Using Final Presentations in the ESP Classroom as a Confidence and English Boost

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Abstract
In the ESP classroom, there is often a mixture of varying levels of students' English which poses a challenge for the instructor in making a course that fits each student's level. In order to provide a practical but interesting course that would appeal to Early Childhood Education majors at St. Margaret's Junior College, a final presentation is assigned that requires students to use English appropriate for day care and preschool teachers. In writing the story for their presentation, scaffolded instruction and ample time allows each student the opportunity to create a project that is one-of-a-kind and reusable. Students create an apron theater or paper prop theater using English that is ultimately accurate and complex and many students have reported feeling a sense of accomplishment and satisfaction with their work.

Key words: scaffolded instruction, ESP, EAP, Early Childhood Education, teaching, research

I. Introduction

It is a challenging task to design a course that meets the needs of students with widely varying levels of English and yet manages to hold each student's interest. One advantage of teaching an ESP course is the students have the common goals of their major. At St. Margaret's Junior College, an informal needs analysis conducted among Early Childhood Education professors and students helped to pinpoint the idea to make a theater for a final presentation. Observing students on their last day fluently delivering their final presentations in complex and accurate English is a rewarding experience for the entire class.

II. Description of the Final Presentation

A. Overview

There are two final presentations in the Early Childhood Education English Communication course, one in the spring term and one in the fall. Students may sign up for both terms or either. Oftentimes, the final project is the motivating factor for a student's registration. The project for the spring term is an apron theater and the project for the fall term is a paper prop theater. Both theaters are commonly used in Japanese preschools and are well known to students.

For both the apron and the paper prop theater, the student must prepare a story to tell their audience while managing puppets and props. Some students translate and use stories that have previously only been available in Japanese, or even write their own material.

B. Two theaters

The main part of the apron theater is the apron the preschool teacher wears which is used as a backdrop. Puppets and props are manipulated around the apron to tell a story. Most students custom make all of the items out of fabric to their preference.

In the paper prop theater, paper puppets and props are used to tell the story. There are many books on the Japanese market with patterns and directions to preparing a good theater.

III. Pre-task

The breakdown of the task into deadlines are listed for students on their syllabus. (Table 1) On the first day, each

deadline is explained before the students sign up for the course to allow them to make an informed decision and avoid misunderstanding. Photos are shown to the students of previous student projects which is motivating for many students. Students who are hesitant to try the project because of the English requirement will often overcome their fears because they are confident in their art and handwork skills. The teacher's motivational influence is key at this stage.

Table I

Syllabus: Deadlines pertaining to the final presentation

Week	Due Dates
1	Introduction of course (Syllabus and project explained prior to registration)
4	Story Title Due
7	Submit written story
13	Props Deadline/Rehearsal
14-15	Final Presentations

IV. Creating the Presentation
A. Choosing the story (Weeks 1-4)
A handout is given to students to explain what types of stories preschool directors favor and what works with young children. Guidance is also provided in class discussions and by individual appointment. Japanese folk stories are particularly encouraged as commercially-made products are rare. Giving the student control to choose their story is vital to this course. Kenny (1993) states, "Autonomy is not just a matter of permitting choice in learning situations, or making pupils responsible for the activities they undertake, but of allowing and encouraging learners, through processes deliberately set up for the purpose to begin to express who they are, what they think, and what they would like to do, in terms of work they initiate and define for themselves. This is holistic learning…" (p. 440). The story the student selects and the theater she creates becomes a reflection of herself.

B. Submitting the story (Week 7)
The students are required to submit their stories in both English and Japanese to assure the instructor can properly understand what the student is trying to say in English. Scaffolded instruction at this point enables students to produce a script that satisfies them, as they are allowed to rewrite their script until they receive the grade they want. This task-based type of scaffolding is in contrast to traditional methods solely focused on producing correct sentences without a larger context (Ellis, 2003). Students are also encouraged to come to the Learning Center for one-on-one help to work together with an instructor in preparing their script.

C. Prop Deadline/Rehearsal (Week 13)
Before the rehearsal day, students often make use of the Learning Center to receive personalized coaching for pronunciation and fluency. Dornyei (2001) states that learners' self-confidence can be increased by giving students "regular experiences of success" and by simply giving them personal and verbal encouragement. An in-class rehearsal day is useful to catch any major errors with props and prepare for a successful final presentation.

V. The Final Presentation (Week 14-15)
Each student is graded according to the quality of their handwork in addition to the presentation of their story.

VI. Conclusion
When students are given ample time and proper teacher support, it is possible for them to deliver a final presentation in accurate and fluent English. In addition to fulfilling the requirements to complete this English Communication course, the student is able to make materials that will be useful to them in the future. At St. Margaret's Junior College, several students have subsequently used their projects in volunteer positions both domestically and abroad. As they see children positively respond to their theater, they have reported an increase in

their confidence and a desire to work on their English to improve their performance.

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Visual metaphors as a cognitive scalpel:
cutting through the language disguise

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Abstract

This paper makes a tentative case for the adoption of principled information mapping (based on visual metaphors) as a lingua franca for the communication of complex information in ESP environments and in ESP instruction. As instances of principled information mapping, 2 visual metaphor based tools are presented. These are currently implemented in the author's curricula to provide a confidence-building bridge between the world of language (e.g. text) and the world of structured information: Hunter's Information Structure Maps and (b) Cmaps (Novakian maps. Example ESP instructional applications of the two tools are presented.

Key words: low text, information structure, concept mapping, mind mapping, ESP, EAP, teaching, research

I.   Introduction

This paper makes a tentative case for the adoption of principled information mapping (based on visual metaphors) as a lingua franca for the communication of complex information in ESP environments and in ESP instruction.

Information designers commonly criticize PowerPoint slides full of sentences; the format doesn't suit the medium, we say. Yet it remains standard practice to communicate structured information (information is structured) as narrative, in continuous linear text, which visually reveals little or nothing about the structure of the information that it carries.

ESP work is a good matrix for examination of the alternatives to continuous text as a representation of structured information. ESP learner-clients typically need information immediately, hence the need for structural representations that support navigation. Visual encodings are most welcome in such workplace environments as the cockpit, the operating room, the tour bus.

Principled information mapping is mapping which adheres to one or several visual metaphors. This adherence provides encoded information depth which is not available in 'unprincipled' mapping such as mind mapping.

As instances of principled information mapping, 2 visual metaphor based tools are presented. These are currently implemented in the author's curricula to provide a confidence-building bridge between the world of language (e.g. text) and the world of structured information:

(a) Information Structure Maps, which show symbolically the relations between atomic bits of information at the sentence level; and

(b) Cmaps (Novakian maps), which portray graphically the rich relations between concepts in a concept array.

Example ESP instructional applications of the two tools are presented.

II. Mind maps and visual metaphors

Surely the most well known information map style is the mind map, developed by Buzan (1983). Mind maps are usually radial in layout; content of the nodes is not prescribed, and the links between nodes are simple lines providing no articulation of the relation between the nodes. Typically mind map links are associations. This is not an information structure.
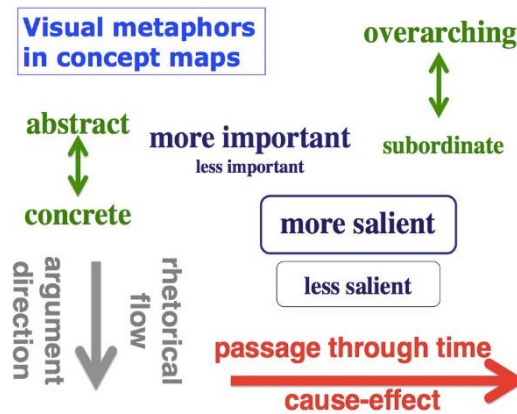
Figure 1. Some typical information mapping visual metaphors.

If an information map is to have power to represent information structures, it must be built so as to adhere to some visual metaphor. For examples of visual metaphors see Fig. 1.

III. Hunter's ISmaps

Hunter's Information Structure maps are designed to represent the atomic information structures which are underline regularly signaled in text at the sentence level: Description, Classification, Comparison, Sequence, Cause-effect and Pro-con.

As these are widely recognized generic structures, there are a number of graphical representations for them in common information design practice.
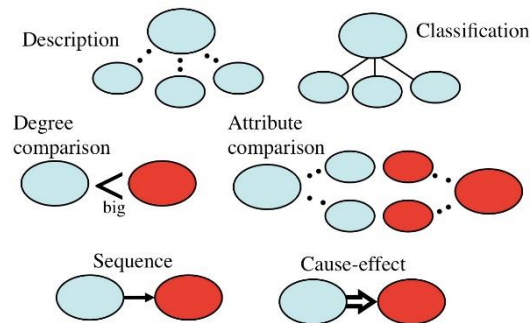

Figure 2. The information structure representations of Hunter's ISmaps.

Note that the classification representation is the international standard, as are sequence and cause-effect. Description is designed to differentiate it from classification. Also, each structure has different visual metaphors in operation. For example, description and classification are based on the 'superordinate is up' metaphor.
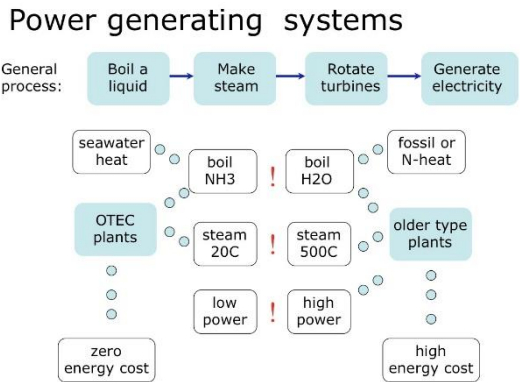
Figure 3. A typical ISmap summary of a one-page science magazine article.

Figure 3 presents a typical ISmap summary of a one-page science magazine article. It should be noted that numerous acceptable representations are possible, and careful reading of learner maps is essential to fair evaluation.

Hunter's ISmaps are implemented in the Thinking in English curriculum of Kochi University of Technology, and are a main communication medium in the textbook *Thinking in English* (Hunter, 2007).

IV. Cmaps

Cmaps, created with the freeware Cmap Tools, are an instance of Novakian mapping, created by Joseph Novak (1998). Cmaps are based on two visual metaphors: up is superordinate; and link label = node-node relation. Note that arrowheads are not acceptable in Cmaps since orientation (and thus super- and subordinate nodes) is defined by the up-down visual metaphor.
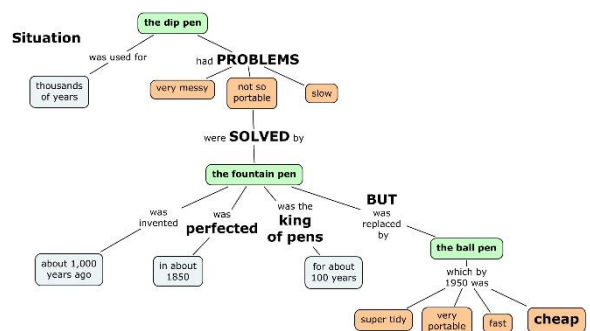

Figure 3. A concept map in Cmap form.

In EAP, Cmaps are immediately applicable to the mapping of argument, for analysis of research papers or scientific articles, and also for the articulation of the argument underlying one's own paper.

Fig. 4 shows a typical analysis of the argument in a research paper, although this task was an inferential one: determine what must have been the content of the paper, given only a science magazine summary of the paper.
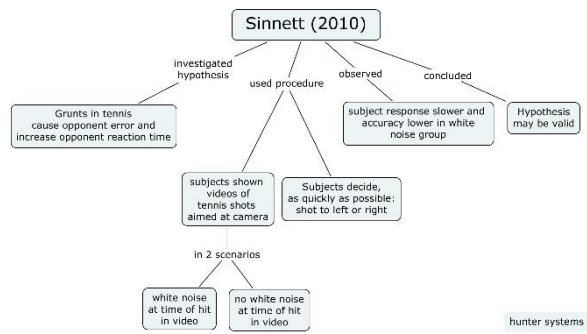

Figure 4. An argument map in Cmap form.

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Cmap argument maps such as that in figure 4 are extensively implemented in the author's Technical Writing 2 and Research Writing EAP courses for scholarship PhD engineering students at Kochi University of Technology. This approach has proven effective for two types of learners: visual thinkers and those who are constructing extensive, complex arguments in management studies.

The Cmap form also enables the creation of a wide variety of 'spring loaded' task, tasks in which language issues give rise to information issues and vice versa, see for example figure 5.
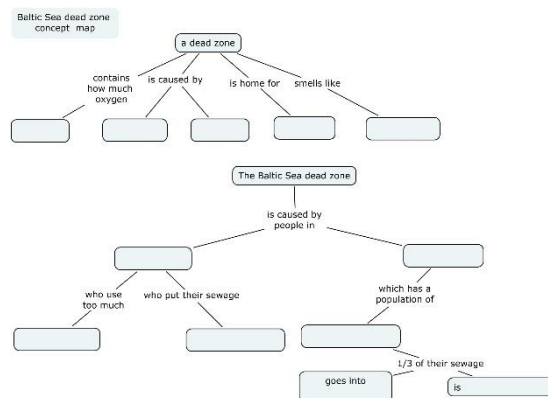

Figure 5. A cmap cloze for analytical reading practice.

Cmap Tools are available for freed download at
http://cmap.ihmc.us/cmaptools/. At the same site there is a large collection of papers and how-to material.

V. Conclusion

By imposing visual metaphors on information mapping instances, it is possible to create mapping tools that enable low text representations of information structure, and as a result empower ESP and EAP learners to develop skill and confidence in working with structured information. ISmaps and Cmaps are two successful examples of such tools.

Further information, support and mentoring are available from the author at lawriehunter@gmail.com

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Do your students really use English to solve their group tasks?

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Abstract
This poster presentation will introduce a teaching method aimed at helping Japanese students talk among themselves in English to accomplish their group tasks in classes. This is an attempt to solve the problem that quite often students heavily rely on Japanese in the process of solving tasks and only use English in their final product.
The discussion lessons for the group tasks were conducted in 3 different university classes in Japan with positive results.The authentic video materials, methodology and students' reflections will focus on how to build upon students' illocutionary and sociolinguistic competence. This method will be applicable to any group task activities in ESP courses such as presentation, and interview practice for medical or business purposes.

Key words: pragmatics, task-based learning, Teaching English through English, ICT, ESP

I.   Introduction

In this study, the presenter developed a methodology based on pragmatic competence from the Model of Communicative language ability of Bachman & Palmer (1996) (*figure1)* and also the process of Second Language Acquisiton model, Izumi (2009) (*figure 3).* Since task-based learning must be focus on process rather than product (Richards 2001), the presenter recorded and produced authentic video materials showing how native-English-Speaking   students (NESs) use English as an action language in task activities.

These activities allow students to notice their weak points and find better English expressions and strategies for task-solving language by themselves.
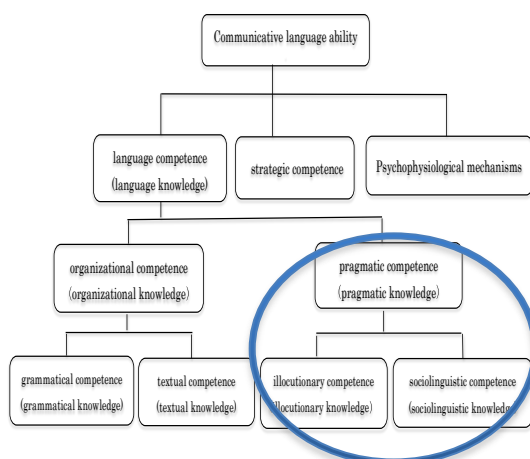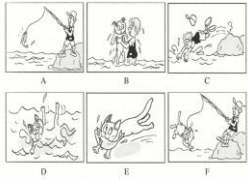

Figure 1: Model of Communicative language ability Bachman & Palmer (1996)

II.   Making materials

A. Task

Miura (2006) introduced 3 types of unfocused task-based activities such as problem-solving task, planning task, and completing task. In this study, a completing task called "Picture Story" was used as a simple model task.

Table 1 : Task-based group learning

Task	Subtasks
Making a story with 4 pictures	1. Choose 4 pictures and write down 1 or 2 sentences for each picture by yourself. 2. Make a group of 4 3. Read the sentences aloud while the other group members put the pictures in order. 4. Check the order. 5. Discuss and make a better story in a group.

B. Video materials

The presenter asked NESs to do the "Picture Story" task. They made a group of 4 and created a story with 4 pictures in a group. The students were college students aged 19-20 studying music and perform arts at Worcester College of Technology in the U.K.   The presenter recorded NESs' group discussion with a video camera and then produced authentic video model materials with iMovie using an iMac computer.

The video material was installed on iPad and also put on YouTube and Facebook so that students could watch them outside the classroom.

Figure 2. Scene of NES students' group work

III. Procedure

Lessons using these authentic materials with iPads were conducted in different level classes in 3 universities in Japan. The lesson plan was followed by the chart (*figure 3*) which was made by the presenter based on the study of E.Ellis (2008), Izumi (2009) and Martinez-Flor & Uso-Juan (2010).

The teaching procedure in this study is as follows;
1. JELs output with their initial knowledge, 2. analyze NESs' group discussion, 3.input, 4. feedback their activities, 5. intake some expressions, 6. create interlanguage system, 7. final output.

The discussion lessons took 4 days. The first 2 days were focused on developing illocutionary competence of pragmatic aspect. Students first had output opportunities trying group discussion in English. Then students watched NES' model group discussion using iPad and analyzed how they conducted their discussion.

The last 2 days were focused on the development of sociolinguistic competence. Students individually wrote down Japanese phrases they wanted to say in English while they were conducting the task in Day 1. The presenter worked out with a native English teacher translated from Japanese expressions to English expressions and gave them back to the students. They found grammar rules in these expressions in a group and
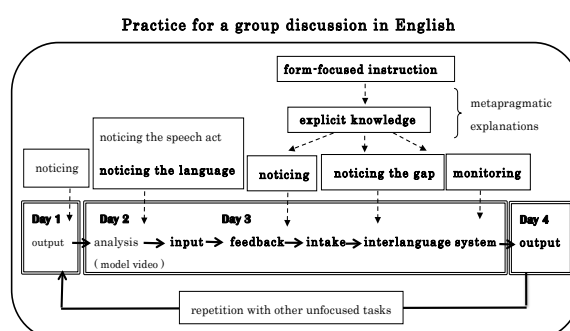

Figure 3: Based on E.Ellis (1993,1997,2003,2008),

Izumi (2009), Martinez-Flor & Uso-Juan(2010)

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memorize them. Finally students tried their discussion again with new members using the strategies they acquired by the video materials and translated expressions.

Table 2

Day	Style	Activities
Day 1	Individual	1. Write down 1 or 2 sentences for each picture by yourself.
	Group	2. Make a group of 4
	Group	3. Start iPad recording.
	Group	4. Read the sentences aloud wile the other group members put the pictures in order.
	Group	5. Check the order.
	Group	6. Discuss and make a better story.
	Individual	* Write down phrases you want to say in English while you are discussing in a group.
Day 2	Group	1. Watch the video of English students' discussion without subtitles and analyze how they conduct their discussion including gestures.
	Class	2. Present in a class and share group's ideas.
	Individual	3. Watch the video of English students' discussion again and fill in the blanks on the handout. -Listening practice.
	Group	4. Watch the video with subtitles.
	Group	5. Read the script and undeststand the English students' conversation.
Day 3	Group	1. Watch your group discussion which was recorded on Day 1.
	Group	2. Compare your group discussion with that of the English students.
	Group	3. Discuss in a group what should we do to make a group discussion in English better.
	Class	4. Present in a class.
	Group	5. Read Egnlish expressions which were translated by an native English teacher.
	Group	6. Read the handout and find the grammar rule. Write the rule with a red pen.
	Group	7. Think you how you can memorize these rules easily.
	Class	8. Present in a class.
Day 4	Group	1. Make a new group of 4 and try the group discussion again with new group members.

IV. Findings

From the handout of their group discussion, we can see that both class A and class B seemed to develop their illocutional competence and speech acts noticing the differences of turn taking and gestures by analyzing NESs' discussion. There were no big illocutional competence differences in development from the level of their English. However , the numbers and the content of the English expressions which students think were useful were different depending on their level. Class A in which students were not such a high level class want to know more expressions of confirmation or request (see Table 3). On the other hand, class B wanted to know the expressions which express their ideas or opinions and compliment (see Table 4). From these result, teachers shouldn't just give them a pile of phrase lists but should require students to collect expressions which they think were useful. That raises their motivation and willingness to know the expressions they actually need.

Table 3: Class A , unique expressions

Japanese	English
何してんの？ Nani shitenno?	What are you doing?
今なんの時間？ Ima nan no jikan?	What are we doing now?
その単語の意味は何？ Sono tango no imi ha nani?	What does that word mean?
２人で決めて Hutari de kimete.	You two decide.
君から先に話していいよ kimi kara sakini hanashite iiyo	You go first.

Table 4: Class B, unique expressions

Japanese	English
あなたの話しの方がいい！ Anata no hanashinohouga ii	Your story is better!
すごいですね、その考え。 Sugoi desune sono kangae	That's a good idea.
つながりがおかしくなるよ。 Tunagari ga okashiku naruyo	The transitions are becoming strange.
あわてたような表現のほうが猫の心境っぽい。 Awatetayouna hyougen no houga neko no shinkyouppoi	The expression "hurry" seems like a cat's feeling.
君から先に話していいよ kimi kara sakini hanashite iiyo	You go first.

V. Conclusion

In this presentation, I introduced authentic video materials, methodology and students' reflections focusing on how to build upon students' illocutionary and sociolinguistic competence.

Since the students experienced using English in a group discussion first, they are curious about how NESs' conduct the same activities. The order of teaching procedure is quite important to motivate students. Requiring students to think about useful expressions and analyze the patterns of expressions are also useful teaching skills. In this teaching method, students have more chance to watch authentic activities, especially the same task, and to think of their English skills.

Thus the procedure will be applicable to any group activities in ESP courses with authentic video and methodology with a task in a real-world situation, and teachers need to provide opportunities for students.

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Lost in translation? Found in ESP!
Medical English making strides in Okinawa

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Abstract

April 1st, 2014 marked the beginning of the first Medical English Education Program to be established in Okinawa. The Okinawa Prefecture Northern Area Hospitals MEEP is currently based at Hokubu Hospital. The prefecture plans to make Okinawa a center for medical tourism. In order to realize this dream, it is vital for the doctors, nurses, medical technicians and other hospital staff to develop at least basic communicative competence skills in English because most patients/clients from overseas will know English, either as a first or second language, but will invariably not know Japanese.

Following comprehensive, in depth needs assessment and intensive review and evaluation of existing materials available in EMP (English for Medical Purposes), those relevant to the needs and appropriate for the skill levels of the personnel, are being selected and utilized. Additional materials continue to be created according to changing needs and improving skill levels.

Key words: EMP, medical tourism, communicative competence

I.   Okinawa Prefecture MEEP Background

In 2012, the Okinawa Prefecture Northern Area Hospitals made the bold move of deciding to create the first Medical English Education Program in Okinawa. Their first step was to begin negotiations with the presenter, who studied medicine at the University of Vienna, Austria and is a recognized expert in t

The field of teaching English to speakers of other languages and doing teacher training in the field in several countries during the past 40 years.

Agreeing to become the director and first professor for the MEEP, which is currently based in Hokubu Hospital, Nago, Okinawa, the presenter began work on April 1st, 2014. Initial steps included the administration and evaluation of a detailed needs assessment for all the hospital staff (doctors, residents, interns, nurses, aides, medical technicians, et al.) relevant to their departments and areas of specialization. Primary respondents to the needs assessment have been doctors and A&E/E.R. nurses.

There followed intensive research, review and evaluation of existing EMP (English for Medical Purposes) materials which are currently available in order to ascertain which materials to utilize which would be most suitable for the needs and English language communicative skill levels of the many varied participants. The presenter has also been creating and developing   many additional materials which seem to better suit the needs and skill levels of the participants than many of the existing materials.

Additional factors which have been taken into account in developing or selecting materials have been intercultural differences and cross-cultural sensitivity regarding not only language use but also nonverbal communication, including gestures, body language and even facial expressions.

As the program has progressed in the ensuing months, it has been undergoing many transformations in order to meet the changing needs and improving skill levels of the various medical staff members. Several of these materials are being shared during the poster presentation at the 2nd International Symposium of Innovative Teaching and Research in ESP, held February 14th, 2015 at the University of Electro-Communications, Tokyo, Japan. Additionally, interested parties may contact the presenter via the above email for samples of the newly-created materials.

II. Classes
A. Classes for A&E/E.R. nursing staff

Weekly classes are being held on a regular basis for the A&E/E.R. nurses on Thursday afternoons. Many of these classes involve role plays and dialogue practice of typical Q&A interactions between nurses, doctors and patients. We have also done activities, some from texts and others which have been developed by the presenter, to compare medical versus lay terminology, including many variations in the ways an illness or injury may be described.

Due to the random, unscheduled nature of arrivals of new A&E/E.R. patients, the nurses come to class when available.   Also, it should be noted that, due to the location of Hokubu Hospital, where the MEEP is currently based, A&E/E.R. receives a greater number of foreign, non-Japanese-speaking patients. The northern area of the main island of Okinawa has the greatest concentration of resort hotels, which regularly attract overseas visitors from around the world. These visitors often have accidents or become ill while here and are brought to Hokubu Hospital. This makes it imperative that the A&E/E.R. staff be able to communicate in English.

B. Classes for hemodialysis nursing staff

On Fridays classes are held weekly for the hemodialysis technicians and nurses. Although they do not have many non-Japanese-speaking patients, they are eager to improve their basic conversation skills. Consequently, the classes consist primarily of oral communication activities, with some materials based on medical and lay terminology, just in case they treat a foreigner.

C. Classes for pediatricians

The English classes for the pediatricians (doctors, residents and interns) are held twice a week, on Mondays and Thursdays.   The majority of the classes involve oral, written and power point case study presentations given by the participants on a rotating basis. These presentations are then followed by discussion of the contents, the format and the use of English.   Following the class, written and power point presentations are emailed to the professor for final revision and returned to the presenter.

Additional activities in the classes include a variety of relevant pediatric case materials, role plays, etc. many of which are adapted from several texts, which are listed in the references following this brief manuscript. International guests who do not speak Japanese are periodically invited with their children to visit the class to participate in the role plays.

III. Individual tutorials
A. Doctors, residents, interns

These individuals come for advice or practice, either by prearranged appointment or just whenever they have some time during the regularly scheduled MEEP Office Hours. The majority of these individual sessions are to revise manuscripts for submission to international medical journals, power point presentations for international conferences and/or to practice and revise papers for presentation at international conferences.

Recently a few have come to practice role plays for the extremely demanding USMLE Step 2 CS test. Step 1 is the reading comprehension diagnostic skills written test, which is given in Tokyo. Step 2 is given at several testing centers in the USA and, due to the rigid nature of evaluation of communicative skills as well as cross-cultural sensitivity, etc., often must be retaken.   Passing both steps enables young doctors to apply to do research or residency at a hospital in the USA for a year or two.

Additionally, a few doctors, who may not feel entirely comfortable in a classroom setting, come in to the MEEP office on an individual basis to work on improving their oral communication skills in a relaxed, non-threatening venue, thus increasing their confidence. Others come in during Office Hours, which are also listed on the MEEP schedule as "English Café", in order to simply practice and maintain their oral communication skills while enjoying "a nice cuppa". The MEEP door is always open and new visitors are always welcome.

B. Nurses, nurses' aides

A small number of nurses and nurses' aides drop in often, usually on an individual basis, to talk for an hour or so to practice oral communication skills and sometimes discuss how to field questions from foreign patients. This often leads to work on the differences and great variety in lay terminology (including English dialect differences)

equivalents for medical terminology.

C. Office staff

Those individuals in the hospital offices who may have to deal directly with patients from overseas are beginning to drop in to the MEEP office to practice a little English. These staff members may deal with registering patients for admission to the hospital or the A&E/E.R. unit or with billing or insurance issues.   Thus far there has been no move to create an actual class but interest seems to be building.

IV. Results and indications

Due to the Okinawa Prefecture government push to develop the prefecture as a viable site for medical tourism, personnel from many other hospitals in the northern and central areas of Okinawa have become actively aware of what is taking place at Hokubu Hospital, which is serving as the current center for this vanguard program implementing EMP. An increasing number of doctors and nurses at area hospitals are watching what is happening at Hokubu Hospital and some have asked about the possibility of beginning some classes at their hospitals or for their staff, but held at Hokubu Hospital. The details are still being discussed. In conjunction, the author of this manuscript is beginning to survey language educators with an interest in, and some knowledge of, medicine in anticipation of programs being established at more hospitals in Okinawa.

Thus, although still in the early stages, the growing interest in, and apparent success of, the MEEP at Hokubu Hospital bodes well for the plans of the prefecture to develop Okinawa as a medical tourism site. MEEP is being recognized more widely all the time as the necessary replacement for the current, highly impractical, practice of many hospitals hiring interpreters on a temporary basis. All too often the interpreters lack sufficient medical knowledge to adequately deal with doctor-patient interactions. If medical tourism becomes a reality in Okinawa, the use of these temporary interpreters will become not only impractical but virtually impossible due to the large number of foreign patients anticipated. To reiterate the title, "Lost in translation? Found in ESP!"…perhaps that should be EMP. Indeed, medical English is making strides in Okinawa.

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Self-corrections of Genre-related Errors in Japanese-to-English Translation Drafts

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Abstract
Difficulties with Japanese-to-English translation faced by native Japanese-speaking translators can be roughly categorized into linguistic difficulties and difficulties that are related to the genre of the translation job. Therefore, they need to acquire skills to identify such genre-specific features. This study compared the first and final drafts prepared by five translator trainees to investigate which genre-related features they could improve/correct. The genre dealt with was the press release. Among the five genre-related features of press releases examined, two features, ordering of the title and subtitle and the verb tense in the first sentence of the lead, were very likely to be self-corrected. The use of the third person to refer to the company that issued the press release was unlikely to be self-corrected. The results also suggested that students' awareness of genre-related features did not differ depending on the duration of enrollment in the translation course.

Key words: self-correction, genre features, ESP, translation, press release

I.   Introduction

   Roughly speaking, native Japanese-speaking translators face two types of difficulties with J-E translation: linguistic difficulties and difficulties that are related to the genre of the translation job, which involve the rhetorical structure, and words and collocations that are frequently used in the genre of the translation text. Therefore, J-E translators need to acquire skills to identify such genre-specific features, in addition to general English skills.

   Translation always involves revision and editing. Thus, when teaching translation, it is important to examine not only the students' first drafts but also their final drafts. Comparison of the first and final drafts should provide information on the errors that were corrected and those that were not. However, evaluation of students' drafts is a difficult and time-consuming task for teachers.

   In the case of Japanese students training to be J-E translators, the situation in many respects is similar to that of error correction in second language writing, where much research has been done. Lee (2004) points out that error correction is a complicated process and part of the evaluation of writing, but that teachers are not always competent enough to correct errors, and that inaccurate error correction feedback may be misleading. There is also a controversy as to whether error correction feedback is effective or not. Results of meta-analysis by Truscott (2007) suggest that error correction feedback is ineffective and can even be harmful. However, as some feedback is necessary, teachers need to know what types of errors learners make and what kind of feedback would be effective.

   The present study was done to examine genre-related errors and self-corrections found in Japanese-to-English translations drafted by native Japanese-speaking translator trainees at a language institution in Japan. Errors associated with the characteristics of genre were identified, and analyses as to whether or not such errors found in the students' first translation drafts were corrected in their second drafts were conducted. Examination of self-correction of genre-related errors should reveal whether or not the students' awareness of genre had increased through the classwork.

   For these purposes, the study dealt with the following research questions.

   1. Which types of genre-related errors are more likely to be produced, self-corrected, or remain uncorrected?

   2. How does students' awareness of genre differ according to the duration of enrollment in the translation course?

II. Methodology

A. Approach to J-E Translation

The Japanese-to-English translation course usually meets once a week for a total of 18 times during a six-month term. The approach to J-E translation taken in this course is based on the PAIL viewpoint (Noguchi, 1997) and the OCHA approach (Noguchi, 2003). Noguchi proposes identifying the purpose, audience, information, and language features of a genre text to observe its genre features, classifying the observed genre features, hypothesizing their use in one's own writing/translation, and applying their use.

Before translating an assignment text on their own, students find reference articles in English that are in the same genre or field as the assignment text. They compare genre features in the source text and the reference articles to make them aware of differences in genre features between Japanese and English. They submit their first draft translations one week before the day of the class.

In class, the instructor does not provide students with direct feedback on errors in the first drafts but may describe the types of errors that were frequently found. Each class starts with identification of the PAIL of the source text, followed by indirect feedback based on frequently occurring errors, discussion on what students found about genre features of the source text and their reference articles, difficulties they faced in doing the translation, questions and comments turned in with their first drafts, and examination of genre features of two or three reference articles in English provided by the instructor.

After class, the students individually revise their own translation drafts based on the discussion in class and subsequent work and submit their second drafts within two weeks. When producing the first and second drafts, students are encouraged to examine the rhetorical structure of genre texts using move analysis as well as the words and collocations using corpus linguistic analysis.

B. Data Collection and Participants

The data for this study were obtained from the first and second translation drafts produced by five students for one assignment. The Japanese source text for the assignment was a press release issued by the Japanese affiliate of a Swiss pharmaceutical company that markets diagnostic reagents. The topic was the launch of two new reagents for cancer diagnosis.

C. Corpus of Press Releases

To evaluate students' translations, a corpus of 20 English press releases issued by pharmaceutical companies was created.

- Two press releases from 10 pharmaceutical companies chosen from a list of "The world's top 50 companies by their total R&D investment in the 2012 Scoreboard" in The 2012 EU Industrial R&D Investment Scoreboard (Scoreboard, E. U. R. D., 2012)
- Topics: Launch of a new product, receiving approval to market a new product, development of a new product, development plans, and publication of studies

D. Genre Features Examined

Among the features of press releases, this study focused on the following.
1) The place of the dateline, i.e., the place of the dateline city and the date
2) The order of the title and subtitle(s)
3) The use of the words "announced" and "today" in the 1st sentence of the lead
4) The verb tense in the 1st sentence of the lead
5) The use of third person to refer to the company that issued the press release

E. Analysis

The students' first and second draft translations were analyzed for appropriateness with regard to the five genre features listed above, and the findings for the first and second drafts were compared. Judgment of appropriateness was based on the corpus of press releases created for this study. Table II shows the criteria assessment of self-corrections.

III. Results

A. Criteria of Assessment

The self-corrections made by each student were evaluated using numerical scores that represent a change from the first draft to the second draft. For example, if the translation that involved a genre feature was appropriate in the first draft and was further improved in the second draft, the score for the change was 3, and if the translation was appropriate in the first draft and was not changed in the second draft, the score was 2. Table I summarizes the criteria. Note that these numerical scores do not represent the students' performance but the degree of likelihood that a genre feature was learned by the students. This is because the present study examined only five genre features of press releases, and there are some more features that have not been examined.

Table II summarizes how well each genre feature was learned by each student.

Table 1

Criteria of Assessment of Self-corrections

1st draft	2nd draft	Score
Appropriate	More appropriate	3
Appropriate	Not changed	2
Inappropriate	Appropriate	1
Inappropriate	Not changed	-1
Appropriate	Inappropriate	-2

Table 2

Scores of Likelihood of Genre Features to be Learned

Genre feature	Students					Total
	A F	B F	C M	D M	E F	
Place of dateline	3	2	2	3	2	12
Order of title and subtitle	1	2	1	2	-1	5
Use of "announce" and "today" in 1st sentence	1	-1	-1	-1	2	0
Verb tense in 1st sentence	2	1	-1	1	2	5
Use of third person to represent the company	-2	-1	-1	-1	-1	-6
Total score for each student	5	3	0	4	4	

B. Place of Dateline

Placing the dateline either at the top of the lead or above the title was assessed as appropriate. Although the dateline is located at the top of the lead in 14 press releases in the corpus, it is often located somewhere else.

- AF moved the dateline from the top of the text to the top of the lead.
- DM relocated the dateline from the top of the text to between the subtitle and the lead.
- BF, CM, and EF did not change the appropriate placement of the dateline, above the title, in their second drafts.

C. Order of Title and Subtitle

The Japanese source text had two titles in two lines, one in each line. These were indicated in the same way in

terms of formatting, and the second one seemed to be the main title. In the corpus, all of the titles summarize the main topics that are explained in the first sentences of the leads. Therefore, in translation to English, the order of the first title and second one needs to be the opposite of the Japanese source text.

- AF and CM changed the order of the first and second title appropriately in their second drafts.
- BF and DM had already changed the order of the two titles in their first drafts.
- EF did not change the order of the two titles either in her first or second draft.

D. Use of "announce" and "today" in 1st Sentence of Lead

In 19 of the 20 press releases, the verb "announce" was used in the past tense along with the word "today" in the first sentence of the lead.

- AF used "announced" with a that-clause in her first draft and added "today" between "announced" and "that" in her second draft.
- BF used the word "announced" without "today" and with a noun phrase in both the first and second drafts.
- CM did not use the word "announced" but used "will launch" in both his first and second drafts.
- DF used the word without "today" and with a that-clause in both the first and second drafts.
- EF used the word "announced today" with a that-clause in both the first and second drafts.

E. Verb Tense in 1st Sentence of Lead

The verb in the 1st sentence of the lead was "announced," i.e., the past tense, in 19 of the 20 press releases.

- AF and EF used the tense appropriately both in their first and second drafts.
- BF changed the tense of the verb "announce" from present to past in her second draft.
- CM used the phrase "will launch" in both the first and second drafts.
- DM initially used the phrase "will launch" but changed it to "announced that" in his second draft.

F. Use of Third Person to Represent the Company

The company that issues the press release is not referred to as "we," "our," or "us" in press releases, except in the case of a direct quote or in the section of company information that follows the main text of the press release. Errors were made by all participants with regard to this genre feature.

- AF used the actual company name in her first draft but changed it to "our" in her second draft.
- BF, CM, DM, and EF used "our" to refer to the company or the analyzer manufactured by the company.

IV. Conclusion

As to Research Question 1, the results suggest that the students were aware of the appropriate location of the dateline even at the time they wrote the first draft. This is partly because the place of the dateline is relatively flexible. In their second drafts, however, two students improved their translation with respect to this genre feature.

The ordering of the title and subtitle was also easy to learn. Two students had already grasped this genre feature by the time they produced their first drafts. Two others recognized this genre feature when writing their second drafts. One student failed to correctly render this genre feature in both her first and second drafts.

For the students, it might be difficult to notice that in the first sentence of the lead, the word "announced" is typically used with the word "today." Only one student recognized this genre feature before or while producing her first draft. One student added "today" when writing her second draft.

The correct verb tense in the 1st sentence of the lead was also very likely to be learned quickly by the students. Two students used the past tense in both their first and second drafts. Two others changed the tense to the past in their second drafts. One failed to do so.

The results suggest that the most difficult genre feature to grasp is the use of third person when referring to the company that issues the press release. All students except AF failed to use third person in both their first and second drafts. AF used the third person in her first draft but changed it to the first person in her second draft.

As to Research Question 2, the total scores for each student in Table II indicate that there was no obvious difference depending on the duration of enrollment in the translation course. However, the results could actually differ, because these total scores indicate only the likelihood that the genre features dealt with in this study were learned; other genre features were not dealt with in this study.

For further research, other genre features of press releases should be examined so that the students' performance

can be assessed in more detail. For that purpose, it is also necessary to collect more press releases in English issued by the same companies on topics other than those covered by the press releases in the current corpus. In the present study, the variation in the length of the participants' course enrollment was examined to determine its influence on the awareness of genre features. Further work should be done, for example, in a longitudinal manner using a small number of students, to examine their growth in terms of awareness of genre features.

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Critical reflection on teaching of poster to Japanese Technical University Students

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Abstract
Science and technology students require the specialized skill of writing an abstract, and a poster which is an expanded form of abstracts. This paper reports the issues involved in teaching of abstract and subsequently a poster in a technical English program of a Japanese university. Students belonged to 3rd year undergraduate students and were first taught to write an abstract through teaching of the required generic moves for an abstract of a research article (RA). Students' experiments and projects were utilized to construct the contents of the poster to form, Introduction, Methods, Results and Summary. Poster preparation (layout, results) and presentation were done individually. Such an approach was found to empower the students with the required skills. However, reflecting back, lack of understanding of the contents toward the development of the poster, motivation of some students, and student-teacher mismatch of interests all came into light. (145 words)

Key words: ESP, EAP, Technical English Teaching, Reflecting practice

I. Introduction

In the technical English program, as a part of the curriculum, one of the main tasks is poster presentation by individual students. This is done to empower the students with poster presentation skills which are required during the final semesters when students would engage in real presentations in real conferences.

Teaching of poster was taught as an extension of teaching abstracts that involved introducing students to texts of different genres such as descriptive and procedure apart from expository genre (Maheswari, 2014b). Genres arise out of recurring language patterns from different social activities to achieve social goals (Martin, 2008). Genre theory categorizes texts based on type and function as in Table 1 (Derewianka, 2003). We reported earlier a genre- based method of teaching of abstract based on MOVES proposed by Swales (Swales and Feak, 2009) of research article (RA) (Shi, 2013; Maheswari, 2014a) where students deconstructed real journal abstracts followed by construction of abstracts using the model of Rothery and Stenglin (1994).

In this paper, critical reflection on teaching of the posters was done. Some of the issues involved were in the making of poster to logistics of organizing poster sessions with focus on teacher-student interests.

II. Methodology

The student group consisted of around thirty 3rd-year undergraduate Computer science (security) students engaged in a Technical English Program (TEP) at UEC Tokyo. As part of the curriculum requirements, the students are expected to write an abstract and to obtain skill in making posters.

Students were taught to write research article abstracts first by making them to deconstruct MOVES of different authentic abstracts taken from research articles. Next students prepare their own abstracts using the basic MOVES. As topics for constructing abstracts, projects or experiments as part of students' major subject curriculum done in their media analysis and other classes or projects were used. Topics mostly included analysis of internet images, weather, encryption, etc. Having constructed abstracts, students did a peer review to check the basic moves followed by teacher correction. Based on comments from the teacher, student constructed a revised abstract.

Next, students were asked to expand the abstracts into posters. Figure 1 shows a schematic of the procedure involved in teaching of poster. To construct posters, students needed to write the contents for introduction, method, results and discussion and conclusion that would include obtaining skills of writing in different genres such as descriptive, expository and argumentative genres.

III.   Time line of teaching poster

With different students having conducted mostly individual programs and projects, it was not possible to conduct this poster making as a group exercise.   Instead, individual students made their own posters and thus the whole process of guiding the students to come up with the posters took longer time. The timeline in teaching until presentation of the poster is shown in Fig.2. Winter vacation was advantageously used as a preparation time for writing up the poster. The teaching process was as follows:

At first, students were taught different moves of an abstract in the class followed by deconstruction of a few research article abstracts selected by the teacher within the class.   Next, the students were asked to pick RA abstracts and to deconstruct. Peer evaluation done in class was used to check deconstruction which was found to improve students' understanding of the generic structure of the abstract. Having understood the stages, students wrote abstracts for their experiments or projects which were evaluated with a checklist.   Students were given two weeks to write their own abstract.

Students were also introduced to writing procedure and description genre that are main genres required for writing up methods and results,   respectively. A review of students' knowledge on argumentative writing, useful in writing up introduction was also done.

To prepare students for poster presentation, they were introduced to a real presentation of poster of self and also were shown to different poster examples and explained the do's and don'ts.   A powerpoint template was also provided.   Poster size and other details such as order of presentation were worked out preparing them toward making before the holidays.

After writing up the contents of the posters, each student was asked to send the poster to be corrected and checked by the teacher. Student poster was mostly checked in time before the starting of the poster sessions.

IV.   Poster making

Out of fifteen weeks in a semester, more than half was devoted to teaching and presentation of poster. Students first constructed abstract with their experiments or projects which was followed by a peer evaluation for the MOVES with a checklist.   Next, the students were asked to write a procedure after introducing them to procedure genre.   They were also asked to describe things closer to them like a cell phone etc.,   and also to get experience in writing description of graphs. Having introduced to different genres, students were made to be aware of the different writing strategies involved in writing up for a poster.

Poster session was organised with the order decided by the students themselves and was conducted across four classes.   In each session, less than ten posters were presented. A representative poster is shown in Fig.3.

The poster was made to the size of A0 and was made up of 16 A4 sized papers. Student had the task of cutting and joining all the A4 sheets which was found to be one of the cumbersome tasks for some students at least. Nevertheless, except for a single student, all the students showed enthusiasm and motivation in making and presenting posters. A photo of the students preparing for the poster presentation is shown in Fig.4.

V.   Discussion: reflections

To foster students with sound academic skills skills, poster teaching and presentation are made to be part of the technical English curriculum. Poster presentation skills will make them better prepared for introducing their research in conferences in their final year when they conduct their own research.   In training students to make and present posters, students definitely gained confidence and showed their work to their peers with interest.

As a teacher who is teaching poster as a part of the curriculum invariably faces the challenge of applying uniformly across the whole class.   This was due to difficulties in making all the students to understand different expressing skills.   As the students chose their topics which the teacher was not fully knowledgeable due to technical details involved made the mutual understanding difficult. There were time constrains too which made the task difficult.

On the other hand, from the students' side, the task was done without any prior research experience.   Therefore, students had difficulty in writing up the abstract.   All the students were found to be well trained in essay writing. However, most of the students, at first, failed to understand abstract writing, which consists of proposing one's own ideas and reporting results.   Students made a total of three drafts. With second or third draft, most of the students did understand the writing of an abstract that made the process of expanding to a poster relatively easier. Except for a single student, all the students participated with motivation and they found the exercise a motivating and an

enjoying one.

VI. Issues involved

As a whole, poster presentation was successful and useful for all with the institution in having produced skills trained students, the teacher gaining knowledge in students' subjects, and the students gaining new skills.

There were also a few issues that came up with poster teaching as listed below:

1. Enthusiastic students were willing to get their posters corrected repeatedly while some students were unwilling to submit their writings in time that created problems in correcting the poster before the scheduled presentation;
2. Some students not following the presentation schedule caused unnecessary delays and confusion;
3. Most of the students rather read the poster instead of doing a real presentation;
4. Students lack of cooperation in attending posters presented by their peers. Actually, a peer evaluation was done during each poster session.   However, only a few attended other posters as shown by the evaluation results;
5. Students in marking for their peers over evaluated while under evaluating themselves showing some lack of confidence.   Part of the motive of poster presentation was to boost student confidence;
6. Students complained of the cumbersome process of printing out posters and also reported difficulties in printing out the poster;
7. As teacher had to evaluate all the posters, some students were in a hurry to finish off their presentations. The real intention was to have students engage in active discussion and to have repeated practice. This was not achieved with all the the participants.

VII. Conclusions

In conclusion, most of the students were motivated and enthusiastic in introducing their own projects to the class.   They were willing to expend their time for making the poster.   Process toward making the poster showed the interests of the students. Although, few unwilling student existed, poster presentation was successful in imparting the required skill. From poster writing, students also could obtain not only a a clear understanding of the poster structure but also that of an abstract. Using students' choice of experiments helped students in writing procedure, describing results. Students had difficulties with the choice of lexis, choice of grammar and syntax. Such difficulties have to be addressed with inclusion appropriate corpus into the curriculum in future.

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Table 1. Different genres (adapted from Derewianka,2003)

Social Purpose	Genre	Sub-Genre
Providing information about person/place/thing	Description	Objective; Literary
Providing information about class of things	Information; Report	Descriptive; Taxonomic ; Compare/contrast; Historical
Telling how to do something	Procedure	Instructions; Experiment; Directions; Regulations
Telling experience	Recount	Personal; Factual; Biographical; Autobiographical; Historical
Explaining how or why	Explanation	Sequential; Causal; Factorial; Consequential Exploration
Responding to a literary text or artistic work	Response genre	Personal response Review; Interpretation
Argument	Exposition	Critical response; Persuasion; Discussion/Debate
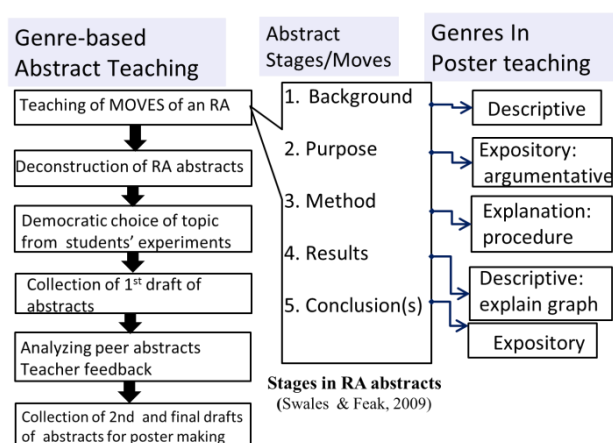
Figure 1. Multiple Stages in Poster Teaching

Class Content	Required class time
Abstract deconstruction	90 min
Abstract construction teaching & peer checking	120 min
Poster layout and other format related teaching	60 min
Genres of poster : procedure/description & graph/diagram explanation	120 min
Poster topic decision, presentation order, content writing & poster making	three to four weeks
Poster presentation	over three weeks

Figure 2. Timeline of teaching

Figure 3. A representative student poster

Figure 4. Students preparing to
present posters in the classroom

Writing across the Curriculum: Specificity vs. Transferability

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Abstract
Academic institutions often experience a disconnect between language/writing instruction and content area instruction, with content experts claiming it is not their role to teach writing, and writing instructors suffering from the disadvantage of having limited content knowledge in a particular academic area. This disconnect can lead to student difficulty in generalizing or transferring their learning to content area courses and vice versa. In the case of teaching English in a non-English speaking country, this quandary is increased even more, as specialists in the disciplines sometimes suffer from poor general English skills. To understand this question, I have tried to research how an English teacher and a subject specialist evaluate and correct the mistakes in their students' writing. It is concluded that it is valuable for students to know about common rhetorical moves; however, instructors need to have some subject-general knowledge to effectively teach English academic writing in that subject.

Key words: ESP, ESL

I. Introduction

Critical thinking is an important outcome in higher education. While research reveals several teaching strategies to facilitate the development of critical thinking, most share a common element; the active engagement of the students in the course content (Lederer, 2007).

Many researchers hold one of two theories about teaching: either teaching is perceived primarily as transcending disciplinary boundaries and, thus, is governed by a generic set of principles; or it is viewed primarily as linked to the content of a discipline and, therefore, is guided by the practical wisdom of "expert" teachers within each field (Lenze, 1996). With the gradual increase of English for Specific Purposes (ESP) courses, especially in Asian universities, to what extent writing specialists from outside a discipline should defer to the expertise of inside practitioners, particularly in disciplines such as science and engineering where insider/outsider framings of writing seem most divergent, has become thus a contentious issue.

II. Research Procedure

To understand how a teacher with no background in science and a subject specialist approach correcting an ESL (English as a Second Language) student's writing, three teachers of Academic English at the University of Electro-Communications in Chofu, Tokyo, Japan, were asked to correct the same piece of text. The text was an abstract produced by a graduate student of the Engineering faculty of that university, and was related to the research he carried out for his undergraduate 4th year thesis. The subject specialist with a strong command of the English language is hereafter referred to as SS, while the two English-language specialists are referred to as ES1 and ES2. ES2 had an undergraduate degree in a science subject, although he later majored in English education.

The main types of error identified were the following:
- Article and preposition usage
- Spelling
- Punctuation
- More appropriate word (not a serious grammatical error)
- Word order
- Incorrect word

- Space needed
- Subject-verb agreement
- Tense
- Word/Sentence is technically incorrect: this requires specialist knowledge.

III. Results

The number of words in the text was 380. It was found that all three teachers found almost the same number of grammatical errors; i.e, article/preposition usage, spelling, punctuation, tense, subject-verb agreement, and word order. However, in the corrections of SS, a more appropriate word, which did not in itself constitute a grammatical error, was substituted in 12 cases. In the corrections of both ES1 and ES2, this was not evident. For ES1, for 2 words, confusion was expressed in a comment the need for rechecking was declared. For ES2, the number for such cases was 4. It was also found that both ES1 and ES2 spent approximately 20 minutes each for their corrections, while SS spent approximately 7 minutes.

As an example of the type of error identification provided by the three teachers, I hereby present and discuss one sentence of the text. In the original text, a sentence written in conclusion was: "these results lead us to know the hesitation of [4]He films in the area of low temperature."

SS corrected the sentence as follows: "This result leads us to understand the frictional behavior of [4]He films at low temperature." We find the following changes, which have been detailed in Table 1.

Table I

Corrections of SS

Original text	Corrected text	Type of error correction
This results lead	This result leads	Subject-verb agreement
know	understand	More appropriate word
hesitation	frictional behavior	Word is technically incorrect
in the area of low temperature	at low temperature	Prepositional usage; more appropriate phrase

In contrast, we find that ES1 corrects the same sentence as: "This result leads us to find the hesitation of [4]He films in an area of low temperature." In this case, "know" has been changed to "find", an example of using a more appropriate word, and "the" has been changed to "an", an example of an article usage correction. However, the fundamental word "hesitation", which is not a technical word in that it is not used in science and engineering, has not been changed. In the case of ES2, the corrected sentence is: "This result helps us understand the hesitation of [4]He films in the area of low temperature." Here, "This results lead" has been changed to "This result helps", thus providing correct subject-verb agreement, as well as the usage of a more appropriate word. "Know" has also been changed to "understand" (similar to SS). The word "hesitation" was not changed; however, in a comment, ES2 queried whether the correct word should be "friction" in place of "hesitation". We also find that SS changed the phrase "in the area of low temperature" to "at low temperature", while ES1 and ES2 left this phrase unchanged. While this is a grammatically correct phrase, to a subject specialist, the phrase is strange, as "area" almost always refers to a particular subject, e.g., in "the area of low-temperature physics". While the recognition in the case of grammatical errors was almost identical between the three subjects, we find that the technical word, in this case "friction", was not easily identified as incorrect by the English-language specialists. Unfortunately, the retainment of the word "hesitation" in this sentence makes the whole sentence absurd in every sense.

However, apart from editing of the language, ES1 commented that there seemed to be an abruptness in the text, especially between the introduction and research motivation sections. The transition from one stage to another in the abstract was not smooth, and this was pointed out specifically.

IV.   Discussion

In many colleges and universities, academic English writing for science and technology students is taught by people who have only a slight understanding of the content involved. The insight this research has produced forces the question of whether English faculty are qualified to teach the language of academic writing in other disciplines. People who have never written lab reports cannot appreciate the way fully enculturated writers communicate with one another, let alone coach students to attempt such writing.

However, writing is not a simple matter of expressing ideas in grammatically correct sentences. Rather, writing is a form of critical thinking that must be adapted to different disciplines and genres (Walk, 2007). A general composition sequence can inform students about the task that lies before them and prepare them to assimilate new genres (ideally with the help of explicit instruction from faculty in the disciplines).

Conventions of structure control the flow of the argument. Conventions of reference establish standard ways of addressing the work of other scholars. Finally, conventions of language guide phrasing at the sentence level: they reflect characteristic choices of syntax and diction. Students should learn how to observe disciplinary patterns in the different ways academic writing is structured.

It is thus suggested that in the process of introducing students to disciplinary genres, the roles of English department faculty and faculty in the disciplines are distinct but complementary. English faculty can prepare the ground for acquisition of disciplinary style — which typically takes place gradually throughout the period of undergraduate and graduate study. Explicit teaching of writing by faculty within the disciplines can further ease the task undergraduates face as they move toward mastery.

V. Conclusion

A focus on the acquisition of disciplinary style is desirable at the undergraduate level because of its pedagogical role in fostering students' enculturation into their chosen fields. Truly mastering a disciplinary style means mastering the reasoning and the conventions of the relevant discourse community. As completion of the undergraduate major is typically the first stage in mastery of the discipline, it makes sense to incorporate explicit attention to writing at that level.

However, it can be contended that at the graduate level, any form of teaching scientific discourse requires some background knowledge of the subject matter. At the minimum, an undergraduate degree of the broad category related to the wider discipline is essential.

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ESP for Creative Fields: Responding to Growing Needs in Japan

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Abstract
This presentation sheds light on the use of English language in genres relevant to creative fields from the standpoint of ESP. In contrast to the abundance of ESP research and education in science, law and business, those in creative fields such as visual arts, traditional crafts and handicrafts are limited. However, rapidly growing waves of globalization and digitalization, coupled with a shrinking market and limited career opportunities in Japan, require creative artists to communicate across national borders and boundaries, to participate in creative communities, and to seek potential clients around the world. Based on our research and professional experiences, this presentation focuses on such growing needs in creative fields in general as well as specific needs of manga majors at a Japanese university. The presentation proposes teaching and learning materials and practices based on essential genres and concludes by pointing out the challenges faced and promising future directions.

Key words: ESP, creative fields, manga, needs, Japan

I.   Introduction

Over the past two decades, ESP (English for Specific Purposes) has significantly developed in terms of theory and methods as well as the purposes and fields it covers (Dudley-Evans and St John 1998). While extensive work has been done in science, law and business fields, work in creative fields has been limited. Thus, the English language curriculum in the EFL environment of Japan has not sufficiently responded to the specific needs of the creative community.

This aim of this paper is to shed light on the use of English language in genres relevant to creative fields from the standpoint of ESP. First, it will identify growing needs for English in creative fields in general as well as specific needs of manga majors at a Japanese university. Second, it will propose teaching and learning materials and practices based on essential genres. It will conclude by pointing out the challenges faced and directions to be taken amidst the growing needs for English in the creative community.

II. Methodology

This research uses data obtained through several research methods, including observations in Kyoto and Osaka, informal interviews and group interviews and questionnaire surveys at a university. Informal interviews were conducted with artists and designers.[1] This paper also draws from our professional experiences: as a staff member in an architectural design office, working with artists and designers as an interpreter at a theme park and in other design projects, and teaching an English course for manga majors at a Japanese university. The group interviews and questionnaire surveys were conducted with these manga students between 2011-2014.

III. Growing Needs for English in Creative Fields

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[1] We interviewed two manga artists, a professor of animation, a professor of manga production, an industrial designer, an illustrator, a traditional craft worker, an artist/illustrator and a professor of architectural design.

In this paper, *creative fields* are broadly defined to include visual arts, traditional crafts and handicrafts, based on both Japanese specificity and global trends (See, Behanc.net for the range of creative fields it covers). Many of our respondents do not actually use English in their work, but vaguely perceive English as a tool to increase their capabilities. Based on our findings, we have specified the following four major growing 'needs':

1. To communicate across national borders and boundaries;
2. To participate in global creative communities;
3. To seek potential clients or sponsors around the world;
4. To do business with clients or sponsors.

Note that these needs are clearly professionally oriented in contrast to the academic needs of international students of visual art studies at an Australian university reported in the literature (Basturkmen 2010). Unless they study abroad, artists and designers do not usually need to study in English. In addition, art and design courses in Japanese universities are generally more practically oriented with emphasis placed on developing artistic skills over art theories and English skills.

Recently, creative people are faced by rapid waves of globalization and digitalization even if based in Japan. For example, there are websites such as portfolio sites that are developing into global creative communities through which people can promote their work across national borders and boundaries. The work in the art community is often carried out on a project-to-project basis; artists, designers and technicians, are recruited as required for a particular project. A Japanese artist/illustrator who had participated in such a project found himself having to communicate with other team members located in different parts of the world via e-mail. Making requests was one of the challenges he faced as well as having to send an invoice to the project leader to be paid for his work. Artists and designers are often freelancers and as a result, they must be able to carry out business in the global market.

There are also factors in Japan which are pushing creative people to seek for an export market. First, the traditional craftwork industry is dwindling due to the shrinking domestic market as well as a shortage of successors. Some individuals and companies in this field are finding it difficult to survive. They are thus actively seeking new markets including export markets with new, modern designs (e.g. Nambu Ironware).

Second, while there are many colleges and universities offering course in arts and design, career opportunities are limited. Although this is not unique to Japan, art majors tend to show a low employment rate after graduation as many opt to work independently. Similarly, in what Japanese sociologists call an 'M-shaped employment pattern' (Iwai 2013), Japanese women tend to stop working after marriage or childbirth and seek jobs which allow them to work in a flexible manner, often working only part-time.

The recent handmade crafts (*tezukuri*, *teshigoto*) boom is changing the situation. Some handicraft fields, which have hitherto been confined to the private space, are becoming increasingly visible in the public space. For example, when women start a new business, they often turn their favorite pursuit into a career as an artist or designer (*sakka*), instructor, blogger, writer or vendor, which preceded a new trend in the U.S. (Matchar 2013).

This recent flowering of 'handmade crafts markets' (*tezukuri-ichi*) in Kyoto, Osaka and other cities in the Kansai district has rendered the presence of creative people visible. These markets are held once a month in places such as Buddhist temples, Shinto shrines or public parks, attracting many visitors from a wide area.[2] Non-/semi- professional people display and sell various handmade goods such as sweets, bags, clothes, hats, drawings, paintings, toys, soaps, illustrated cards, notebooks and seals. Some use these markets to launch their businesses. Being able to display their work across national borders and boundaries should help broaden their career opportunities even further.

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[2] For example, 42 handmade craft markets were held in Kyoto in January 2015 (Kyoto Bunka Suishin Iinkai 2015).

Figure 1. A handmade craft market in Kyoto (Photograph by   N. Watanabe, 2012). Each exhibitor/ seller rents a booth at a reasonable rate.

The progress of globalization has more directly influenced Japanese manga and animation, shifting them from a subculture in Japan to a global transculture (Berndt 2010). Many pirated versions are still disseminated in English and other languages as Japanese publishers and producers had not shown much interest in overseas markets. Recently, in response to their popularity around the world and to protect their copyrights, officially translated works are being offered. Seeing this as a bearer of 'Cool Japan' (METI), the Japanese government is now keen on protecting and promoting such a subculture or popular culture. Unfortunately, officially translated works have not yet be able to respond to the demand, and pirated versions continue to prevail.

Japanese-style manga works are also produced outside of Japan both by Japanese and non-Japanese artists. For example, a new, award-winning work titled *Golden Ring* was created through international collaboration between an Arab writer and Japanese manga artists based in Japan (Good 2009). Proficiency in English language should certainly facilitate such international collaboration.

Interestingly, both professional and aspiring manga artists are usually domestically oriented even though they are aware of the growing market outside Japan. On the other hand, since the time of the legendary manga artist Osamu Tezuka, foreign settings for the stories themselves are popular. To prepare for such materials, background research of collecting materials and/or doing fieldwork or interviews (Aoike 2005) are conducted, often with the help of a translator, interpreter and/or specialist. By identifying such broad needs in creative fields, it next becomes necessary to distinguish between what should be done by professional translators and what should be done by the artists themselves.

Figure 2. Hamlet, Act IV, a manga student's work produced for *Manga Kamishibai* Production (2014).

IV. Handbook of Essential Genres

In response to these growing needs in various sectors of the creative arts community, we propose the compilation of a handbook of essential genres relevant to their general needs. The genres currently under

consideration can be divided into three major categories: 1) genres associated with the receiving and understanding of information in English; 2) genres used when communicating and presenting oneself and/or one's works through various media; and 3) genres involved in doing business with overseas clients or sponsors. The handbook, aiming to familiarize the user with such essential genres through project-based scenarios could include chapters such as those listed below.

- Introducing yourself to project team members
- Preparing your profile as an artist/designer
- Signing up at a portfolio site
- Describing your work
- Entering a design competition
- Applying for a grant
- Making a contract for a project

One of the proposed projects involves signing up at an online portfolio site such as Behance.net (https://www.behance.net/), which is an online platform where people in all creative fields ranging from architecture and animation to web design from all over the world can sign up and showcase their works. By signing up at a portfolio site like this, viewing arts in their field and uploading their own works, artists/designers can be exposed to new genres and other artists and potential clients.
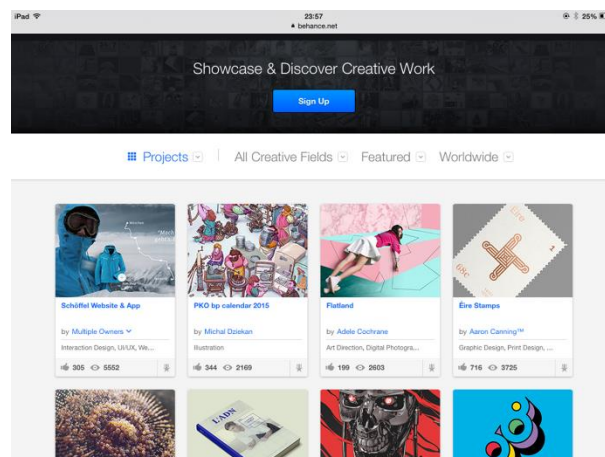

Figure 3. Behance.net, a portfolio site for artists and designers.

Through such a project scenario, the handbook user can become aware of genre specific features such as writing own profile as a creator, indicating project name and/or work title, and a brief description of the work.

V. Specific Needs of Individual Creators
We also propose to address the specific needs of individual artists and creators, who display a myriad of styles and approaches in art and design. Here are some possible actions plans, which require further research and scrutiny:

1. Provide one-to-one or group instruction on specific needs such as a workshop on exhibition pamphlet production and effective artwork presentation.
2. Offer translation services for artists and designers through a website for translation. Translation services would be not just into English but also into other languages.
3. Offer courses in *English for Creative Purposes* at colleges or universities.

VI. Conclusion

The waves of globalization and digitalization are impacting all peoples including those in the creative arts community. Their works are visual, seemingly transcending the need for communication via language. However, language does play an important role in supplementing and enhancing the visual quality of their work. Our interviews made it apparent that many felt becoming more competent in English language would expand their work opportunities. To respond to the language needs of the creative communities, we are trying to apply ESP principles and practices to pinpoint the essential genres in the creative fields as well as to come up with ways for creative people to function more actively in the global creative arts community. Further clarification of the general as well as specific needs of the creative arts community should help create a handbook of essential genres for the creative arts community and find other ways to offer support for their growing needs.

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Healing English:
Novel Materials Introducing
Medical & Lay Terminology and Wellness Theory

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Beyond original, intensive medical course material, *Healing English* constitutes a holistic introduction to areas of interest to today's healers. While presenting common medical vocabulary, *Healing English* also familiarizes students with lay language to help future practitioners understand English-speaking patients. Each lesson includes a series of brief and slightly more complex conversations and segues into outside reading and vocabulary assignments. Expansion on relevant themes is conducted via the university's Moodle© site. The material exposes students to a broad range of information about modern medicine, as well as supplements, homeopathy, Eastern medicine, Ayurveda, new inventions, etc., which students are unlikely to learn about elsewhere. Students are also provided with a number of resources to continue studying on their own outside of class. The material is being used with medical school freshmen at the University's Faculty of Medicine, as well as with nursing students and practicing physicians at the main campus.

Key words: medical English, medical terminology, medical vocabulary, alternative medicine

Healing English is the title of a series of original lessons designed for medical students at Hirosaki University. Students are exposed to a variety of short conversations, followed by reading and vocabulary exercises to be completed outside of class. First year medical students are required to spend 10.5 contact hours in class with the author, a native English speaker, which constitutes 50% of their grade in Medical English. For the balance of this course, learners study human biology, using an English textbook, taught by a Japanese professor with an MD.

The entire freshman class is split in half, groups A and B, so the material for each segment is repeated, at which point the professors switch classrooms. Each group has over 50 people, necessitating further division into small squads for oral reports and conversational activities. *Healing English* is also employed in a separate weekly seminar, called Medical Terminology, held at the university's English language Center (The English Lounge) on the university's main campus. Medical Terminology classes have attracted health services and nursing majors, practicing physicians from the university hospital, visiting medical students and researching physicians, in addition to medical students.

The guiding principle behind *Healing English* is to provide the sort of input that Japanese medical students are unlikely to receive elsewhere. The key focal points involve 1) practicing conversations that feature medical conditions in context; 2) learning to recognize common medical and lay terms; 3) conducting rudimentary research into alternative therapies and formulas; 4) demonstrating an understanding of the use of Western logic in discourse; and 5) becoming familiar with the concept of preexisting conditions and other insurance-based language. In addition, learners are exposed to some Greek and Latin word analysis, Internet resources for medical English, as well as medically-oriented media, both reality-based and fiction.

Reading exercises in *Healing English* are followed by what the author calls Stoplight Listening/Reading questions (Berman, 2013). This format mimics the types of questions found on standardized tests and promote better logic and inferencing skills. The author likens the three types of questions to the function of a traffic light. The green question is a go-with-the-flow generalizing question. The yellow question calls for multitasking, applying caution and ferreting out some small detail. The red question requires the person to stop, think and extrapolate pertinent information.

A number of conversations and exercises are designed around lay language. Some lay language is very intuitive. Many of the medical conditions for which lay language is extremely common are words that also often appear in lay terms in the students' native language. As a Moodle© project, students were asked to find a few lay expressions in English and post them for the group along with the medical equivalent and a Japanese translation. The input was stimulating for both the students and the instructor. Recently, for example, a student contributed the following entry: "a sneeze/ptarmus/くしゃみ." This is a perfect example of the importance of lay language. The medical term,

"ptarmus" is not found in the Microsoft Word dictionary. It only appears about 7,800 times on a Google search, while "sneeze" or "sneezing" will come up more than 11 million times in an online search.

Descriptions of body parts and common illnesses are often tied to words and expressions that people learn at home or in conversation. Evidence of this can be found in the students' own backyard. Many medical students hail from outside of Hirosaki. In their first experiences as practicing doctors in rural Aomori, they may come across an elderly person referring to parts of the body in the local dialect, Tsugaru-ben (津軽弁). Sometimes, without pointing, the doctor and patient may not even be thinking of the same body part.

A group activity on the first day of class involves generating a list of body parts as a team and earning one point for each entry, plus an extra point for something original. In the very first class of the series, one group generated the term "tibia." They did, in fact, earn two points. None of the groups, however, produced "shin" or "shinbone." They would all later be exposed to the word "tibia" in the human biology portion of the class, so teaching the word "shin" seemed imperative. From this was born a conversation between a pediatrician and a small child's mother where, in addition to a slight fever, one issue was a bruise that appeared after the child's older brother had kicked him in the shin. In this context, "shin" comes alive for students.

The conversation practice techniques employed most frequently in this course are based on the works of English through Drama advocates, as introduced to Japan by Via (1976), and his disciple, Nomura (1982). One core drama technique involves changes by the speakers in vocal quality, body language, etc. In Healing English, this is referred to as "vocal variations." From the beginning, students practice numerous short dialogues using a variety of voices—high, low, soft, loud, robotic, rhythmical, nervous, euphoric, etc. There are several reasons for this approach.

First, and perhaps most obvious, using vocal variations breaks up the monotony of repeating information. Second, it creates a more relaxed learning state and shifts the focus to the periphery (Lozanov, 1978). Based on his research, Lozanov (1978) posited that learning takes place on the periphery of consciousness. Shifting the learner's focus is a way of encouraging higher levels of internalization. Third, when asked, following vocal variation practice, to perform a conversation in one's best English, students unilaterally improve.

Healing English strives to introduce a large quantity of practical medical English in a very brief amount of time. The addition of Moodle© (online learning management), which began in the second year of the course, has added dimension to the student experience and increased course contact time.

Each session culminates with oral reports on supplements, homeopathic remedies and other holistic remedies. Students have the opportunity to research something novel in English and share it with their squad. These reports deliberately focus on the world of alternative medicine to increase student exposure to non-Western modalities.

After each module, the material has been reviewed and revised. It is most recently undergoing the fourth revision. Consideration is being given to adding an audio component. Similar conversations will appear in an upcoming, but yet untitled, self-study medical conversation textbook (Berman, 2015).

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Student-created marketing case studies:
Looking through the lens of Cheng (2011)

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Abstract

Cheng's (2011) thesis is that specificity, the degree to which language features are tied to a particular discipline, greatly influences the application of ESP theory on teaching and learning. Through a brief examination of the literature and reflection of one teaching and learning context, Cheng argues for ESP practitioners to explore five basic considerations. These considerations are used here to examine the decisions made regarding an elective undergraduate marketing course taught at an upper tier university in Tokyo. One interesting result is that given the context, simply focusing on specific language features associated with case studies is not possible; other considerations such as academic literacy skills and the teaching of content means juggling the different needs of the students.

Key words: Cheng (2011), Specificity, Case study, marketing

VI. Introduction

One danger in applying pre-set theory to classroom practice is that planned activities may not be particularly suitable for all of the students. This is especially concerning to ESP practitioners given the essential role the needs of the students play in determining course methodology as well as the language features and skills to be taught (Dudley-Evans & St. John, 1998). One illustration of this can be seen in Cheng's (2011) study into how *specificity*, the language associated with a particular discipline (Hyland, 2011) affected her classroom decision making. After reviewing the opposing views of Hutchinson and Waters (1985) and Swales (1985) regarding specificity, Cheng noted five basic considerations that influenced her classroom practice. These five considerations are used here as a framework to examine one elective under-graduate marketing course (in-class = 42 hours) taught at an upper tier university in Tokyo. Particular attention will focus on one task – the creation of a case study by students working in groups of four – and how decisions regarding specificity affect the application of ESP theory in this course.

Before analyzing the decisions taken surrounding the marketing course, however, a better understanding is needed of what Case Studies (hereafter, CS) are and why they are used.

VII. Case study

This section has three parts. In this first part, the use of CS as a research tool will be explained. In the second part, the focus is upon the use of CS in education, with particular emphasis placed on business curriculums. Lastly, the use of student-created CS will be discussed.

A. Case Studies in research

CS are used in a variety of disciplines which make them difficult to define. That said, in business they tend to examine "a phenomenon in its natural setting, employing multiple methods of data collection to gather information from one or a few entities (people, groups, or organizations)." Benbasat, Goldstein & Mead, 1987; 370). CS can be differentiated from other research paradigms in that the researcher does not set out to manipulate what he or she is studying. Instead, the researcher attempts to understand the *how* and *why* of a particular situation within its natural setting (Yin, 2009).

B. Teaching case studies

The purpose of using CS in education is to stimulate discussion and debate (Yin, 2009). As such, CS are referred to as one of the apprenticeship genres (Nesi and Gardener, 2012) and follow a move structure of `situation –

problem – solution – evaluation` (Hoey, 1983, as cited in Nesi and Gardner, 2012; 175). In business education, the phenomenon under investigation tends to be a real life problem a company has faced that can be better understood through the collection of information from a variety of primary and/or secondary sources (Ambrosini, Bowman & Collier, 2010).

There are several benefits to using CS to teach about marketing. Firstly, they are useful to help student learn and develop marketing theory (Christensen & Carlile, 2009). With a focus on language learners, a second benefit is that CS push the learner to work beyond their linguistic competence (Huckin, 1988, as cited in Jordan, 1997; 114-115). Ambrosini, Bowmen and Collier conclude by stating that the overall benefits to using teaching case studies are that they can target either "knowledge application, analysis, synthesis or evaluation." (2010, 208)

C. Student-created case studies

Student-created CS are not only a research tool but also a teaching tool for students to learn. There is very little literature regarding student-created CS as a means of learning a subject. The majority of the writings are unpublished teacher's notes available on the Internet and tend to be situated in the post-graduate context. For example, in Swiercz (Unpublished) there is a fairly comprehensive teacher's guide to how to scaffold students writing CS. To the best of my knowledge, no research exists of using student-created marketing CS in an under graduate EFL context.

VIII.   Cheng's Considerations

In this section, the marketing course is explained focusing on Cheng's (2011) five considerations.
A. Consideration 1 – Social Milieu

The social milieu can include student demographics, stakeholder influences, and the wider social influences such as culture. For Cheng, the characteristics of the student population had a major influence when considering specificity, as her class was heterogeneous and, therefore, deciding what and how language features were to be introduced was particularly troublesome.

In the marketing course, three important aspects of the social milieu caused me to consider the effect of specificity. They are the University's rationale for the course, my conceptions of course, and student demographics. The purpose for the course, according to the University administration, is to offer students an opportunity to practice what they had learned in a previous study skills course, which has a focus of developing academic reading, writing, and presentation skills. Implications from this, regarding the effects of specificity is that there would be less time for instructing how to write a CS.

A second influence is my own conception of what the marketing course should be. The course was originally designed to be a primer for those students who wished to go on to pursue their MBA. This meant introducing not only text types specific to CS, but also academic literacy skills that would aid studying for an MBA.

Dissimilar to Cheng's situation, students enrolled in the marketing course were homogeneous; all students were Economics majors. That said, there were two distinct polar groupings of students that emerge each time the course took place, which complicate what was taught. On one side was the number of advanced-level learners (often referred to as *returnees* in Japan), and the other was the number of lower-proficiency learners who are highly motivated. The former group of students often enrolls to develop their writing skills, while the latter group tends to seek more opportunities to speak. With clearly different needs, further consideration needs to be given as to how and what language features should be taught.

B. Consideration 2 – Learning Objectives

For Cheng, learning objectives refer to "what will students learn in a course, and what will they gain from taking the course?" (2011, 51) The three learning objectives for the marketing course are below.

The student will:
- explain the 4P's/4E`s and the Market Audit by doing newspaper summaries, surprise quizzes, and in-class quizzes
- analyze the marketing decisions of a company by leading and participating in group discussions
- critique information from secondary sources by writing a CS.

Over the duration of the semester, the course moves from shallow to deeper learning (Bloom, Engelhart, Furst,

Hill, and Krathwohl, 1956). This created demands on using various language features and skills needed to do each as the objectives became more difficult. In the initial weeks, students were only tested on vocabulary related to marketing. Towards the end, students were expected to be able to *use* the vocabulary to partake in discussions and write their own CS. Given this increasing demand on language skills, collaboration with other classmates becomes essential.

C. Consideration 3 – Input Material and Output Task

After surveying a range of approaches suitable for teachers to use as potential methods to create materials, Cheng then explains that given the heterogeneous group of students in her teaching context she found it best to use student own material; student were to find research articles specific to their own field.

Identifying accessible models for students to read and use is particularly difficult. As such, most of the materials used in the marketing class were either teacher created/modified, as suggested by Swales (2009), or student collected material.

With regard to the complexity of writing a CS, Robinson (2011) advises that when a task is too difficult for students to do, teachers should break it up into more manageable parts. As students are able to do these parts, then the teacher can increase the complexity to further enhance learning.

Asking students to simply write a CS and learn the content of marketing at the same time is clearly too difficult and therefore a decision was made to make to only include the first two moves of a CS, the situation and the problem. The situation includes background information needed to understand the problem. The problem is quite detailed and can be further broken up into pertinent information about the *macro environment* (factors a company is not able to control, such as nature or government regulation), the *meso environment* (such as the power competitors, buyers and suppliers have on a company's decision making), and the *micro environment* (the factors that the company controls, such as product development and distribution) in which the marketing problem occurred.

Tasks such as group discussions, writing clinics and the creation of a graphic organizer which illustrates where the group is at with its CS are all used to support the CS writing process.

D. Consideration 4 – Methodology

Cheng defined methodology as what teachers and students do. A major component of her course was having students bring in materials specific to their area (consideration 3). Therefore she chose to hold discussion forums utilizing samples from students' written reflections about language they found to be particularly important in their individual articles. Her role in these discussions was mostly limited to that of a moderator; she posed questions regarding rhetorical structures, lexico-grammatical features, how the writer communicated his/her ideas, in addition drawing students' awareness to their own rhetorical structures they had used in their own written reflections.

In the marketing course, where the students were learning content and how to write a case study, as well as holding round-table discussions, the methodology was, by necessity, quite eclectic. Decisions regarding specificity, therefore, depended on what was being done in the classroom.

E. Consideration 5 – Assessing student learning

Cheng used a variety of means to evaluate her students, most of which dealt with asking students questions, both verbally and in writing, and then evaluating how well students responded. She mentions the use of rubrics and other evaluative tools that are commonly found in writing classes.

Given the context in which the market course is taught (Consideration 1), it is necessary to provide students with a grade. An added consideration was that students could challenge the grade, therefore necessitating a need to quantify each evaluative tool used. Below was the grading criteria used in the marketing course. In hindsight, it is interesting to note that each criterion targets a different level of Bloom's taxonomy (Bloom et al., 1956).

- Surprise quizzes (10%) – on previous day class content (short answer, multiple choice)

- Group discussion (30%) – rubric that looks at the analysis of the problem and suggestions regarding possible contributing factors

- Case Study (45%) – rubric that includes rhetorical structure, critical addition and deletion of information to explain the problem, citation and referencing

- Research log (15%) – an account of each member's contribution to completing the case study. Used to justify part of each student's grade.

IX. Interaction

One area of Cheng's considerations that has not been discussed is how they interact with one another. This can be seen with regard to the analysis of the marketing course stated above. For example, in Consideration 1 (social milieu) two distinct groupings of learners enrolled in the course each semester and had language learning needs that were often at odds; the higher-proficiency learners often spoke well but required greater attention to developing as writers, while the lower-proficiency but highly-motivated learners desired greater opportunities to develop their speaking abilities.

This had direct influence on other considerations. In attempts to negotiate between the needs of the two groups, both writing and speaking tasks were needed (consideration 3). The influence of specificity here meant introducing not only the writing conventions associated with CS, but also the speaking conventions commonly found in discussions. This influenced what was learned (consideration 2) but also how students and teachers interacted in the classroom. (consideration 4), and how student learning was evaluated (consideration 5).

X. Conclusion

This short article has been about understanding the effect that specificity has on one ESP/EAP marketing course. The marketing course was analyzed using Cheng's (2011) five basic considerations. It was concluded with a simple example of how the considerations interact with each other to further complicate decisions surrounding specificity. As a result one insight into the marketing course gained is that it involves much more than simply teaching students how to write CS, such as students learning content and academic literacy skills. The necessary addition of these two extra areas meant that decisions needed to be made regarding what to cut from the CS needed to be made, and as such what language features were not taught.

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