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Paul Nehls (Editor)

While looking at this second issue of the *Mask & Gavel* with myself as acting editor I admit being awed and humbled by the hard work of the authors and our team of proofreaders. Hours have been spent pouring over details and making fixes. Acting as editor for the *Mask & Gavel* has been a great learning experience and has served to prove how much is possible through hard work and attention to detail. I owe a tremendous thank you to all the reviewers and proofreaders whose work made it all possible. This is my second and final issue of the *Mask & Gavel* as I will be stepping away from the position of editor and Publications Chair this year. However, the job will fall into the very capable hands of our current Assistant Editor, Mr. Philip Head. Thank you, readers of the *Mask & Gavel* – we have confidence that this issue of the *Mask & Gavel* will serve to inform and inspire.

(SIG Coordinator)

Once again, the editors and proofreaders of *Mask & Gavel* have joined their efforts in completing yet another excellent publication: volume 4 of this outstanding journal on topics related to speech, drama and debate. We encourage you to submit a paper to our next edition, sharing your research findings and expertise with a greater audience and helping us promote the many benefits in using speech, drama, oral interpretation and debate in second language teaching. As you read the following pages, we hope you are both enlightened and inspired. Enjoy!

Mask & Gavel Staff

41st Annual International Conference on Language Teaching and Learning

Friday 20th to Monday 23rd November, 2015

Shizuoka Convention & Arts Center "GRANSHIP"
Shizuoka City, Shizuoka Prefecture, Japan

Feature Article

Standing in Dorothy's Shoes: What Can Language Teachers Learn from Dorothy Heathcote?

Part Three: Process Drama in a Real-World Context

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Abstract

Based on research into the benefits of using process drama techniques in language teaching, guidelines for planning process drama-based language lessons were created. Using these guidelines as a starting point, two workshops were planned and carried out, with the main aim of introducing Korean elementary school teachers to process drama. The workshops featured activities based on techniques pioneered by Dorothy Heathcote and other practitioners. These activities were linked by a narrative inspired by the university the workshops took place in, introduced by the workshop leader working in-role. The feedback from the workshops showed high level of engagement, and support for the use of process drama in the teachers' future lessons.

[Editor's note: For those who have not yet read the previous articles in the series, process drama is defined as follows:

Process drama is a dynamic teaching methodology in which the teacher and the students work together to create an imaginary dramatic world and work within that world to explore a particular problem, situation, theme, or series of related themes, not for a separate audience, but for the benefit of the participants themselves.

(https://tesoldrama.files.wordpress.com/2010/12/definition_prdr.doc)]

> *The tension of the drama, and the need to overcome obstacles and to accomplish their mission produced commitment to the activity and a degree of fluency which surprised the students themselves*.
>
> (Kao & O'Neill, 1998, p. 20)

The first two parts of this series [volume 2, issue 1, 2013, and volume 2, issue 2, 2013] explored the work Dorothy Heathcote and the process drama movement she helped to inspire. In these articles, I looked at how process drama techniques, which encourage active participation in learner-shaped narratives in imaginary contexts, can be beneficial in language classrooms. I discovered that process drama, which focuses on the process of making drama rather than producing polished theatrical performances, can allow language learners to use their target language with a high level of emotional engagement, spontaneity, confidence and intrinsic motivation. Putting students into problem-solving situations within a dramatic narrative gives them the freedom to take risks with language, and can break down barriers between students and teachers (Cowburn, 2013a).

These benefits are well-documented, and the survey and workshop I carried out as part of my research (Cowburn, 2013b) suggested that many language teachers see how useful process drama techniques can be in helping language learners develop in ways that go beyond traditional Communicative Language Teaching (CLT) methods. To further investigate this positive reaction, I wanted to trial a process drama-based approach with second language English speakers, and was given an excellent opportunity to do this in January 2014, when I ran a series of drama workshops at Chinju National University of Education in South Korea.

Planning the Workshops

The two two-hour workshops were held on concurrent days, with a group of 15 Korean elementary school teachers who were engaged in a short course of instruction in Teaching English to Speakers of Other Languages (TESOL) at the university. These participants were aged between 25 and 55, with mixed English levels and a range of language teaching experience. I decided to base the workshops on three main aims: to introduce the teachers to process drama techniques, to motivate them to use similar techniques in their elementary school lessons, and to show how drama can be a useful tool for building skills and confidence in a second language. The workshops were planned to include a linked series of activities that would serve as a general introduction to process drama, and involve the teachers in using English to actively work through a variety of techniques that could be transferred to their teaching contexts.

Based on my research (Cowburn, 2013a/b), I concluded that for process drama techniques to be used to their full potential in CLT, whole lessons based on drama should be used, rather than one-off activities within traditional communicative lessons (Demircioğlu, 2010, p. 442). This is not to say that individual activities cannot be beneficial, but I believe that lessons in which an imaginary context is developed over a series of activities deliver the benefits of drama in a more sustained, effective manner. To this end, careful groundwork should be carried out in order to ensure that the lesson creates "the prerequisites for any constructive drama work" (Evans, 1984, p. 24), which can be summarised as "security and trust, interest and relevance, confidence and control" (Evans, 1984, p. 24). To meet these prerequisites, my research suggested that a successful process drama-based language lesson should contain:

- An imaginary context that is relevant and meaningful to learners;
- a narrative framework based around the context that includes elements of tension and problem-solving, to aid motivation, engagement and emotional involvement;
- specific communicative language aims with clear real-world applications;
- a sequence of warm-up activities to prepare students for drama work;
- a series of sufficiently challenging small-group and whole-group activities that develop the narrative, result in spontaneous, meaningful language use, and develop language and drama skills;
- opportunities for students to exert direct control over developing the context, extending the narrative and solving problems;
- a reflective period in which the language aims are made explicit.

This list should not be considered all-encompassing, but can act as a set of recommendations for teachers interested in integrating drama with their CLT practice. I chose to focus on all but one of the guidelines (specific language aims, which seemed unnecessary for this particular context) to inform the planning of my workshops.

The Dramatic Context

A useful starting point for planning drama-based lessons is choosing a context that supports the teacher's learning aims (Wright, 2005a, p. 36), and makes "the dramatic situation *matter* to their students" (Chang, 2012, p. 7). Taking this context-first approach to planning should result in drama-based lessons that not only promote language development, but also have a built-in narrative framework based on "a sense of progress and achievement" (Wright, 2005b, p. 149). This should encourage students to use the target language in a truly communicative way, as "in a well-designed dramatic situation, the learners' need for communication tends to overcome their fear of linguistic inadequacy so that they are able to make the best use of the language skills they already possess" (Somers, 1994, p. 139).

The nature of the narrative that develops will often depend on the demographic make-up and cultural background of the group, and should be chosen to appeal to learners' interests and learning styles. Narratives based on existing stories, such as folk tales, legends and historical events can be excellent catalysts for dramatic action, but the most rewarding drama often takes place when learners are given the freedom to shape their own stories (Linnell, 1982, p. 9). This freedom should also give learners a strong feeling of ownership of their work, and accomplishment in the creation and sharing of it. Though the main focus of drama-based lessons should be on language practice rather than the production of effective drama, with the provision of appropriate context and scaffolding, process drama techniques "can stimulate high levels of expressive coherence" (Hornbrook, 1998, p. 81) in language learners. Having an outlet for effective expression in the target language should create a meaningful sense of achievement in learners, which can be highly motivating and have many positive outcomes, including improved group cohesion, greater fluency, and increased confidence.

The context I chose for the workshops was Chinju National University of Education (CNUE) itself. The participating teachers were visiting the university from towns and cities throughout Gyeongsangnam-do (a province in the south-east of South Korea), and so the campus was a novel environment for them. In addition, the teaching room I had been assigned for the workshops was in a newly-opened building which housed a small museum detailing the history of CNUE, with some of the information displayed in English. This museum seemed to offer a useful resource to base a narrative around, and led me to create a starting point for a story that

could be developed over the course of the workshops: that the university campus was threatened with being acquired by Homeplus, one of the largest retail companies in the country, who wanted the land to build a new supermarket.

This was a completely imaginary situation, but based on details that would be tangible and immediately understandable to the workshop participants. Homeplus is a very prominent company, jointly owned by Samsung and Tesco, with supermarkets and smaller stores in almost every urban area of South Korea. Along with its competitors E-Mart and Lotte, Homeplus dominates the retail landscape to such an extent that laws were introduced in 2013 to limit the areas supermarkets can be built in, and to force large branches to close on certain days of every month, to help protect the livelihood of smaller "mom-and-pop vendors" (Lee, 2013). This starting point seemed to offer a rich seam of tension and dramatic potential, and to be an issue on which the participants would likely have strong opinions. It also gave me the opportunity to give the participants a set of roles: members of a film production company employed to help save the campus from the clutches of Homeplus, by making a documentary that would support the university's case against supermarket chain acquiring the land.

Giving participants a group identity, or 'mantle', in this way is an important part of Dorothy Heathcote's Mantle of the Expert (M of E) technique, and something I was very keen to include in the workshops. Not only does M of E provide participants with a clear sense of their role within the imaginary dramatic context, it also empowers them to act as experts in solving the problems that arise from the narrative, regardless of their skills and specialisms outside of the drama. As far as I knew, none of the teachers in the group were experts in film production, but I assumed that they would all be familiar enough with the conventions of documentaries to be able to take part in theatrical activities based on the process of film production.

This context also seemed to present many opportunities for authentic language practise, and allowed me to work within another of Dorothy Heathcote's most important techniques: Teacher-in-Role (TIR), which requires the teacher to take on a role within the dramatic context. The role I chose for myself was Simon, the head of the production company, who could act both as an authority figure and as someone who needed help from the experts who worked for him. I decided that I would not work in role throughout the workshops, but use Simon to punctuate the

narrative and add urgency to the drama at key moments. A conscious decision was made not to 'act' in the role (by using a different accent, for example), but to simply heighten my energy level and use a costume change to signify the change from teacher to character. I began the session out of role, briefly explaining the structure and aims of the workshops, then left the room and re-entered wearing a hat that signified that I was now in role as Simon.

Warming up

When 'Simon' entered the workshop space, he congratulated the group, who he made clear worked for his company, Jinju International Films (JIF), which had just won an award at a major film festival. Simon presented each of the participants with an individualised certificate from the festival, to immediately give them a sense of group identity and reinforce the idea that they were now in role as experts in the field of film production. (Figure 1)

Figure 1. Certificate presented to workshop participants before warm-up activities

Simon then explained that the group was about to attend the awards ceremony, and that they would need to warm up to prepare for the event. We then worked through a series of drama warm-up activities, starting with a variation on Greyhound Race (Swale, 2009), which introduced the group to James, the JIF company dog. This is a particularly effective way to begin process drama sessions as it immediately involves the group in a shared fiction (that there is a dog running around the room), and allows the participants and workshop leader to actively engage in a simple physical activity. (Thanks to Dawn Kobayashi for the suggestion). Other simple warm-up activities, including variations on MTV Cameraman (Swale, 2009), Rubber Chicken! (Swale, 2009) and Bippity Bippity Bop (Farmer, 2012, p. 10) were chosen to fit in with the context of the workshops, to prepare the group to work physically, and to build energy, focus, trust, and group cohesion.

Setting up the narrative

The warm-ups were interrupted when Simon received a phone call, apologised to the group and left the room. Returning to the room, He explained that the call was from the dean of the university, telling him about the proposed Homeplus buyout, and asking for JIF's help in persuading the city council not to sell the campus land. To reinforce the problem, I distributed handouts featuring a mock-up of a newspaper front page featuring the story. (Figure 2)

After reading the short paragraph on the buyout plan, the group discussed the issue, and agreed that JIF should help oppose Homeplus' plans by making a documentary on the merits of the university. Simon then called the dean back, announced JIF's decision, and received a 'briefing' about the proposed film, which he passed on to the group. The film would be shown at a city council meeting the next day, and should include the following elements:

- images of student life;
- facts about the history of the university;
- interviews with important people.

This information added an element of urgency to the narrative, and provided a framework for the activities that would make up the remainder of the workshops.

THE NATION'S NO. 1 ENGLISH NEWSPAPER

The Korea Herald

Tuesday
December 31, 2013

The CNUE campus

Students Shocked by Surprise Superstore Scheme

Students from Chinju National University of Education have today expressed shock and anger over plans announced by retail giant Homeplus. The company is in talks with the city council, and is planning to take over the entire campus of CNUE to build a new superstore and shopping mall. They have apparently offered the council a huge sum of money for the land, which is in a prime location in the city, and residents have until a public meeting on January 2nd 2014 to raise any complaints. The CEO of Homeplus is quoted as being 'very excited' about this new development, which will be the second homeplus superstore in the city. The Dean of the university was not available to comment.

Continues on page 2.

An artist's impression of the proposed new superstore on the CNUE campus

Figure 2. Newspaper front page given to participants at the beginning of the first workshop.

Tableau and Hot-Seating

To create images of student life for the first part of the film, Simon asked the group to work in small teams to use their bodies to create sets of tableaux, or still pictures (Fleming, 2003, p. 85), which illustrated some of the challenges, joys, and life-changing moments students might experience at CNUE (Figure 3). These images were then shown to the other teams to interpret and comment on, and in some cases make more powerful by suggesting changes to aspects such as positioning, facial expressions and body language. The teams worked energetically to create a number of striking and expressive tableaux, which in turn resulted in some in-depth discussions of the aesthetics of the tableaux, the activities being portrayed, and the value of the university experience for students and teachers.

Figure 3. Examples of tableaux

To create the second part of the film, a brainstorming session on people to interview was followed by the small teams each choosing a different character to focus on. These characters included the CEO of HomePlus, a parent of a CNUE student, and a former university professor who is now a TV celebrity. The teams were given time to prepare questions for their character, who would be played by one of the participants. The interviews were then carried out in a whole group hot-seating exercise (Wright, 2005b, p. 153) in which each character was individually put on the 'hot seat' and asked to spontaneously answer questions from the whole group. This acted as a lively and effective way to discuss the issues raised by the imaginary narrative, and helped to create some very memorable characters, especially the CEO, who was portrayed as arrogant and unfeeling, but raised some convincing points about the value of large supermarkets.

These two activities were followed by a short reflective session, for which I stepped out of the character of Simon, to allow discussion about the structure and content of the workshop. At this point the responses were mostly very positive, although there was some confusion about the film production context. I explained that although there was not time to actually make a documentary-style film in the workshops, the focus would be on imagining the film production process through drama, and the final activity in the second workshop would be filmed.

Most participants reported that they had enjoyed the activities, especially those in which they were encouraged to be active: "we had to move our bodies ... that was very active than … just sitting at the table." The warm-up activities were judged to be a valuable way to begin the session, with one participant reporting that "at first I felt a little bit shy but it helps me to relax before doing activities" and another saying that "I didn't think I could cry or act something but very relaxed and I saw other people's acting and I could."

The hot-seating activity was also popular, and was seen as an effective way to practise sharing opinions in a second language: "it was great … we can share many ideas and we can add the opinion and sometimes we … object their opinion." This was thought to be a very worthwhile part of the workshop, as encouraging language learners to share opinions can be difficult without the safety net of an imaginary context. The activity was particularly enjoyed by the participant who played the CEO, who said "I was very happy ... I feel like I was the real Homeplus owner." The overall context of the workshop was also given positive feedback: "most

of all I think the topic is very interesting … maybe I think the topic will not happen … but that is very unique and interesting … and I think I will keep going to think about that kind of interesting topics for our students."

Researching in Role

After another brief set of warm-up activities, the second workshop session began with Simon asking the group to research the history of the university for the film. The participants were then led to the museum to find out key facts that could be useful in making the case for CNUE against Homeplus. The group then discussed their findings, and decided which of the facts they had discovered would be useful in the final film.

This was the least obviously dramatic section of the workshops, and could conceivably have been carried out without the narrative context. It was included to show that process drama can incorporate a wide range of activities, and that an imaginary context can be used to add engagement and motivation to many traditional classroom activities, such as research, reading and writing. In this case the activity was also a useful way of exploiting the resources of the building, and perhaps reinforcing an emotional connection with the university as a place of value to the community.

Putting it all together

Figure 4. Preparing and performing film segments

The final workshop activity was for the small teams to create individual sections of the film. Following a brainstorming session, the teams chose to focus on a range of topics, including student activities, learning, sports, teachers, management, and support staff. Simon explained that the segments could include movement, dialogue, costumes, and props, but urged the teams not to write scripts, as JIF had less than an hour to finish the film. Instead, teams began by making simple storyboards of their segments, and were then given a short amount of time to prepare improvised scenes. These were then performed for the other participants, who gave feedback as in the tableau activity, and were finally replayed and recorded (Figure 4). The scenes were again expressive and creative, and included many of the elements practiced throughout the workshops, including tableaux, interviews, and information from the museum research activity presented in novel, dramatic ways.

Preparing and performing film segments

The film segment activity was designed to create a satisfying end to the narrative, which was concluded with Simon receiving a call from the dean, telling him that the film had been successful, with the city council refusing Homeplus' bid to takeover the campus. It also acted as a way of combining all the techniques used in the workshops, and building on them to create scenes which were prepared, but still had the spontaneity and energy of improvisation. This was also to show that though performance is not essential in process drama, it can be successfully included without dedicating excessive time to preparation, and that improvised performances can, in the right context, be just as satisfying and worthwhile as scripted, rehearsed pieces.

The final activity was followed by a second reflective session, in which the participants gave feedback about the workshops. I asked the participants what they enjoyed about the process, what they found difficult, and how they could use similar activities in their schools. Again, the responses were largely positive, with one participant summing up the mood of the group by saying "I liked that it was full of energy, so I was very impressed. I didn't imagine that these people could have lots of energy, and they really did a good job." Another participant explained that the activities were not what she expected from a drama class: "I just think we read the script and then do the role-play, but it's very different. I was emerged in the mood. On Tuesday I was very angry about Homeplus … you make us to emerged in the environment." Another participant agreed, stating that she would like to use process drama techniques with her elementary school pupils, rather than pre-scripted role-plays: "instead of that I would make the students to create a new script … and I want the students enjoy process drama."

When asked if they would feel comfortable working in role in their lessons, some participants expressed reticence: "to move this kind of mood, we have to act like you, but it's very hard to act like that in front of the students, so I wonder I can do that. Because the students may think teacher is crazy today, what did she eat for breakfast?" However, others were attracted to the idea of using TIR: "some students are very shy so I need to be ... crazy so I feel that teacher is not authority, teacher is like us, so they feel very friendly so they can make action … and I didn't feel you are strange at all ... you make me make action very bigger." This sentiment was echoed by other participants, who reported feeling much more comfortable than they

expected to in the workshops: "whenever I speak English I'm a little bit less confident, but in this class I can move with a big action and with a big voice so now I feel a little bit more confident."

Conclusion

> Fluency springs from the motivation to communicate within the dramatic situation and from the emphasis on meaning. Students involved in the rich variety of speech events that drama promotes draw on all their linguistic and paralinguistic resources as they struggle to communicate. Because the talk that arises in drama is embodied in context, it is purposeful and essentially generative.
> (Kao & O'Neill, 1998, p. 20)

The results that had the biggest impact on me from these workshops were how comfortable and confident the participants became when engaged in the activities, and their sense of achievement in what they had created together. In just a few hours they had engaged with a new story presented to them in an unfamiliar way, and had contributed to shaping the details and outcome of the story. They had taken on a variety of roles, both as a group and individually, and worked together to save the university in which they were studying, if only in their imaginations.

At the end of the workshops, I distributed handouts featuring a mock-up of a newspaper front page featuring the end of the story (Figure 5).

THE NATION'S NO. 1 ENGLISH NEWSPAPER

The Korea Herald

Friday
January 3, 2014

Scenes from JIF's documentary about CNUE

Award-Winning Film-Makers save CNUE

It was announced today that the controversial plans by retail giant Homeplus to take over the Chinju National University of Education campus have been stopped by the city council. The decision came after a public meeting in which a specially-commissioned documentary film made by JIF (Jinju International Films) was shown to the mayor and other members of the council. The mayor said that she was 'very moved' by the film, which showed the important contribution the university and its students have made to the community. The Dean of CNUE was overjoyed at the news, and said that without JIF, university students would be stacking supermarket shelves instead of training to be inspiring teachers.

Another scene from the documentary that saved the university from being taken over by Homeplus

Figure 5: Newspaper front page given to participants after workshops

Although only a very brief introduction to process drama techniques, these workshops felt like a successful demonstration of how process drama techniques can help second language learners practise language skills, grow in confidence and express themselves in creative and surprising ways. They also suggested that process drama could be effective in a variety of learning contexts, including Korean elementary schools, and this is something I would be interested in researching in the future.

Given more time in the workshops, I would have liked to extend the narrative further, as "the most effective drama is slow enough for deep inquiry and intriguing enough to sustain

interest over time" (Stinson, 2012, p. 79). I would also like to have had time to focus on specific language areas based on the needs of the participants, and to have helped them practise teaching in-role and implementing process drama in their schools. Unfortunately I was not able to follow up with any of the participants, but I hope that at least some of them tried out TIR and M of E with their pupils, and inspired them to create new stories and practise their language skills in unusual contexts.

As shown by my previously reported research, and supported by the feedback from these workshops, successful process drama-based lessons can create many opportunities to "activate learners' 'static' knowledge of the target language by pushing them to apply what they have previously learned for meaningful communication" (Kao & O'Neill, 1998:79). At the same time, they will support learners in developing language and drama skills by progressing from warm-up exercises to more demanding dramatic tasks such as planned and spontaneous improvisation. For teachers, process drama can provide a safe and relatively structured way to implement drama, and to gradually introduce a range of drama techniques. As the teacher's confidence grows, so should that of the students, and together the group can use authentic language to explore a wealth of dramatic contexts from within the comfort of the language classroom.

Workshops carried out by the author in January 2014 at Chinju National University of Edcation, South Korea. Audio interviews and still images reproduced with full permission of workshop participants.

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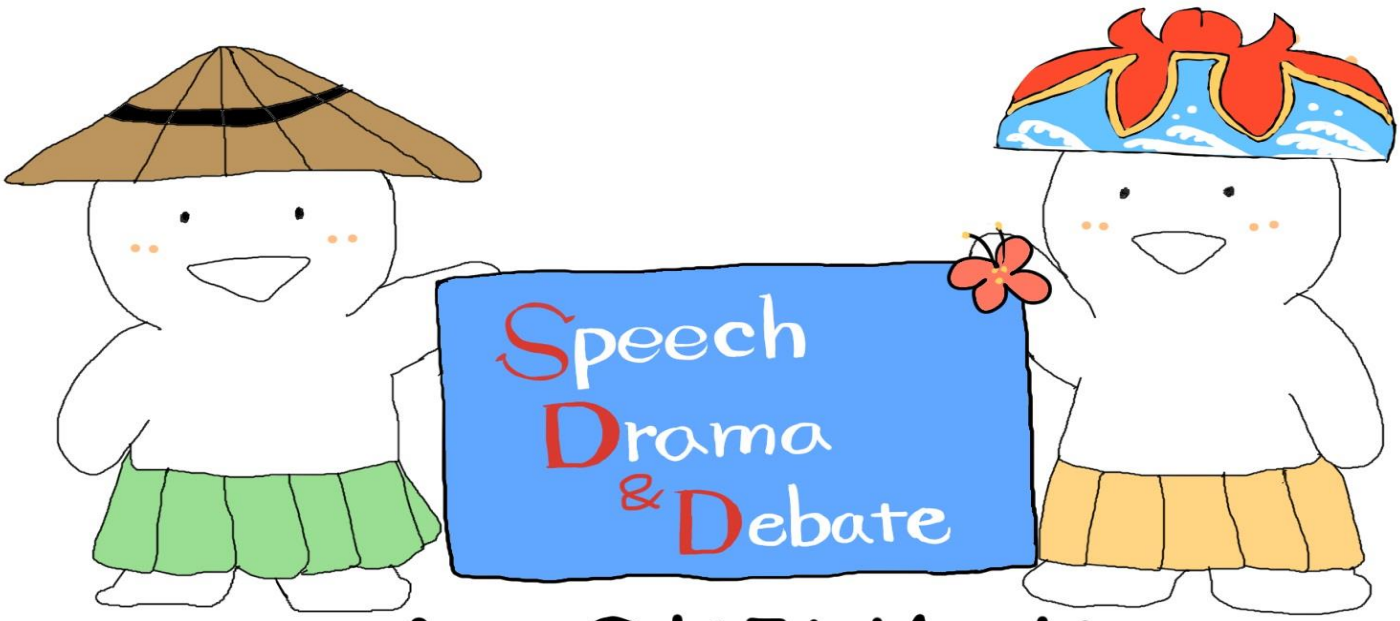

in OKINAWA

THEME: **Speech, Drama and Debate: Creating Bonds,**

Building Classroom Communities, Acquiring 21st Century Skills

October 31-November 1, 2015

Meio University, Nago, Okinawa

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My View

Student and Teacher Attitudes Towards Junior High School English Language Speech Contests in Japan

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Abstract

English speech contests are popular in Japan for junior high school students. However, despite the popularity of these contests, there is little published research regarding student and teacher attitudes towards them, particularly at the junior high school level. In order to bring these views to light, a survey of student participants in local and prefectural speech contests in Japan, and their teachers, was conducted. In particular, the perceived benefits of speech contest participation, as well as student motivation and anxiety in relation to these contests were investigated.

English language speech contests at the junior high school level are very popular and have a long history in Japan. For example, the Prince Takamado (formerly Takamatsu) Trophy All Japan Inter-Middle School English Oratorical Contest has been operating since 1949 and "hundreds of thousands of students enter each year" (Japan National Student Association Fund). In addition to this contest, there are numerous local and prefectural contests which students may compete in. Preparations for speech contests can be extensive for both teachers and students; thus a clear idea of what draws people to participate in these contests and whether they feel the experience justifies the effort would be useful. To this end, three different research questions of the speech contest experience were investigated from both student and teacher perspectives:

1) What motivates student participation?
2) What are the perceived benefits to participation?
3) Is the experience positive?

Motivation

There are many different ways of looking at motivation (see Brown, 2007; Dornyei & Ushioda, 2011). Motivation can be fluid, and different types of motivation can co-exist within the same person. Thus, by asking questions related to different aspects of motivation, it should be possible to get closer to an overall picture of student motivation.

One way of looking at motivation is in terms of extrinsic (coming from an outside source like a teacher or parent) and intrinsic (coming from the student). In the case of speech contests there are many ways extrinsic motivation can play a role. Bury, Sellick, and Yamamoto (2012) mention that winning a speech contest is prestigious and carries benefits for the students in terms of awards ceremonies at their school. In some cases (such as the Prince Takamado contest), there can also be lucrative prizes to be won as well as travel opportunities. One form of extrinsic motivation, called instrumental motivation, relates to a desire for anticipated practical benefits such as future university entrance or employment advantages, both of which can result from

winning a speech contest. On the other hand, intrinsic motivation (which comes from the students themselves rather than from an outside source such as getting a prize) is generally considered more powerful than extrinsic motivation (Brown, 2007). Examples of intrinsic motivation can include students joining a speech contest because they enjoy communicating in English, or for the joy of overcoming a challenge and pushing themselves to reach their full potential.

Finally, many of the participants in speech contests are members of an English club and enter the contest and practice alongside their friends. In addition, many will enter a contest as part of a team, so group dynamics and social interaction could also be a motivating factor in participation.

Benefits for the participants

Public speaking is a useful skill in a variety of employment contexts, from business presentations to politics, teaching, and the performing arts. Speeches are typically judged based on factors such as phonology, body language, and style (as well as speech content in the case of original speeches). Thus, teachers spend a great deal of time working on students' pronunciation, intonation, and presentation style (voice volume, eye contact, gestures, etc.). In addition to this extra-curricular training with teachers, students will typically spend many hours by themselves memorizing their speech and practicing. Considering the time and effort invested in speech contest participation, and the fact that many students are likely motivated to do speech contests to improve their English ability, it is worth exploring whether students and teachers feel that students have actually improved as a result.

Student anxiety

Anxiety can arise from a variety of factors. According to Brown (2007), anxiety can be a general personality factor of the student (trait anxiety), related to a situation (state anxiety), or a

particular task (situation-specific anxiety). In addition to whatever a student's natural anxiety levels may be, there are many additional factors that arise in a speech contest situation.

There is a lot of pressure placed on students during a speech contest. They have only one opportunity to prove themselves after weeks of practice and they must present the speech from memory, without access to notes. They also have to sit quietly (possibly for hours) waiting their turn to speak and only the top participants receive prizes. These factors can create a tense atmosphere. Furthermore, students sometimes forget their speech midway through, which can be a mortifying experience for both the student and onlookers in a public contest. And finally, when the results of the competition are announced, students who did not receive first prize can often appear visibly upset. With those factors to consider, it is important to explore the extent to which speech contests can be anxiety inducing and possibly demotivating.

Method

In order to investigate the aforementioned aspects of speech contest participation, a questionnaire was given to students and teachers immediately after participation in various speech contests. An original survey was created because, as noted by Dornyei and Ushioda (2011, p. 214), "… motivation questionnaires are highly context-dependent and therefore even well-established batteries cannot be simply transferred without considerable adjustments." The survey was written in English and then translated into Japanese by a native-Japanese speaker. The survey was bilingual so that students could answer regardless of English ability. Respondents were asked to mark their responses on a six-point Likert scale: 3=Strongly agree; 2=Agree; 1=Slightly agree; -1=Slightly disagree; -2=Disagree; -3=Strongly disagree. Thus the closer the mean is to 3, the greater the agreement with the statement, and the closer the mean is to -3, the greater the disagreement. A six-point scale (rather than an odd-numbered scale) was used so that participants would have to take a clear position.

The first survey was anonymous and administered at the Kochi City public school speech contest held in July. There were 73 participants in the contest, representing 17 public junior high schools in the city, and 59 responses were returned. The surveys were anonymous and did not

differentiate between recitation and original speeches, or between students who competed individually or as part of a group. This contest is the first of the school year, and, thus, the first English speech contest experience for many students. It is slightly less competitive than the other contests examined, with students given a level grade (Good, Very Good, or Excellent) rather than a rank. This survey was later repeated with 18 students who participated in one of the three fall contests held in Kochi City (Prince Takamado, Seiwa Joshi, and Kochi prefectural speech contests), but this time permission was sought from parents and the surveys were not anonymous. As these contests took place during a similar time of year and were of a higher level of competitiveness, the results were pooled together for comparison with the first contest survey results. In addition, eight teachers who trained students participating in these speech contests were given a similar survey in order to gain a further perspective on speech contests and to see how this perspective compares with that of the participants themselves.

Results

Table 1 shows the responses to survey questions related to motivation of students who participated in speech contests, while Table 2 summarizes teacher responses to questions regarding student speech contest participant motivation.

Table 1. Student Survey Responses Regarding Motivational Factors

Student survey statements	July contest mean (n=59)	July contest standard deviation	Other contest mean (n=18)	Other contest standard deviation
I do speech contests because I want to get a prize.	0.07	1.96	-0.22	1.77
I think English is important for my future.	2.29	1.23	2.67	0.59

I do speech contests because I want to improve my English ability.	1.67	1.47	1.67	1.53
I do speech contests because they are fun.	1.15	1.71	1.06	1.63
I do speech contests because my friends are also participating.	-0.15	2.05	-1.11	1.68

Table 2. Teacher Responses Regarding Student Motivational Factors

Teacher survey statements	Mean (n=8)	Standard deviation
Students are motivated by winning prizes.	1.38	1.19
Students are motivated by improving English ability.	1	1.41
Students are motivated by their friends.	1.13	0.99

Table 3 shows student survey responses to questions related to the perceived changes in regards to pronunciation, intonation, and public speaking confidence that result from entering an English speech contest.

Table 3. Student Survey Responses Regarding Speech Improvement Following Speech Contest Participation

Student survey statements	July contest mean (n=59)	July contest standard deviation	Other contest mean (n=18)	Other contest standard deviation

My pronunciation has improved.	1.54	1.28	2.28	0.96
My intonation has improved.	1.46	1.32	2.39	1.04
My public speaking confidence has improved.	1.53	1.24	2.28	0.89

The views of teachers regarding the effect of participating in speech contests on their students' pronunciation, intonation, and public speaking are summarized in Table 4.

Table 4. Teacher Survey Responses Regarding Student Speech Improvement Following Speech Contest Participation

Teacher survey statements	Mean (n=8)	Standard deviation
Speech contests improve students' pronunciation.	2.25	0.71
Speech contests improve students' intonation.	2.13	0.83
Speech contests improve students' confidence.	2.75	0.71

Levels of student stress, enjoyment, and desire to participate in future speech contests are summarized in Table 5.

Table 5. Student Survey Responses Regarding the Overall Speech Contest Experience

Student survey statements	July contest mean (n=59)	July contest standard deviation	Other contest mean (n=18)	Other contest standard deviation
Speech contests are stressful.	-1.51	1.65	-1.67	1.28
Speech contests are fun.	1.83	1.09	1.61	1.54
I want to do an English speech contest again.	1.66	1.36	2.17	0.71

Finally, Table 6 shows teacher opinions regarding the amount of stress and enjoyment experienced by students during a speech contest, as well as whether the time devoted to preparing students for contests was well spent.

Table 6. Teacher Survey Responses Regarding the Overall Speech Contest Experience.

Teacher survey statements	Mean (n=8)	standard deviation
Speech contests cause students stress.	-0.75	1.16
Students enjoy speech contests.	2.25	0.71
Speech contests are an effective use of my time.	2.38	0.74

Discussion

This study was conducted to investigate three questions regarding English speech contests: What motivates students to participate? What benefits to they feel they receive from that participation? Is the experience of participating a positive one?

These three questions are discussed individually below.

Motivation

In terms of extrinsic motivation, Table 1 indicates that winning a prize does not appear to be a strong motivating factor for all students, with both sets of students reporting a mean close to zero. Thus, while for some students getting a prize is an important source of motivation, there must be additional instrumental motivational factors at play. However, Table 2 shows that prizes are seen by teachers as the most important motivating factor for students.

In contrast, instrumental motivation appears to be strong as most students feel English is important for their future (Table 1). Furthermore, students generally believe that participating in speech contests will improve their English abilities (Table 1), a source of motivation that teachers also see in their students (Table 2) although to a slightly lesser degree.

However, many students also seem to enjoy English for its own sake, and enter speech contests because they enjoy the experience of participating (Table 1), an indication of intrinsic motivation. This makes sense as there is a great time commitment involved in speech contest preparation and therefore, students who do not already enjoy English would be unlikely to either enter a contest or complete the necessary practice. Teachers would also be unlikely to invest time in training students for a non-mandatory contest if the students did not enjoy the experience.

Finally, there is the social aspect of speech contests and how this influences the desire of students to participate. However, the results of the survey in terms of social influences appear mixed. Although students on average feel that friends are not an important factor (Table 1), teachers generally feel that a student's friends are motivating (Table 2). Also, although both groups of students surveyed disagreed with the statement that they do speech contests because

their friends are participating, there was a difference in the degree of disagreement between the two groups (means of -0.15 and -1.11 respectively for the July and other speech contest groups). This may be because the July speech contest is less competitive, and the participants in the subsequent fall contests may be more personally motivated, even if they participate in a group speech.

In conclusion, the results of the surveys conducted indicate that extrinsic motivation in the form of prizes does not play as large a factor in student motivation as instrumental motivation or intrinsic motivation does. However, teachers view extrinsic rewards as more motivating for students than intrinsic factors such as improving students' English abilities. In addition, students do not identify the participation of their friends as a strong motivating factor (despite the prevalence of group speeches), although teachers do generally see friends as a motivating factor for students. These results serve as a reminder for teachers to be careful when making assumptions regarding student motivation as these assumptions may not reflect the student reality. Furthermore, when teachers are attempting to recruit students for participation in speech contests, placing an emphasis on personal improvement rather than social factors or winning prizes may be a more useful approach.

Benefits

The consensus seems to be that students (Table 3) and their teachers (Table 4) feel that students have improved in terms of pronunciation, intonation, and public speaking skills. This is a positive result as it indicates that the long hours of practice are perceived to result in practical gains in terms of English public speaking ability, particularly since improving these abilities appears to be a strong source of motivation for students (as shown in the previous section). However, in terms of pronunciation improvement at least, these improvements may lessen over time following the end of active speech contest practice (Head, 2015).

Another interesting result is that the participants in the July contest generally felt less strongly about the improvement than participants in other contests. This may be due to the fact

that the other contests are more serious and participants may have begun preparations earlier or more intensely as a result, and thus have seen a greater improvement.

Student anxiety and the overall speech contest experience

Surprisingly, the majority of students claim that speech contests are not stressful (Table 5), despite the high-stakes nature of a speech contest. Teachers on average also disagreed with the statement that the contests are stressful, although the level of disagreement was less strong than that of the students. (Table 6). This may indicate that the actual experience is less stressful than it appears to outside observers. Thus teachers watching a seemingly stressful situation should not assume that this will result in student anxiety and demotivation in regards to learning English or future speech contest participation. In fact, most students feel that speech contests are fun and that they wish to participate again in the future (Table 5). Likewise, teachers agree that students enjoy speech contests and that they feel that preparing students for these contests is an effective use of their time (Table 6), despite the long hours of preparation often required. Therefore, teachers at schools that do not currently participate in English speech contests should consider either joining an existing contest in the future or even creating their own.

Of course, it is important to remember that participation in these speech contests was non-mandatory. In a whole-class mandatory speech contest, motivation and the level of enjoyment by students may be different. Furthermore, teachers are unlikely to have the same amount of time to devote to practicing with each participant; thus the level of self-improvement observed by the students may be lower.

Conclusion

Through conducting a survey of junior high school English speech contest participants and teachers, it has been revealed that there are many aspects of motivation involved in student participation in speech contests, and that these are not always the same as what outside observers, even teachers who work closely with the students, identify as important. Furthermore, students

generally feel that they have benefited from the experience of entering a speech contest and that the overall experience is positive. Of course, this is a small sample, and may not reflect the situation present in other prefectures or countries, or at different school levels, such as university. However, it is encouraging to know that the large amount of effort invested in these contests can have a positive impact, at least for those students who voluntarily participate.

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In the Classroom

Peer and Self-Assessment in Oral Presentation

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Abstract

One research hypothesis explored in this study is that by using alternative assessments and giving students a larger role in assessment in the classroom, students may become more responsible for their own learning. For the purpose of this study, three research questions were developed: 1. How well do self- assessments compare to peer assessments? 2. How accurate are self-assessments compared to the instructor's assessment? 3. How accurate are peer-assessments compared to the instructor's assessment? This study will show how self-assessment, peer-assessment, and instructor's assessment correlate. The study compared 20 second-year Japanese university students' self-assessments, peer assessments and instructor's assessment. The results suggest that peer assessment and instructor's assessment do correlate fairly well; however, the results regarding self-assessment needs to be looked at closer as to why they did not correlate so well with the instructor's assessment.

If students understand what they are expected to do in the classroom, would they be more responsible for their own learning? There could be some student misconceptions and misunderstandings regarding assignments in the classroom; that is, the teacher's expectations of an assignment and the students' perception of the same assignment could be different. As stated by Hall (1976),

> a common fault of teachers and professors is that they pay more attention to their subject matter than they do to their students, who frequently pay too much attention to the professor and not enough to the subject. (p. 88)

In many EFL classrooms, where the instructions are usually in the students' second language, the instructor has a tendency to teach what is presented in the textbook without much thought about how the students are reacting to the subject material. This could be caused by time limitations, large class size, classroom dynamics, low motivation, misunderstanding, misinterpretation, and perhaps other factors. In most cases, it is only after looking at the final grades that the truth becomes apparent. The student(s) did not fully understand the task and could not complete the task as instructed. "Too often, students have not learned as much or as well as was expected" (Angelo and Cross, p. 3). Who is at fault? The instructor blames the students and the students blame the instructor.

Appropriate alternative assessment lets the students take responsibility for their own learning. Through alternative assessment the students are made aware of what is expected of them and they become more actively involved with the subject in the classroom, and hopefully, outside of the classroom, too. "Teachers should encourage self-evaluation because self-assessment makes the students active participants in their education" (Sloan, 1996). The types of alternative assessment explored in this paper are self- and peer-assessment, specifically regarding presentations. For the purpose of this study, three research questions were developed: 1. How well do self-assessments compare to peer-assessments? 2. How accurate are self-assessments compared to the instructor's assessment? 3. How accurate are peer-assessments compared to the instructor's assessment?

Literature Review

Self and peer evaluations are important processes that help students: "Self and peer-evaluation are self-initiated, internally organized, self-regulated and aim at a more professional and autonomous decision making process that enable the individuals … to reach their goals" (Buono, 2013). Kluge (1996), in his study finds that students can evaluate themselves fairly accurately and concludes that teachers can trust their students to evaluate themselves (p. 176).

According to Sloan (1996), students realize their own strengths and what they need to work on. They become more familiar with their own beliefs, and misconceptions. After they self-evaluate they will be able to set goals that they feel they can attain based on what they know about themselves.

Many times the teacher does not know how much time and effort the student has put into the project or lesson, and self-evaluation may play an important role in classroom evaluation. However, it should not be the only source of the student's grade. The teacher and the student should be able to come up with some type of agreement as to what is fair and accurate for the student's grade, which is "collaborative assessment" (Dickinson, 1993).

Participants

The study was conducted at an all-women's college in Central Japan. The participants were 20 second-year students from the English Department, enrolled in an oral communication class which focused on giving individual speeches and presentations.

Procedure

Two weeks prior to the students' graded presentations the students were told that they would be grading each other. The students were given a checklist (see Figure 1) to check their understanding of what was expected of them in their presentation and peer-assessment. The students read along while the instructor read each question out loud. Students' questions and concerns were answered.

One of the major concerns of the students was that they did not feel very comfortable about grading each other. Therefore, the students were all made aware that the lowest score they could get if they did the presentation was 60 points, which is enough to pass. The students were

also assured that with their peer-assessments they could not cause anyone to fail.

The peer group consisted of five students, who volunteered to be in the group for one presentation. A new set of five students would replace the five students for the next presentation. Each of the five students in the peer group could award from 12 to 20 points to the presenter. If each of the five students in the peer group gave the lowest score of 12 points, the lowest score that the presenter could receive is 60 points, a passing score. The students were also made aware that their final presentation score would be partly based on the total peer-assessment group evaluation score.

Figure 1: Presentation Assessment Comprehension Check

I understand …		
1. that I will get at least 60 points if I do a presentation.	YES	NO
2. that I will get a zero if I do not make a presentation.	YES	NO
3. that my presentation should be from two minute thirty seconds to three minutes long.	YES	NO
4. that my classmates will be grading my presentation.	YES	NO
5. that I will be grading my classmates' presentations.	YES	NO
6. that my presentation should be in English.	YES	NO
7. that I should have good eye-contact with the audience.	YES	NO
8. that my presentation should be loud enough so that everyone can hear it.	YES	NO
9. that my presentation should be fluent enough to be understood by everyone.	YES	NO
10. that I should have a positive attitude throughout my presentation.	YES	NO
11. how to fill out the presentation grade and self-assessment forms.	YES	NO
12. that I will grade my fellow classmates on content and not on friendship.	YES	NO

On the day of the presentation, the five-member peer-assessment group assembles before each presentation. One person from the peer-assessment group volunteers to be the time keeper. While the student presents, the peer-assessment group members fills out the peer-assessment sheet (see Figure 2).

Figure 2: Peer-assessment Form

Number:				
Grading:	3	4	5	Total
All in English				
Eye-contact				
Fluency				
Attitude				
Total:				
Comments:				
You had:				
You need a little more:				
Overall you did:				

After the presentation, the presenter is required to fill out a self-assessment form, give herself a numerical self-assessment grade, record the five scores from the five-member peer-assessment group, and write a short self-evaluation about her presentation (see Figure 3 below).

Figure 3: Self-assessment Form

Presentation: self-assessment	25					Total:
All in English						
Eye-contact						
Fluency						
Attitude						
Total:						
Presentation group: group	1	2	3	4	5	Total:
All in English						
Eye-contact						
Fluency						
Attitude						
Total:						
Self-assessment:						
I was able to:						
I want to be able to:						
Overall I did:						

Results

The results were tabulated. Table 1 contains the results of the students' assessment including number of students, self-assessment, peer group assessment, and instructor's assessment. Also included are the mean, median, standard deviation, and range.

Table 1: Results of Alternative Assessment

Student (n=20)	Self-assessment (letter grade in parentheses)	Peer-assessment (letter grade in parentheses)	Instructor's assessment (letter grade in parentheses)
1	90 (A+)	92 (A+)	92 (A+)
2	90 (A+)	92 (A+)	98 (A+)
3	75 (B)	88 (A)	80 (A)
4	85 (A)	88 (A)	84 (A)
5	75 (B)	95 (A+)	92 (A+)
6	75 (B)	85 (A)	87 (A)
7	90 (A+)	97 (A+)	93 (A+)
8	75 (B)	92 (A+)	90 (A+)
9	75 (B)	95 (A+)	93 (A+)
10	75 (B)	95 (A+)	83 (A)
11	85 (A)	88 (A)	85 (A)
12	75 (B)	89 (A)	90 (A+)
13	60 (C)	89 (A)	87(A)
14	90 (A+)	96 (A+)	93 (A+)
15	75 (B)	92 (A+)	92 (A+)
16	80 (A)	93 (A+)	90 (A+)
17	89 (A)	94 (A+)	85 (A)
18	85 (A)	94 (A+)	92 (A+)
19	80 (A)	89 (A)	90 (A+)
20	76 (B)	87 (A)	84 (A)
Mean	80	91.5	89
Median	78	92	90
Standard deviation	7.85	3.32	4.33
Range	60 – 90	85 – 97	80 – 98

The self-assessment scores were compared to the peer-assessment scores and the instructor's assessment. The peer-assessment scores were then compared to the instructor's assessment. The average difference between the student's self-assessment and peer-assessment

group was -11.5 points (Median: -10.5, Standard deviation: 7.35, Range: 32, Minimum: -29, Maximum: -2). The average difference between the student's self-assessment and instructor's assessment was -9 points (Median: -8, Standard deviation: 7.44, Range: 32, Minimum: -27, Maximum: 4). The average difference between the peer-assessment group and instructor's assessment was 2.5 (Median: 2.5, Standard deviation: 3.86, Range: 19, Minimum: -6, Maximum 12).

Discussion

To answer the research questions, the following standard university grade bands were used to make the correlations easier to see: 100 to 90 = A+,
89 to 80 = A, 79 to 70 = B, and 69 to 60 = C. (These grades are indicated in parentheses after the numeric grade in Table 1.)

Research Question 1: How well do self-assessments compare to peer assessments?

In this study, the results showed that self-assessment and peer-assessment did not correlate well. Out of the twenty presentations, only six self-assessments were the same as the peer-assessments grades, three A+'s and three A's (30%).

Research Question 2: How accurate are self-assessments compared to the instructor's assessment?

This study shows that self-assessment and the instructor's assessment's grades did not correspond well. However, the self-assessment and instructor's assessment letter grades were the same only seven times (35%).

Research Question 3: How accurate are peer-assessments compared to the instructor's assessment?

The peer-assessment group and the instructor's assessment closely correlated. The self-assessment and instructor's assessment graded 16 out of 20 presentations (80%) with the same letter grade, and in two of the cases (students 12 and 19) were only 1 point from being the same grade (90%).

Conclusion

This study showed that self-assessment and peer-assessment scores did not correlate well, and neither did the self-assessment and the instructor's assessment scores. However, the peer-assessment group scores and the instructor's assessment were quite closely connected: 16 out of 20 (80%) with the same letter grade, and two of the scores with an addition of just one point to the peer group assessment would have been given the same letter grade (for 90%).

One major weakness of this study is that it lacks an adequate number of subjects. For future studies a larger population would be needed.

Using this study as a baseline, future research should be concerned with how students' self-assessment scores could be made closer to the teacher's assessment. Mabe and West (1982) suggest that this could be done through creating "conditions increasing self-awareness" and indicate areas to explore, such as making sure students understand that "the self-evaluation would be compared with criterion measures," give the students practice with self-evaluation before the graded performance, and in the self-evaluation instructions emphasize that they should compare themselves with others. Therefore, future research should investigate some of the factors that might have hindered students' self-assessment scores, like modesty. and after additional self-awareness exercises, see whether the students' self-assessment grades would correlate closer to the peer-assessment and instructor's assessment grades. Alternate assessment was important for students to experience as it seemed to give them greater involvement in the class and made them more aware of the criteria for grading. How much greater involvement and to what extent they are more aware of grading criteria will need to be examined in further studies.

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SD&D in the Field

An Online English Speech Contest: What, How, & Who

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Abstract

The Japan Online English Speech Contest (JOESC) was created in 2014 by the Speech, Drama, and Debate Special Interest Group (SDD SIG) of the Japan Association for Language Teaching (JALT). This paper describes what the contest is, how it was created, who participated, and how it was administered. It also explains the various problems encountered, specifically regarding the creation of a judging rubric and the inter-rater reliability among all the judges. Some suggestions for improvement, including greater participation in the rubric-creating process and pre-contest training of judges, will help create a better JOESC 2015.

In 2014, the Speech, Drama, and Debate Special Interest Group (SDD SIG) of the Japan Association for Language Teaching (JALT) launched its largest project to date – the Japan Online English Speech Contest (JOESC, pronounced Joe's C) – with the purpose of creating an inclusive and accessible speech contest in which entrants could participate from anywhere in Japan through the use of video file submissions of speeches using Internet technology. The rules were made simple (see Kobayashi, 2013 for details) and the contest was divided into three sections in order to target high school students, university students, and adults.

Preparations for JOESC 2014

One of the key logistical issues in organizing JOESC was how to collect the video file submissions from the participants. Because of practical and financial considerations, the organizing committee required a system that would be simple, efficient, and free. Although there are commercial programs that allow for heavy-file uploads with limited funding, these were not an option for this contest.

Google was chosen as the best solution. Their online submission form was used because Google automatically transfers the data to a spreadsheet which makes managing the volume of information and recording dates of submissions much simpler (Mallette & Barone, 2013).

Participants were instructed to register for a Google account to which they would upload the video file of their speech to their Google drive. They were then requested to both share the file with the JOESC Gmail account and include a link to the file in the online submission form.

The system is not perfect and there are minor privacy concerns involved in asking students to create a Google account while the contest administrators maintain the security of data (Bichsel, 2013, p. 3). Another possible flaw to this system is the risk of deterring participants from submitting a speech if the submission process is considered to be overly time-consuming. Nevertheless, one positive aspect is that this system provided a backup since the contest committee effectively received the speeches twice – once when the contestant gave JOESC the right to view the video file and then when the contestant gave JOESC a link to it. This was invaluable since a couple of participants did indeed fail to give one or the other.

JOESC 2014

Following over a year of planning and creating a rough timeline (see Figure 1), JOESC was first administered in 2014, with the speech submission deadline set for the fall and announcements of winners to be made in the winter. As it was the very first experience in creating such a project, the JOESC committee could not foresee how many speech entries would be received. Committee members made efforts to publicize the contest by distributing fliers at JALT's conference sites (including smaller JALT-related workshops and meetings) and asking SDD SIG members to promote JOESC amongst their contacts and at their institutions. When the submission deadline was reached, JOESC 2014 had received a total of 49 speech submissions: two for the high school category, 31 for the university category, and 16 for the adult category. In order to better explain how these speeches were assessed, the design of the JOESC scoring rubric is described in the next section.

ACTIVITY	TIME
Discuss and decide the organization of JOESC	October 2013
Find sponsors (Cambridge University Press, Macmillan LanguageHouse)	November 2013
Decide/order awards and prizes	December 2013
Create the website and submission system	December 2013
Advertise for participants	April 2014
Select judges	March 2014
Create judging rubric	March 2014
Deadline for submissions	October 2014
Judge first stage	Mid January 2015

Judge second stage	End January 2015
Select winners	End January 2015
Notify winners	End January 2015
Send awards and prizes	February 2015
Evaluate the contest	Spring/Summer 2015

Figure 1 Timeline of JOESC

The JOESC Scoring Rubric

Because the target population for JOESC is students of English as a foreign language residing in Japan, and because it is a contest where judges evaluate the quality of the speeches, the scoring rubric for the contest may be essentially considered a tool for language assessment. Therefore, assessment principles were relevant to the construction of the JOESC scoring rubric. In other words, the JOESC rating scales have the same basic purpose as language testing because the judges were being asked to rate a particular set of language skills (in this case, the performance of an original speech) in order to determine a winner. However, the JOESC was not envisioned or designed to measure students' English proficiency – only to help rank the participants in a particular category. The testing principles were applied to aid in the creation of a fair and useful contest for participants. The important distinction here is that the results of JOESC are not meant to evaluate any participant's language ability outside of the contest. This paper assumes that the basic principles for designing a good set of rating scales are basically the same whether developing an English language assessment or a contest rubric for English language students.

With this in mind, developing an effective language assessment requires a number of considerations. First, what is meant by language assessment should be considered. For the purpose of this paper, language assessment is defined as any instrument designed to measure a particular set of language skills. The central question during the assessment design process, then, is how to identify these particular language skills, and create a metric that is understandable to students, other teachers, administrators, parents or any other stakeholders involved. In the case of

JOESC, the major stakeholders are the participants and the judges. In order to do this effectively, it is necessary for assessment designers to consider the validity, reliability, and practicality of the proposed assessment (Stoynoff & Chapelle, 2005). Indeed, considerations of validity, reliability, and practicality played an integral part in the JOESC scoring rubric development process, and each is explored in more detail below.

Validity

Validity may be generally understood as "the adequacy and appropriateness of the interpretations and uses of assessment results" (Miller, Linn & Gronlund, 2009, p. 70). In other words, establishing validity explains why an assessment measures what it claims to measure. Performance in a speech contest using a second language constitutes a language task. Language tasks are defined by Ellis (2003) as "activities that call for meaning-focused language use" (p.3). Therefore, developing a valid assessment of speech contest performance does not involve the measurement of specific areas of language knowledge, such as the ability to use the passive voice or accurate English intonation patterns (Bachman & Palmer, 2010). Rather, assessing language ability through a speech contest requires a performance assessment, which measures how well a participant has completed the language task using a scoring rubric.

Generally, there are two types of scoring rubrics. The first is a holistic rubric. Holistic rubrics group criteria under a single score, and are generally used for placement or proficiency testing, where detailed feedback is not a priority (Brown, 2012). The second type of rubric is an analytic rubric. Analytic rubrics divide criteria into separate scores. These rubrics are used for classroom and project-based assessments, where detailed feedback is necessary (Brown, 2012). Because detailed feedback would presumably add value and incentive to participation in the JOESC, an analytic-type rubric format was chosen.

After choosing a format for the rubric, it was necessary to define the language ability JOESC wanted to measure. How language ability is defined is to a large extent related to the sorts of inferences to be drawn from the scores, and by extension the decisions that will be made on the basis of those scores. According to Bachman and Palmer (1996), "when we define an

ability this way, for the purposes of measurement, we are defining what we call...a construct" (pp. 66-67). Defining this construct is a central component of test validity, and was carefully considered during the JOESC rubric development process.

However, there is no agreed-upon definition for what constitutes a 'good speech'. Therefore, it is difficult to create a construct definition to support the scoring rubric for any speech contest (Venema, 2013). JOESC was no exception. The rubric developer attempted to reach out to the SDD SIG community by asking the several members involved in JOESC to take part in an online survey about the construct definition for the rubric. Emails containing a link to the survey were sent out to those members two times, but ultimately only one member replied. In the end, the rubric developer based the construct definition on his own experience teaching speaking and presentation skills. In this way, three criteria were chosen for the JOESC rubric. These three criteria were (1) matter, or how well the participants organized their speech, (2) meaning, or how clearly and effectively the participants used English to communicate their ideas, and (3) manner, or how well the participants performed their speech (i.e., in terms of body language, facial expressions and gestures).

Reliability

Reliability may be understood as "a function of the consistency of scores from one set of tests and test tasks to another" (Bachman & Palmer, 1996, pp. 21-22). That is, an assessment is considered reliable if the results of that assessment are consistent among different places and different groups of participants. In other words, reliability refers to how consistently an assessment performs between different administrations, among different populations, or how an assessment is evaluated by different raters. Obviously, a major challenge for performance assessment is that different raters can interpret the scoring criteria on a rubric in different ways. In the case of contests like the JOESC, "gesture" is one criteria that can garner a variety of interpretations, and make consistency between raters difficult to achieve. Consistency between raters, or inter-rater reliability, was a significant obstacle for this first administration of the JOESC. This will be discussed in more detail in a later section.

Practicality

Lastly, practicality may be understood as "the adequacy of the available resources for the design, development, use, and evaluation of the test" (Stoynoff & Chapelle, 2005, p. 144). The available resources for the design, and development of the rubric were marginal. One person designed and developed the rubric. However, in terms of use, the rubric was easily used by all judges through the use of digital checklists and shared spreadsheets, and the rubric provided on the JOESC website gave valuable assistance to the contestants, as well as forming a good base for the judges to make comments on the speeches. In terms of evaluation, the discussion, preparation, and writing of this paper provided an excellent opportunity to evaluate the rubric. Therefore, the issues involved with practicality, that is the resources for creation and development were not optimal, but the resources for use and evaluation were adequate.

Submitting Speeches

Guidance to participants was given on the registration form found on the JOESC website Submissions page that asks participants to do the following:

1. Make a two-minute video of the speech in English on the contest theme of *bonds (kizuna)*. The recording must be a headshot of the participant giving the speech without using notes. The video must be a continuous two-minute recording and should not use any editing. The video could be in any of the following formats: WebM files (Vp8 video codec; Vorbis Audio codec), MPEG4,3GPP and MOV files - (h264 and mpeg4 video codecs; AAC audio codec), AVI (MJPEG video codec; PCM audio) MPEGPS (MPEG2 video codec; MP2 audio), WMV, FLV (Adobe - FLV1 video codec, MP3 audio). The video file needs to be titled with the participant's full name and the name of the contest (JOESC2014).

2. Get a Gmail address.

3. Upload the video to the contest's Google drive, and share it with the contest email address.

4. Fill in the google form, which then automatically puts all the data in a spreadsheet.

After the submission deadline, the 49 speech submissions were then sent to judges who selected the winners. Details regarding the judging stages are discussed below.

JOESC Judging

The judging procedure was left to each judge to decide, as this was the organization's first experience with an online speech contest. All judges had significant speech judging experience. In addition, most of the judges were members of the SIG and had similar views of what constituted a 'good speech'.

Background to Judging Procedure

Four judges were recruited, three from the SIG (two native speakers of English and one native-level speaker of English) and one outside the SIG (a native speaker of Japanese who is a member of an international speech-making organization). The contest judges agreed upon the judging rubric described above. A good number of participants sent audio-video files of their speeches. It was time to start judging. Two judges (both from the SIG), using the rubric, separately judged all the participants, and input their scores on one common spreadsheet file. The first stage judges found many of the same problems in language (lack of vocabulary, inappropriate word choice, and inaccurate grammar), speaking skills (problems with organization, improper development of key points, uninteresting openings), and lack of sufficient background knowledge (inadequate amount of world knowledge and life experiences) mentioned by Hsieh (2006). However, by eliminating the speeches with the greater number of these problems, they were able to narrow each section of speeches to the top five university students and free category, but for the high school section they retained both entries. They then sent the top speeches in the university and free sections, and the two high school student entries to a second group of judges

(one judge from the SIG and one from outside the SIG), along with the same spreadsheet file used for the first round of judging. The second group of judges separately watched and listened to the videos, and using the same rubric used by the first group of judges, added their scores to the spreadsheet, each judge inputting scores on one page of the spreadsheet book. That is, during the judging process, a judge would not see the scores of the other judges, but later could look at other pages of the spreadsheet book to see how the other judges scored and to see if his or her scores were within a reasonable range.

Judging Process

As was mentioned above, there were two sets of judges: the first group made up of Judge A and Judge B, and the second group made up of Judge C and Judge D. How three of the judges assessed the speeches is described below. (Unfortunately, Judge D was not available for comment for this paper.)

In the first stage of judging, the judges assessed the speeches in two steps. In the first step, Judge A screened all the entries for any speeches that did not meet the regulations of the contest. Although there were no visible signs of dishonesty, it appeared as if some participants could have either had notes on a table in front of them or next to the camera. As there was no indisputable evidence, these entries were not excluded. However, for subsequent contests it would be better to specify that participants should have no table or other furniture in front of them and that they should stand a set distance from the camera to avoid the possibility of reading from notes. Next, all entries were evaluated using the scoring rubric along with one-point advice comments. Judge B also independently evaluated all of the entries using the scoring rubric. Happily, Judges A and B agreed on the same top 5 entries. Had there been any discrepancy, the next step would have been to discuss and re-evaluate the disputed entries until agreement could be reached. During the second step of judging, Judge A re-evaluated the top 5 entries and provided more detailed comments. Judge A took a constructive approach providing ways to improve speech-making skills in future contests.

In the second stage of judging, Judge C of the second group used a two-step system. First, Judge C watched all the speeches in each category, taking notes and ranking the speaker

holistically; that is, ranking the speakers based on overall impression. In the second step the judge used the agreed-upon rubric to assess each speaker, marking numbers for each characteristic in each category, and then writing a comment, usually based on the Sandwich Method — constructive comments sandwiched between praising comments. The judge then compared the results of the two steps, and found that they matched perfectly.

Results of Judging

In order to determine the winners, the resulting scores for each of the two judges of the second stage were examined. It was found that there was a vast difference between the scores of the SIG judge and the non-SIG judge. Therefore, the results of the two SIG judges, Judge A and B who rated the speakers in the first stage of judging, were used to determine the final ranking of speakers in each category. It was satisfying to see that the three SIG judges agreed completely on the top speakers in each category, but it was a little puzzling that the non-SIG judge, Judge D, often had the exact opposite rankings — speeches that the SIG judges rated at the bottom of the group the non-SIG Judge D ranked as the top of the group.

What could account for the discrepancy in judging between the SIG judges and the non-SIG judge? It could be that the SIG judges (Judges A, B, and C) accidentally had the same image of what a 'good speech' is. The non-SIG judge was certainly qualified as she was trained by her organization to judge speeches. This could mean that her rankings were correct and the three SIG judges were wrong. It could mean that she skipped the holistic rating stage and only used the rubric. As Venema (2013) points out, it could be the case of missing the forest because of counting the trees. The discrepancy could also indicate that Judge D's English was not sufficient to understand the rubric, but even so, she would have been puzzled why following the rubric as she understood it led to results that were contrary to the ratings and rankings of the other judges. A more probable explanation is that various attributes of a 'good speech' are especially focused on in her international speech-making organization, and this could have skewed the ratings when a speaker, although deficient in other categories, did extremely well in the style in which Judge D was trained. Because the judges were not interviewed about their judging experience after the judging, the answer or answers to the question of the discrepancy will never be known.

What could be done to prevent this discrepancy from happening again? Some training of judges before the actual assessment process would certainly help to ensure that all judges are using the same understanding of the criteria. This is possible now that the SIG has access to the 2014 speeches that can be used as benchmarks for future training. Interviewing the judges to see what they did and how they came to their decisions could also help in improving the rubric and the judging process. These improvements are necessary if the contest grows in popularity and requires more judges.

Benefits of JOESC

Comparing JOESC to live speech contests, the following benefits are clear:

1. *An online speech contest is more convenient to judge*. Rather than devoting a large block of time on a Saturday or Sunday to judging a live speech contest, the judging of an online speech contest can be done when the judge has free time.

2. *An online speech contest allows judges to be more thorough*. Instead of listening and judging a speech once in a very limited amount of time, in an online speech contest the judge can listen to one speech as many times as desired. If there is a close call, the two speeches vying for first place can be listened to right after each other for easy comparison as opposed to having to rely on memory to compare the speeches as in a live speech contest. Instead of being rushed to finish commenting on a speech, all the time desired can be taken to make and revise comments.

3. *An online speech contest makes it easier to consult the other judges*. In a live speech contest it is possible to ask a question of the judges sitting next to you, but there is a tendency at such contests to try to be quick and this inhibits the judges from asking important questions of the other judges. With an online speech contest, judges can consult each other via e-mail or video conferencing, and in the case of JOESC, they can even look at the other judges' ratings and comments.

4. *An online speech contest takes less time to judge*. This seems to be counter to the comments made in numbers 1 to 3 above, which seem to indicate a leisurely pace to the

judging, which is indeed the case, but the two-tiered judging scheme allows the second-stage judges to only judge the top speeches — the rest of the speeches having been eliminated by the first-stage judges.

5. *An online speech contest lets judges see the contestants' best efforts*. The contestants have the ability to choose when to record the speech and which of the possibly many recordings to submit, allowing the judges to see only their best efforts. It is heartbreaking for a judge to see a contestant, after all the hard work that has been put into writing and practicing a speech, freeze during performance. An online speech, in this respect, is better for both judges and contestants.

When looking at the issue of practicality, some benefits resulted. The way the contest was designed was quite practical in that students have easy access to cameras to take the video and have access to the Internet to send the video files to the contest. Additionally, it was quite easy for the judges to receive the video files and to assess them. Practicality when applied to the creation of speeches and judging of speeches was more than adequate; in fact, it was good.

Problems with JOESC

There were some problems with the contest. When practicality is looked at in relation to the entire contest, some aspects of administration of the contest were problematic. As this was the first year for JOESC, the available resources for the design, development, use (adminstration), and evaluation of the contest relied entirely on the financial and human resources of the JALT SDD SIG, and largely on the resources of the authors of the present paper. One author designed the concepts and criteria for the scoring rubric. The other authors recruited judges from within their professional networks, and vetted the majority of the contest submissions before sending the finalists to the judges for evaluation. In addition, some of the authors of the present paper provided feedback to all participants about their speech performance.

Therefore, it goes without saying that the resources for this first year of JOESC were austere. The constraints described above limited the implementation of JOESC. JOESC was unable to offer rater training using the scoring rubric for the judges. This contributed directly to some inconsistent scoring among judges. This speaks directly to the limited human resources

available to JOESC this first year, which as a consequence meant that advertising for the contest was neither as robust nor as aggressive as it could have been with more human resources.

Of course, the main drawbacks to online speech contests are due to the lack of human contact — there is no sense of cameraderie among the judges, no forging of professional bonds, and no contact with the contestants. However, given the advantages of online speech contests, it seems they are highly successful and should be developed further.

Conclusion

In the case of JOESC 2014, the writing of this paper outlining the what, how, and who of the process serves as a reflection and evaluation. What was learned from JOESC 2014? One important point was that there should be more participation in the creation of the judging rubric by members of the organizing body. After the rubric is decided upon by the speech contest organizers, there needs to be training materials created from the 2014 speeches and data. Before judging the contest, judges would go through a short online training session using the training materials to orient them to the goals and criteria of the contest in order to get better inter-rater reliability. It would not be necessary, but desirable after the judging process to have the judges fill out a reflection form to gain insights into their judging process. In addition, it would be good to have more people involved in the organizing of the contest. Finally, what was learned from JOESC 2014 was that it is a very worthwhile project that, with improvements, should be repeated in 2015.

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