or

prominence. In addition, a reading is related to the depth of reading, so it is necessary to teach this point with the instruction of reading comprehensive or appreciation.

Here, "situation" means the one in which language activities are actually held, and they are various kinds of presentation, discussion, or questions and answers mainly in school. Accordingly, the goal of this item is to make students acquire the basic ability to apply it in various situations in the daily lives through actual leaning activities.

"Speak or give a reading effectively" means to give speech or a reading effectively, paying attention to appropriate usage of language, voice, or speed. Especially, the usage of language should be careful sufficiently because it causes because of mutual human relations or status. It is necessary to teach students to respect mutual status, try to understand other thought, and describe one's own opinion clearly.

In addition, even though one can acquire how to speak, he or she can not attract listeners if the topic is not interesting. Therefore, it is important to use certain and concrete materials serving the main theme and go ahead with the story. To do so, it is necessary to choose understandable or interesting topic to listeners and devise so that it is vividly conveyed to them.

Moreover, it is necessary to speak in good order, organizing the point at issue and thinking about its arrangement. For example, in case of organizing a story, there are some ways, explaining from the cause to the result or speaking according to the order of time, but it is important to teach students to choose appropriate ways according to the purpose or situation.

This item is closely related to the instruction for improving reading comprehension or appreciation. And also, this is what the following item is developed : 2. Contents – A. Expression (1) "⑦ Give a reading effectively, making use of the content or characteristic in writing" and "Give a speech, making sure of its effect and thinking about how listeners accept it" in Japanese for the third grade students in junior high school.

APPENDIX E

Teaching Guideline for Japanese in High Schools

**Translated by
Kazuko Shinada**

Ministry of Education in Japan

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(items)

39

Points of Language Teaching

The points of the language teaching consist of five matters, a to e. The a and b are about grammar. The c and d are about how to instruct phrases, vocabulary, and Chinese characters (kanji). The e is about the instruction of the role and the quality of the Japanese language. These points of instruction are organized for teaching high school students but based on the Points of the Language Teaching for elementary schools and junior high schools as well.

- a. Understanding syntax, how words and phrases work in a sentence; how to use kanji, kana letters, katakana letters, loan words, and how to punctuate.

The point a is about grammar and how to write and punctuate. The teachers teach the students the method of organizing sentences, that is, introduction, development, and conclusion. The development part has a few or several formal or substantial pauses.

These pauses make a paragraph. Each paragraph interacts reciprocally, and at the same time formally and substantially it is united in a coherent idea.

When teaching how to assemble the elements of a sentence, it is essential to make students understand the role of each paragraph and the

reciprocal interaction between paragraphs. It is also

important for students to have the profound understanding

of the relation between the ^{主题} subject (thesis) and ^{题目} topic

the points of argument and theory. When teaching writing a composition, teachers instruct students to embody the thesis and the point of argument clearly by setting proper paragraphs to show their thought.

Regarding the sentence assembly, it is necessary to teach that a sentence consists of several units such as simple clauses and compound clauses and that these clauses are linked by a certain role respectively.

A sentence is constructed by a subject, a predicate, a modifier, and other elements. These elements are connected in a regular order to make one sentence. The teachers must teach the students

this order of the elements of a sentence and also how the order affects the expression when the element order is changed as using inversion. Additionally, punctuation must be properly taught to the students in order to make them understand that it changes modifier correlation and affects the expression of the whole composition.

The a is about the class time to be allotted for composition teaching. It should be one unit, which means 1 hour per week for composition in order to develop students' writing and describing skills.

1 unit per week, that is 35 unit class schedule should be set in the annual teaching plan of Japanese language. For example, allot a composition class time once a week on a regular weekday; or depending on their needs, put together a certain number of class time in one day in order to teach intensively. In either way, teachers should carefully observe the students' status quo to properly instruct how to write a composition.

b. To comprehend the rules of classical Japanese language and classical Chinese literature

The item b. is about the rules useful for students to comprehend Japanese and Chinese classics. The basic rules are already taught at junior high school, however, the rules for high school level should also be dealt with.

The rules of Japanese classics include the classical grammar, conventional way of using kana, and others; particularly the different rules between modern Japanese and classical one. When having students study them, teachers should instruct postpositional particles, auxiliary verbs, honorific words, idiomatic expressions.

On the whole the rules of Chinese classics include the same as for the Japanese classics. However, teachers should carefully teach some of the rules peculiar to Chinese classics; because this peculiarity is derived from the original classics of Chinese literature and applied to the method of reading Japanese literature.

c. To comprehend the meaning of words, phrases, and idioms and to increase vocabulary.

As for words and phrases, it is important to make students understand them in a passage. How they are used and what they mean in such usage. Also it should include words, idioms, collocations, and set phrases. When teaching words and phrases, make students understand they do not simply mean as they originally are, but in a sentence or a passage they may change the innate meaning. The expansion of meaning should also be taught to increase their interest in their language. Furthermore, another point is to make them cautious for homonyms and honorific expressions.

The c. includes collocations, compound words, and set phrases to have them increase interest in the new combinations of words. The teachers should positively teach these points of the language teaching. Actually, they are already taught in elementary and junior high schools, but we must consider their senior high level of developing and

understanding the language.

d.Chinese characters designated for daily use: learn how to read and write.

How to read the daily-use Chinese characters is already instructed at junior high school and the students are expected to be able to read 1,945 characters when graduating from a junior high school. However, this does not mean they can read both reading styles of the 1,945 characters because there are two styles, Chinese ON reading and Japanese KUN reading and the textbook for junior high schools does not cover all these kanji and their readings. Therefore, in high school, it is important to notice that the students learn the rest of the reading that they have not studied in addition to the Chinese characters that they should learn in high school.

Moreover, the ability of writing the Chinese characters should be trained in high school as well. The students are expected to be able to be familiar to the usage of the 1,945 characters by the time of the first year of high school. They should learn and use both styles of reading and know how to apply them for writing in accordance with the context of writing.

d.To comprehend the role and the quality of language

This is the general item of instruction regarding comprehension of Japanese language. There are various ideas about the role of language. For example, to the question why human beings can use a language, we can find the answers from the aspects such as individual, social, cultural aspects. Or we can think them as functions such as communication, thinking, creative ability. Others are considered to be the function of conception and memory, the function of controlling feelings, the function of solving communication problem between people, and maintaining the traditions of life and culture.

As for the quality of language, we can clarify it by comparing with other languages in the way of studying pronunciation, letters, words and phrases, vocabulary, grammar.

The comprehension of language means to teach the expressions as well as understanding the language in order to improve language life and foster the students' affection toward our language.

How to handle the contents

- (1) To cultivate overall language competence, the teachers should instruct the students grammar, words and phrases, idioms, kanji characters in proportion to their development.
- (2) Same as stated in other paper regarding writing.
- (3) The allotment of class time for the classical literature and that for post-modern literature should be approximately equal but not definite. The class time can be changed in accordance with the actual learning result of the students. Additionally, the ratio of Japanese classic and Chinese classic should be well balanced.

To make the students learn the behavior of being a good listener.

To employ reading aloud method in class and narration for the purpose of understanding and appreciating the passages.

To have as many opportunities as possible for writing and speaking to improve their understanding and expressing in Japanese language.

To foster the habit of reading to improve reading comprehension.

To make them learn how to select and organize information.

The section (3) includes how to deal with the classic literature and the post-modern literature, plus instruction of listening, reading aloud, description, reading, and information.

- a. is about the time allotment for the classic studies; for both Japanese classic and Chinese classic. There is no concrete number of hours indicated for teaching, but it should be equal, not biased.
- b. is about listening. To listen well to people and grasp what they say are not only the issue of language study but also that of the total student life. Therefore, it is essential to make them learn the attitude for listening well to people's talk and comprehend what they hear. The premise is to make them learn paying attention to the speaker. The point is to have a behavior of listening intentionally. The next is to teach make a summary of what they hear. The comparison between what they hear and their own idea against it is also a part of what the teachers should teach about listening. These training forms the basic ability of a good speaker.
- c. is about reading aloud in class and narration. Reading aloud is important because it is a good practice for narration. In narration, the students have to understand well the material and the story and try to have listeners understand what they read. The better and the more profound understanding they can get, the more excellent reading they can perform. It is also important to make them understand how beautiful the rhythm is by doing narration. Notice that reading aloud and narration for understanding and those for expression are always the two side of the same coin.

APPENDIX F

**California Language Arts
Academic Standards Commission**

**Content Standards
Only Composition Portions Used**

California

Academic Standards Commission

Language Arts: Reading, Writing, Listening and Speaking Content Standards for grades K - 12

As presented to the California State Board of Education

WRITING

WRITING APPLICATIONS (GENRES AND THEIR CHARACTERISTICS): Students combine the rhetorical strategies of narration, exposition, persuasion and description to produce text (of at least 1,500 words when appropriate), demonstrating command of standard English and the research, organizational and drafting strategies outlined in Writing standard 1.

GRADES 9/10

Using the Grades 9/10 writing strategies outlined in the previous standard, students

- 1) write narratives (e.g., biographies, autobiographies and short stories) that
 - 1) narrate a sequence of events and communicate their significance to the audience
 - 2) locate scenes and incidents in specific places
 - 3) develop the narrative elements with concrete sensory details and language (e.g., visual details of scenes; descriptions of sounds, smells, specific actions, movements and gestures; interior monologue or feelings of characters)
 - 4) effectively paces the presentation of actions to accommodate time/ mood changes
- 2) write expository texts that define, inform, explain or do a combination of all three, including essays of analysis and research papers that
 - 1) marshal evidence in support of a thesis and related claims including information on all relevant perspectives
 - 2) convey information and ideas from primary and secondary sources accurately and coherently
 - 3) make distinctions about the relative value and significance of specific data, facts and ideas
 - 4) organize and record information on charts, maps and graphs for use as visuals, employing appropriate technology
 - 5) anticipate and address the reader's potential misunderstandings, biases and expectations
 - 6) use technical terms and notations accurately
- 3) write persuasive texts, including evaluation, interpretation and speculation about problem/solution and causes and effects that
 - 1) structure ideas and arguments in a sustained and logical fashion
 - 2) use specific rhetorical devices to back up assertions (e.g., via an appeal to logic through reasoning; via an appeal to emotion or ethical belief; or by personal anecdote, case study or analogy)
 - 3) clarify and defend positions with precise and relevant evidence, including facts, expert opinions, quotations, and/or expressions of commonly accepted beliefs and logical reasoning
 - 4) anticipate and address the reader's concerns and counterclaims
- 4) write descriptions that
 - 1) provide a clear spatial perspective on the object being described
 - 2) clearly establish the author's relationship with the object (e.g., objective, involved)
 - 3) make effective use of factual descriptions of appearance, concrete images, shifting perspectives and vantage points and sensory detail
- 5) write responses to literature that
 - 1) advance a judgment that demonstrates a comprehensive grasp of the significant ideas of works or passages
 - 2) support key ideas and viewpoints through accurate and detailed references to the text or to other works
 - 3) demonstrate awareness of the author's use of stylistic devices and an appreciation of the effects created
 - 4) identify and assess the impact of perceived ambiguities, nuances and complexities within text

GRADES 11/12

Using the Grades 11/12 writing strategies outlined in the previous standard, students

- 2.1) write reflective texts that
 - 1) explain the significance of personal experiences, events, conditions or concerns using rhetorical strategies such as narration, description and exposition
 - 2) draw comparisons between the specific incident and broader themes that illustrate the writer's important beliefs or generalizations about life
 - 3) maintain a balance between describing the incident and relating it to more general abstract ideas
- 2.2) write historical investigation reports that
 - 1) use exposition, narration, description, argumentation, exposition or some combination of rhetorical strategies to support the main proposition
 - 2) analyze several historical records of a single event, examining critical relationships between and among elements of the research topic
 - 3) explain the perceived reason(s) for the similarities and differences, using information derived from primary and secondary sources to support or enhance the presentation
 - 4) include information on all relevant perspectives, considering the validity and reliability of sources
- 2.3) write responses to literature that
 - 1) advance a judgment that demonstrates a comprehensive grasp of the significant ideas of works or passages
 - 2) analyze the use of imagery, language, universal themes and unique aspects of text through the use of such rhetorical strategies as narration, description, argumentation, exposition or some combination of the four modes
 - 3) support key ideas and viewpoints through accurate and detailed references to the text or to other works
 - 4) demonstrate awareness of the author's use of stylistic devices and an appreciation of the effects created
 - 5) identify and assess the impact of perceived ambiguities, nuances and complexities within text
- 2.4) deliver multimedia presentations that
 - 1) combine text, images and sound, synthesizing information from a wide range of materials including television, videos, films, newspapers, magazines, CD ROMs, Internet and computer media generated images
 - 2) select an appropriate medium for each element of the presentation
 - 3) use the selected media skillfully, including editing and monitoring for quality
 - 4) test audience response and revise the presentation accordingly

WRITING

1. **WRITING STRATEGIES:** Students write coherent and focused texts that convey a well-defined perspective and tightly-reasoned argument, and that demonstrate an awareness of audience and purpose, using stages of the writing process as needed.

GRADES 9/10	GRADES 11/12
<p>Organization & Focus:</p> <ul style="list-style-type: none"> 1.1. establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintains a consistent tone and focus throughout the piece of writing 1.2. develop key ideas within the body of the composition through use of ample supporting evidence such as scenarios, commonly held beliefs, hypotheticals and/or definitions 1.3. use precise language, action verbs, sensory details, colorful modifiers and active rather than passive voice to enliven written presentations <p>Research & Technology:</p> <ul style="list-style-type: none"> 1.4. use clear research questions and coherent research methodology to elicit and present evidence from primary and secondary sources using available library, electronic and human resources 1.5. synthesize information from multiple sources and identify complexities and discrepancies in the information and how each medium offers a different perspective (e.g., almanacs, microfiche, news sources, in-depth field studies, speeches, journals and technical documents) 1.6. integrate quotations and citations into written text, maintaining flow of ideas 1.7. use appropriate conventions for in-text documentation, notes and bibliographies, adhering to style manuals such as the Modern Language Association manual or Chicago Style Manual 1.8. design and publish multi-page documents using advanced publishing software and graphic programs <p>Revising and Evaluating Strategies:</p> <ul style="list-style-type: none"> 1.9. revise writing to improve the logic and coherence of the organization and controlling perspective, the precision of word choice, and the tone in light of audience, purpose and formality of the context 	<p>Organization & Focus:</p> <ul style="list-style-type: none"> 1.1. demonstrate understanding of the elements of discourse (purpose, speaker, audience, form) when completing narrative, expository, persuasive, informational or descriptive writing assignments 1.2. use elements such as point of view, characterization and irony for specific rhetorical and aesthetic purposes 1.3. structure ideas and arguments in a sustained, persuasive and sophisticated way and support them with precise and relevant examples 1.4. employ a variety of rhetorical devices to enhance meaning such as elaborating upon parallels, relationship patterns, and analogies; incorporating visual aids (e.g., graphs, tables, pictures); and issuing a call for action and repetition for rhetorical emphasis 1.5. use language in natural, fresh and vivid ways to create a specific tone <p>Research & Technology:</p> <ul style="list-style-type: none"> 1.6. use clear research questions and creative and critical research strategies (e.g., field studies, oral histories, interviews, experiments, electronic sources) to develop presentations 1.7. use systematic strategies to organize and record information (anecdotal scripting, annotated bibliographies) 1.8. integrate databases, graphics and spreadsheets into word-processed documents <p>Revising and Evaluating Strategies:</p> <ul style="list-style-type: none"> 1.9. revise writing to highlight individual voice and improve the style, sentence variety, subtlety of meaning and tone in light of questions to be addressed, purpose, audience and genre

	<p>2.5. write persuasive text that</p> <ol style="list-style-type: none"> 1) states a clear position in support of a proposition or proposal 2) supports the position with organized and relevant evidence 		<p>2.4. write persuasive text that</p> <ol style="list-style-type: none"> 1) includes a well-defined thesis that makes a clear and knowledgeable judgment 2) supports arguments with detailed evidence, examples and reasoning, differentiating between evidence and opinion 3) arranges details, reasons and examples, effectively anticipating and answering reader concerns and counter-arguments <p>2.5. write text related to career development including business letters and job applications that</p> <ol style="list-style-type: none"> 1) has an audience and purpose clearly evident in the communication 2) addresses audience needs, stated purpose and context in an efficient manner 3) follows the conventional style for the type (e.g., letter, memo, message)
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WRITING

1. WRITING STRATEGIES

	K	1	2	3	4	5	6	7	8	9/10	11/12
Organization and Focus	X	X	X	X	X	X	X	X	X	X	X
Penmanship	X	X	X	X							
Research & Technology			X	X	X	X	X	X	X	X	X
Revising & Evaluating Strategies			X	X	X	X	X	X	X	X	X

2. WRITING APPLICATIONS

(GENRES AND THEIR CHARACTERISTICS)

	K	1	2	3	4	5	6	7	8	9/10	11/12
Narrative (short stories, biographical/autobiographical accounts)		X	X	X	X	X	X	X	X	X	
Expository (cause and effect essays; comparison/contrast; description; problem/solution; summaries; research reports; historical investigations)		X		X	X	X	X	X	X	X	X
Persuasive							X	X	X	X	
Response to Literature					X		X		X	X	X
Letter & Business Writing			X	X					X		
Reflective											X
Multimedia Presentation											X

APPENDIX G

English Language Arts Framework

**For California Public Schools
Kindergarten Through Grade Twelve**

**Only Pertinent Information
Attached**

English- *Language* Arts Framework

for California
Public Schools
Kindergarten Through
Grade Twelve

Developed by the
English-Language Arts Curriculum
Framework and Criteria Committee

Adopted by the
California State Board of Education

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to anywhere in the world or the solar system, and beyond the ordinary to the extraordinary world of imaginative human experience in good literature. In a world full of language experiences and opportunities, students must inevitably discover the limitless possibilities of learning as they explore the world of books and print and other language media.

Learning to Read by Reading

"Children learn to read by reading, and the sensible teacher makes reading easy and interesting, not difficult and boring," said Frank Smith in *Essays into Literacy*. Mr. Smith suggests that learning to read by reading is all the student needs. He said, "Learning to read is a complex and delicate task in which almost all the rules, all the cues, and all the feedback can be obtained only through the act of reading itself."²

Although students in the early grades must be taught to identify individual words by sounding them out and using context clues, the most effective teaching techniques help students get to sense quickly, often leaving the more difficult task of learning individual words until after students have experienced the delight of understanding meaning in sentences. That most well-known of children's writers, Dr. Seuss, suggests why his books might be seen as models of a new reading curriculum, noting his greatest satisfaction in life: "I think I had something to do with kicking Dick and Jane out of the school system. I think I proved to a number of million kids that reading is not a disagreeable task. And without talking about teaching, I think I have helped kids laugh in schools as well as at home."³

In learning to read, students will discover, even in their beginning readers, the rich variety of literature in children's classics, folk and fairy tales, and meaningful modern sto-

ries. Basal readers will include these materials and can become organizing and teaching tools to help teachers and students deepen their understanding of the literature through the quality of the oral and written tasks suggested. Students, too, can create books they read and share with each other. They can bring their own experiences, intentions, and purposes to reading and writing tasks, rather than struggling with kits of fragmented materials and bland stories dulled and adapted by excessive use of readability formulas and controlled vocabularies.

Because of their encounters with street signs and library books, stories of Madeline, Babar, and Peter Rabbit, and their families' memories, students bring experiences to school that words can only symbolize. Although cultural differences may affect the inferences they make as they read, their language differences need not limit reading performance. Though some students may need more help than others in using contextual or textual clues in reading, all students need background information, vocabulary work, and help in working through a text as they move from words to meaning and from understanding a text to discovery and learning its implications for their lives.

Helping Students Develop Composition Skills

As students learn speech by generating and later imitating sounds, they also learn writing even before they go to school when they scribble lines imitating the direction and shapes of symbols they see around them, whether Chinese ideograms, Hebrew boxes and circles, or English slants and ripples. Childish letters quickly become recognizable and handwriting develops, and students learn to connect meaning with writing. From the creation of the first picture signed with a name or the first handwritten valentine, students begin the discovery of how important writing is to their sense of themselves and their need to communicate with others. As they develop confidence and fluency in the early grades,

²Frank Smith, *Essays into Literacy*. Portsmouth, N.H.: Heinemann Educational Books, Inc., 1983, p. 23.

³Dr. Seuss, *Los Angeles Times Magazine*, May 25, 1986, p.

they discover, too, the importance of writing to learning.

Just as they learn to ride a bicycle by doing the riding or to read by reading, students in all grade levels learn to write by writing. In effective English-language arts programs, teachers integrate writing activities with listening, speaking, and reading, and they offer students frequent practice in writing about a wide range of subjects—from their own experiences and from literature and for a variety of audiences and purposes, real and imaginary. Daily experiences with journals or writing logs enable students to become fluent and confident about writing while they also learn to write for real audiences and meaningful purposes by, for example, communicating with other classes or school officials or writing letters to local newspapers or politicians.

Students who learn to write memorandums, to record history, to keep a diary, or to write a review of a concert or a film soon discover how to manipulate language to suit their meaning and purpose. At the same time, students exploring the possibilities of writing learn much about the process and the art of writing by talking and listening and by having frequent opportunities to respond to their own and to their classmates' writing.

In their earliest encounter with writing instruction, students must develop their skills with all the stages of the writing process. Prewriting activities enable students to gather ideas and materials for writing, to reflect on experiences and reading, and to discuss and argue and interact before they begin the complex act of writing. Writing the early drafts, knowing that these are only the beginning stages of the act of writing, enables students to develop fluency with language and to try out their words and meaning on others. Activities that allow students to respond to their own and others' writing develop their capacity to revise—literally, to *re-see*, to clarify, and to rearrange—and their capacity to explore their audience's response and their own new insights as they work toward a more finished version.

Students also must experience the act of editing, that stage of writing in which they learn to attend to the conventions of language—grammar, usage, spelling, punctuation, diction, syntax, and style—needed to clarify for readers what may already be clear for the writer. Students also learn to polish, revise, and improve their writing by learning to evaluate what they write, whether those evaluations occur informally as the work is in



The relationship between writing and human thought, basic to all the disciplines, becomes the province of all teachers, who become helpers in the teaching of writing across the disciplines.

its developmental stages or more formally as the piece is *finished*.

Finally, students must develop a sense that something happens after writing—that writing is published or posted for reading and that writing can be mailed or illustrated. Students must also learn that the act of meaningful writing goes beyond the assigning of a letter grade by a teacher, and they must learn that the art and skill attempted in one written assignment have a connection to the next.

The appropriate beginning and end of writing instruction is to develop in students the sense that they are writers, that they can use words and sentences and paragraphs to affect an audience, to express a thought or an opinion, and to make their experience vivid and memorable to someone else. Writing instruction, activities, and assignments, then, must help students move smoothly and easily from a focus at first on content, or what the writer means to say, to attention at the last to correctness, or how the writer must express his or her meaning in order to communicate effectively. Having developed confidence and fluency through frequent practice, having learned how to approach a variety of composing tasks from prewriting through evaluation, having discovered a sense of their own style and voice and power through writing, students can avoid plagiarism or developing a formal, phony prose that obscures meaning.

The usefulness of writing extends beyond the creative act of composing and expressing one's thoughts to the exploration of learning itself. Written passages are the greatest system yet devised for the storage and retrieval of information. They open to young learners the worlds of history and science, arts and vocations, psychology and philosophy, and mathematics and geography. The relationship between writing and human thought, basic to all the disciplines, becomes the province of all teachers, who become helpers in the teaching of writing across the disciplines. As students develop, pen and pencil and computer enable them to integrate whatever they are learning into what they already know and to make it their own. English-language arts teachers, supported by teachers in other disciplines who understand the importance of writing to learn-

ing, thus prepare students to use writing effectively to understand themselves and their world and to enter a society where understanding language and communicating are essential to work and leisure.

Developing Oral Language Skills

For many people, a world without sound is an even more frightening and isolating prospect than existence without sight. From the time when we first imitate speech, oral language is perhaps our most pervasive means of learning about the world we live in, once we move beyond the most elementary instincts and perceptions of the senses. From students' first attempts to string names of things and actions together and create meaning to the worldwide communications networks that bring newscasts into our living rooms from Cameroon and China, we begin to realize the importance of oral language in defining our lives and enabling us to participate in the community of human beings. Through effective English-language arts programs, we must offer students multiple opportunities, formal and informal, to develop their speaking and listening skills because talking and listening are the primary tools by which they will learn from today and the past and communicate with each other.

From the tribal oral histories of Africa to the classic tales from Greece and from the yarns about Paul Bunyan to the legends of the Celts, or the American Indian, human beings have been lovers of storytelling. More important, perhaps, students who have read a good book, a great story, or a moving poem want to talk about it, to explore their responses to the story, and to connect it to their experiences. Classroom activities that enable students to become Huckleberry Finn or King Arthur in a dramatization, to interview Scarlett O'Hara or Winnie the Pooh, and to share opinions in a discussion of Romeo's impulsiveness or Huck's wisdom offer students the chance to express their thoughts, to define and reflect on them, to challenge each other's opinions, and to explore a new meaning dis-

3. Effective Instruction in English- Language Arts



Perhaps no other field of study demands of a teacher so much sensitivity, insight, and creativity as does English-language arts. In addition to being knowledgeable of literature and the broad subject matter of the English-language arts, from oral language to composition, teachers must (1) be able to excite students about learning to listen, speak, read, and write; (2) incorporate knowledge about language acquisition and learning in their instruction; and (3) be flexible in the use of methods and in attitudes. In this way the diverse needs of students will be met as the students grow in their use of language. The most important key to a successful program is a motivated and knowledgeable teacher who finds ways to lead students to love reading and to be effective language users. To involve and stimulate the dozens of personalities, backgrounds, talents, and interests of their students and to promote learning, English-language arts teachers must draw on all the resources available—from their own knowledge of the world and of good teaching to the instructional methods and tools available in today's fast-moving, technologically oriented environment.

To teach an integrated English-language arts program effectively, teachers must enable students to understand the meaning of the listening, speaking, reading, and writing tasks they encounter. Unlike early motor behavior, in which sitting precedes crawling and progresses sequentially to standing and walking and dancing, language use from its beginning requires a sense of wholeness and meaning, a sensitivity to the interconnectedness of parts rather than an isolation of elements and fragments. Students who become turned off from reading and writing often see no importance to

their lives of the reading and writing tasks they attempt. In contrast, those who are involved and active in their learning of reading, speaking, writing, and listening find ideas and meaning and importance in what they are doing. The activities and the learning make sense.

Moreover, the cultural and linguistic diversity of today's schoolchildren presupposes a need for universally meaningful materials and activities at the core of the English-language arts program. The activities and processes involved in reading good literature, writing about important ideas, and discussing topics which have meaning to their lives help all students, regardless of their heritage or language skills. They are helped to understand themselves, their world, and their relationship to society. Teaching strategies that allow students to take active roles in their learning, share ideas with partners and groups, ask questions about what they want to know as well as about what the teacher intends, and write and discuss and make presentations for the class develop in students the skills they must take with them from school into the rest of their lives. It is no small wonder, then, that teaching the English-language arts becomes an art in itself.

Modeling of English-Language Arts

A young child who imitates a parent's stance or the handling of a baby or the use of a hammer already demonstrates the importance of modeling to growth and learning. If the most expeditious teachers of practical lessons are experience and one's own discovery, the most effective teachers of those subtle, important lessons we call values are the models we learn to admire. The process begins with childish awe for parents and teachers and continues into adult reverence for the great people who surpass our more ordinary expectations for ourselves. Teachers who love literature communicate that enthusiasm to their students when they read and share their excitement about a story or an author with

their students; those teachers know that the best way to teach and encourage reading is to model reading. "The best way to model reading for students—in grade one, grade six, or grade twelve—is to read to them."¹

A teacher whose resonant voice and eloquent statement generate attention and interest in students, who lets them hear the voice of Romeo doting on Juliet's cheek or of Maya Angelou, who knows "why the caged bird sings," also encourages them to use words well and to speak effectively. Teachers who write, modeling the progress from creative chaos to impressive product in the classroom, allow students to see writing as natural and view its sometimes disorganized or messy processes without alarm. Teachers who remind themselves as they write about the struggles and pleasures of writing enable students to see the process from beginning to end, from articulation to response to revision, and to grow past frustration to encouragement and success. Teachers who listen well to students, valuing their ideas and encouraging them to ask questions, model the importance of good listening in life and develop good listening skills among their students.

The importance of good interactions with adults in developing language also extends far beyond classroom teachers and their students. A schoolwide program of sustained silent reading within the school day develops in students the habit of independent reading so important to their growth in reading skills and their commitment to lifetime reading. During this period of time, everyone at school is reading, whether for learning, for interest, or for pleasure. In addition, teachers and school officials who model good writing and speaking in their announcements, in school newspapers, or in classroom communications develop among students a respect for language and its power when used effectively. Schoolwide forums that recognize student achievement and performance in writing or speaking, whether in journals or debates, letters or

¹Maryann Gatheral, "Reading Aloud to Kids in All Grades IS a Must," *Learning, the Magazine for Creative Teaching*. Belmont, Calif.: Pitman Learning, Inc., 1981.

inferences, how to listen effectively, how to speak clearly, and how to generate and develop ideas in writing.

Reading Great Literature

In an age in which electronic media enable us to flash images around the globe within seconds and where many children's earliest images are those of Saturday morning cartoons, it should not surprise us that today's students are tempted to describe great literature as "recognizable as such through bulk, hard words, long stretches of boredom."³ The challenge for the English-language arts teacher, clearly, becomes enticing readers with such biases and background to discover the excitement of the revolution in *A Tale of Two Cities*, the humor in Shakespeare's comedies, and the artistry in *The Great Gatsby*. Or readers can delight in knowing that they can get through the bulk, understand the hard words, overcome the difficulties of style, and appreciate an important work for its thought, its imagination, and its statement about the human condition. If the gold is hard to mine, it is no less there.

Some books, such as those with interesting and predictable language and story patterns, hook readers instantly, drawing them into the scene easily. With other books, though, students need help to get into and through the work, focus on central issues, interpret symbols, discuss meaning, and argue interpretations. Presenting an oral reading of a lively scene, showing a film, preparing students' minds by asking questions related to students' experiences that the work will touch on, discussing difficult vocabulary, having students do free writing in journals or keep logs about a quotation or problem—all these strategies enable students to approach a text well. When the study of a work is followed by written and oral activities that allow students to pull their thoughts together, reflect on how the work relates to them and to their society, discuss or dramatize, and write or think, stu-

dents are able to go beyond the encounter with a work and grasp what it means.

An effective English-language arts program introduces students to literature representing many perspectives, diverse styles and cultures and points of view, classic and contemporary attitudes, and a range of modes from fiction and drama through poetry and essay and speeches. It prepares them for understanding ideas and expressing themselves effectively about important human issues.

Direct teaching of literature helps students move into, through, and beyond the literary work to a new understanding of themselves and the world around them. Teachers who evoke a desire to read the literature by asking provocative questions, providing interesting background information, or structuring oral activities enable students to explore the work in depth, ask the important questions and explore the possibilities for learning in the work, and connect the meaning of the work to the world and their own lives.

Developing Composition Skills

The world of work and academia demand of students many forms and types of communication. While academic writing may demand the most formal use of exposition, the ability to use those skills of summarizing, analyzing, comparing and contrasting, describing, classifying, or persuading are important in far wider contexts than the college or graduate school experience. The teaching of composing skills and strategies in the schools prepares students both for communicating effectively and for developing their thinking as informed, aware employees and citizens.

Students need help from their earliest attempts to generate and develop ideas, to learn to organize details and give evidence, and to connect ideas and paragraphs so that the message arrives as clearly and coherently as intended. English-language arts programs should help students discover what they have to say, how they can draw on their experiences and their reading to clarify their meaning, what their words say to a listener or reader, and how they can edit for clarity.

³Anthony Burgess, *Re Joyce*. New York: W. W. Norton & Co., Inc., 1968, p. 18.

5. Evaluation of English-Language Arts Instruction



Classroom teachers have long understood the inadequacy of test scores for identifying all the dimensions of students' success in school. In fact, students have always been evaluated according to many criteria, and not all of the scores given to students reflect objective learning (for example, report cards that carry grades for citizenship, effort, or conduct). Perhaps the astonishing capacity of computers and the increasing tendency to reduce communications to numerical data have led the public and the media to place too much emphasis on test scores to evaluate the success of our schools and programs.

With the revised curriculum in place, assessment of its effectiveness must depend on tests that reflect the purposes of the curriculum. Teachers and others responsible for assessment will create tests based on significant works whose meanings have import for all students; tests will integrate all of the language arts by including significant reading and writing and reflecting the student's oral skills as well; and tests will focus on students' meaning, not on formalistic features such as plot and character. Good assessment practices will include informal daily activities in which students commend each other for their strengths, teachers create environments in which students can succeed, and parents support their children's progress as part of evaluation. Tests will be designed to help all students, and assessment will be structured to assess students' strengths and accomplishments, not simply weaknesses or failures. Good assessment also will provide direction for the teacher, identifying what students have learned and what progress they have made.

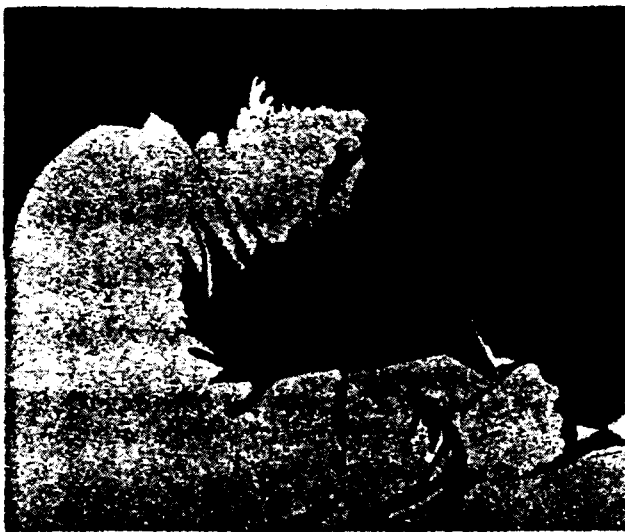
Obviously, the most useful information for assessing students' growth in English-language arts comes directly from

classroom encounters with literature and writing and with speaking and listening activities. Evaluation in English-language arts must include (1) frequent informal assessment of students' responses to their own and their classmates' speaking, reading, and writing; and (2) the teacher's more formal evaluations of students' participation and responses and of individual and class progress toward objectives identified in the curriculum. The end of assessment is an understanding whereby students demonstrate a broad in-depth acquaintance with literature; an ability to handle a variety of writing tasks with confidence, ease, and insight; a facility with aural and oral tasks; and a range of thinking skills from summary to analysis and interpretation.

Classroom Assessment

Although objective multiple-choice tests can provide broad indicators of students' performance and detailed analyses of particular skills, alternatives to objective testing provide more formative data. That is, they form, inform, and reform curricula and programs rather than fragment learning into isolated elements. Teachers, students, and parents are offered a more accurate picture of students' facility with English-language arts by using a variety of assessment strategies, such as the following:

- Classroom discussion of a literary work on a classwide or small-group basis provides much information about students' understanding of a work.
- Individual consultations between student and teacher while other students are, for example, doing silent reading or quiet group work offer the teacher insight about the individual student's understanding and problems.
- Carefully planned teacher-designed questions, to focus students' learning, or opportunities for students to learn to phrase questions for each other, require students to go beyond yes or no answers to the use of higher-order thinking processes.
- Student participation in activities such as choral or oral reading, reader's theater, or improvisational drama based on literature reveals their depth of understanding.
- Younger students' use of new vocabulary encountered in reading and older students' use of the vocabulary of literary analysis in discussion and writing demonstrate their growth in reading and writing.
- Students' abilities to read aloud unfamiliar but grade-appropriate materials or to explain plots and motivations of characters in an unfamiliar piece of fiction demonstrate their growth in reading skills more quickly, and often more accurately than formal test scores can.
- Audiotape or videotape recordings of students' oral reading, recorded several times a year, provide valuable diagnostic and reporting information for the teacher, students, and parents.
- Five-minute speeches on topics such as *A Defense of Democracy* provide information on the students' depth of understanding of social and political issues.
- Carefully devised essay tests require students to think about material and demonstrate some new understanding.
- Short papers prepared out of class offer students the time to reexamine and revise as they grapple with understanding their subjects and communicating their thoughts.
- Group-written responses to specific questions enable students to challenge and stretch their thinking about the material.
- The writing of new or original endings to a literary work calls on both the students' understanding of the work and their creativity.
- Assuming the role of a literary character who writes a letter to another character, an editor, or a governmental



Good assessment practices will include informal daily activities in which students commend each other for their strengths, teachers create environments in which students can succeed, and parents support their children's progress as part of evaluation.

leader reflects the students' insight into the character's values and motives.

- Rewriting a piece in a different genre (for example, rewriting a poem as a piece of fiction or a piece of fiction as a play) reflects understanding of meaning, tone, voice, and character.
- Teachers' use of a variety of scoring techniques for writing, such as holistic, primary trait, or analytical scores, offers students a wide range of information about writing skills.
- Students' extensive reading of books, magazines, and newspapers in leisure time indicates that reading is an activity of choice and pleasure.
- Students' interest in exploring new reading experiences, as indicated by teachers, parents, and librarians, suggests growth in learning through reading.
- Students' movement from formula books with predictable plots to more complex stories in their recreational reading indicates increased understanding and intellectual growth.
- Students' willingness to try different types of literature, moving comfortably among sports stories, biographies, myths, poetry, drama, and others,

reflects confidence in approaching new reading tasks.

The complex nature of language acquisition and the multiple elements of language use in listening, speaking, reading, and writing underscore the need for assessment tools and experiences beyond the limits of objective tests. Although objective tests are clearly easier to administer, less expensive, or more quickly scored, they can measure only a small portion of what children have learned and understood. *Becoming a Nation of Readers* indicates that teaching and testing of reading subskills alone may interfere with students' understanding of the whole; similarly, in *Rhetorical Traditions and the Teaching of Writing*, Knoblauch and Brannon suggest the complexity of teaching writing:

Those features of discourse which are most accessible to reliable measurement, the surface conventions, tend also to be the features having least to do with writers' true competence—their ability to make and connect substantial assertions, to penetrate a subject, to discover plausible lines of reasoning, to articulate imaginative insights, to think well in language.¹

¹C. H. Knoblauch and Lil Brannon, *Rhetorical Traditions and the Teaching of Writing*. Upper Montclair, N.J.: Boynton Cook Publishers, Inc., 1984.

Clearly, meaningful assessment of students' English-language arts skills and competence must make no distinction between the testing and the learning process and must enhance student motivation, that all-important key to success in the language arts.

School, Community, and State Assessment

Effective English-language arts programs include a wide range of assessment techniques to evaluate students' growth in understanding challenging literature, confronting important social issues and values in literature and their own lives, writing clear and lively prose, speaking thoughtfully and effectively, and listening critically, all of which enable students to participate fully in society. School districts may find useful the overview of students' skills and their use of language conventions provided by such objective instruments as criterion- and norm-referenced tests.

Beyond the classroom, school districts can also evaluate the effectiveness of English-language arts programs by examining a number of criteria other than scores on standardized tests. Among the indicators of effective programs are the following:

- Number, quality, and types of books students read
- Frequency of student writing on meaningful assignments
- Student-teacher ratio in classes in which writing instruction is emphasized
- Quality of homework assignments
- Extent to which student writing is published

- Awards that students win in language-related academic contests, such as decathlons and writing contests
- Extent of positive parent support and participation in language arts activities, such as reading programs, language fairs, and contests
- Satisfaction of businesses that employ graduates of the schools
- Qualifications of the English-language arts teaching staff
- Attitudes of students towards English-language arts
- Quality of libraries and other resources supporting English-language arts instruction

Assessment programs sponsored by the State Department of Education also emphasize a broad and meaningful assessment of students' understanding of reading, their mastery of writing and its conventions, and their use of the higher-order thinking skills. The direct writing assessment now under development by the Department's California Assessment Program will ask for student writing in a variety of types, reflective and autobiographical, critical and analytical.

The contents of this *English-Language Arts Framework*, along with the *Model Curriculum Standards: English-Language Arts, Grades Nine Through Twelve* and *English-Language Arts Model Curriculum Guide, Kindergarten Through Grade Eight*, describe English-language arts programs that encourage students to read widely and in depth, write often in many formats, study important writings from many disciplines, and relate these studies to their own lives in meaningful ways. Effective assessment must focus on identifying the extent to which programs have accomplished these goals.



Spelling, handwriting, grammar, and punctuation are subskills to writing and should not be taught as ends in themselves.

Students' Study Materials

The students' study materials will meet the preceding standards whether they are packaged as an integrated single text, single text with a literature collection, workbook, software, or multiple texts with an integrated manual. Workbooks and/or copy masters, when included, must be carefully coordinated with the students' texts and the teacher's manual. The workbooks must be designed to provide practice that focuses on meaning in the context of comprehension and composition. They may include:

- Writing activities that require the development of complete compositions
- Creative and thoughtful extension of concepts and skills beyond one-word responses
- Extensive practice with more difficult skills being introduced, while providing for individual differences
- Ongoing reinforcement and application of knowledge and skills that stimulate a high level of thinking

Software, in order to be included, must meet, in addition to those standards discussed previously, the following standards:

- Software must be an integral part of the entire instructional package; it must be necessary to and enhance the other modes of presentation and instruction.

- Software must tap the computer's full capabilities as an effective teaching and learning device. The technology must promote active engagement on the part of the student.
- Software must meet, at a minimum, the "Desirable Attributes of Educational Software" as found in *Guidelines for Educational Software in California Schools*.¹

Teacher's Manual

The teacher's manual will be coordinated with the students' texts and study materials. This manual will address all of the standards listed previously and provide guidance to the teacher who must orchestrate an integrated program that includes:

- Demonstrated consistency between the philosophy and research base used to develop the program
- Strategies that integrate the language arts with emphasis on comprehension and composition
- Reflection of a consistent model of effective teaching
- Suggested activities that develop common background knowledge (e.g., research, trips, interviews, and homework)

¹ *Guidelines for Educational Software in California Schools*. Sacramento: California State Department of Education.

- An emphasis on teaching rather than on testing
- Skill activities that are directly related to the content of the student's texts
- Emphasis on raising comprehension levels and suggestions for questioning strategies that result in higher levels of thinking
- Explicit recommendations for teaching comprehension elements, such as integrating what is known with information in the text, acquiring knowledge about text structure, and monitoring progress of encoding, inference, and retrieval procedures
- Strategies that lead to increasing the student's responsibility for and independence in applying knowledge and skills
- Strategies for meeting the needs of students with limited-English proficiency and those with different learning styles and abilities
- Foundation activities for limited-English-proficient students and other students with special needs, emphasizing oral language, vocabulary development, graphic stimulation, and other effective techniques
- Suggestions for transition of limited-English-proficient students into the basal reader
- Recommended resources and additional literature
- Techniques for evaluating students' progress that do not distort the integrated nature of the learning process. Some of these techniques will include measurement of the quantity of students' products with a focus on the holistic and integrated nature of those products. For example, teachers:
 - Evaluate students' direct responses.
 - Ask students to retell material read.
 - Match readers with materials using procedures such as cloze.
 - Assess samples of writing through portfolio collections.
 - Encourage self-assessments and peer assessments.
 - Use standardized, objective, criterion-referenced, and matrix sampling tests.

In addition, the teacher's manual should:

- Relate other content areas to language arts and language arts to other content areas.
- Describe strategies good readers and writers use that teachers can model as well as teach directly.
- Help teachers to extend student activity beyond the classroom.

- Suggest ways teachers can revitalize themselves (e.g., join professionals' book clubs).
- Have several schedules and options for using materials:
 - With various ability levels
 - With various time allotments
 - With core, extended, and recreational reading tied to writing and speaking tests
- Help teachers cope with demanding paper loads by:
 - Incorporating "enabling techniques," showing models of fitting response to students' works (Such responses are not error based; they should be constructive and concerned with meaning first.)
 - Suggesting ways students help each other
 - Helping them with advice as to how to make collaborative learning work, for this makes students become responsible for their own learning

Supplementary Materials

1. Spelling

The spelling program must be based on current research. Also it must be integrated with the total language program so that spelling is taught in a reading and writing context. The program should allow for the meaningful use of the most commonly used words. To be based on research, the program must provide for:

- Developmental levels of understanding from letter sound regularity to patterns, to meaning-based units
- Self-corrected pretests and instruction on words selected from students' composition
- In kindergarten through grade three, instruction designed to parallel student development from invented spellings, to experimentation with rules and patterns, to more sophisticated knowledge of spelling
- In grades three through six, emphasis on comparing words, discovering spelling patterns and relationships between spelling and meaning, and the use of semantic and structural analogy strategies
- In grades six through nine, emphasis on building a lexical base
- Elimination of practices that are found to be ineffective, such as teaching an extensive list of rules and exceptions, assigning worksheets on unknown words, or assigning isolated dictionary exercises

THE UNIVERSITY OF SAN FRANCISCO

Dissertation Abstract

A Comparative Study of the Writing Component of The Language Arts Curricula in Japan and in California's Secondary Schools

A comparative study of the writing component of The Language Arts Curricula in Japan and in California's secondary schools is conducted to find out whether students are prepared for college writing. There are twenty two campuses in the California State University System and each campus has a Writing Skills Test (WST). Sixty two percent of Native English speakers pass the test while fourteen percent of native Japanese speakers pass the WST.

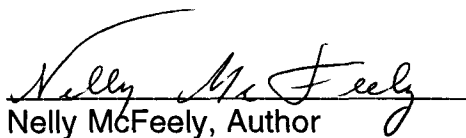
There are many differences between Japanese and English. Japanese are silent, subjective and homogeneous. Americans are verbal, objective and persuasive. However, the biggest difference is that Japanese are taught to write for the joy of self expression while Americans are taught academic, analytic, expository writing. The WST is based on expository writing and Japanese are at a great disadvantage.


The study of the writing component of Japan and California's secondary schools was made by using *Japanese Teaching Guideline for Japanese High Schools*, which was translated in California and an English version of *San Francisco Japanese High School Curriculum* were used to compare with *California Language Arts Content* and *California Language Arts Framework*.

The results showed that Japanese spent a lot of time memorizing characters and studying Japanese and Chinese classical literature which includes poetry, tales, short stories and novels. No writing about these

classics is taught. Californians learn all the rhetorical modes; description, narration, exposition which includes definition, information and explanation. They also learn persuasive writing and respond to literature. In addition students learn to write reflective and investigative reports. American teachers give feedback to the students' writing which leads to revision and learning while Japanese students do not get written feedback on their writing from their teachers which leaves them unsure of their writing ability.

In conclusion American students are better educated for writing papers in college and for passing the WST while the Japanese write with reservation which gives the impression of circularity. Kaplan (1966) believes that each culture has a preference for rhetorical modes. Indirect approaches to college writing are not understood by American professors and Japanese students are left frustrated and exhausted.


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