

新国際学校における英語圏からの帰国生徒 のCALP維持に関する一考察



立命館大学大学院
言語教育情報研究科

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概要

1. 新国際学校

2. 千里国際学園での研究

- 帰国中高生の英語保持
- 日英メンタルレキシコン
- ブレイン・イメージング研究 (抽出分析)
- 英語ライティング力横断研究 (量的分析)

3. まとめ



新国際学校とは？

臨時教育審議会（1984年中曽根首相直属
機関として設置）3年間に4次答申
「国際化時代の新しい教育計画・方法等の
研究開発・普及を図るため、帰国子女、外
国人子女、一般の日本人子女が共に学ぶ初
等または中等の学校(新国際学校)の設置
を図る」



新国際学校

東京都立国際高等学校 (1989)

千里国際学園 (1991)



第1学年

	月	火	水	木	金
1	化学Ⅰ	英会話	国語総合	総合英語	総合英語
2	国語総合	体育	体育	数学Ⅰ	体育
3	家庭総合	国語総合	数学A	化学Ⅰ	世界史B
4		総合英語	H. R.		総合英語
5	芸術Ⅰ	国語総合	保健	国語総合	英会話
6		数学A	世界史B	コンピュータ	数学Ⅰ
7	数学Ⅰ	コンピュータ	総合英語	比較文化	比較文化

総合英語(5単位) ‘Unicorn’ 3回 + 文法2回

英会話 (2単位) ‘conversation strategies’

コンピュータ(2単位) ‘tactics for listening’

2006年度	type	token
<u>Crown</u>	2,603	34,751
<u>Unicorn</u>	3,161	32,776
Mainstream	2,450	24,079
Milestone	2,563	25,062
Sunshine	2,335	25,102
(英語I, II, リーディング)		長谷川ら (2008)

東京都立国際高等学校

教育課程表

教 科	科 目	標 準 単位数	1 学 年			2 学 年			3 学 年		
			必 修	必修選択		必 修	必修選択	選 択	必 修	必修選択	選 択
外 国 語	総英英外 合語語国 英理表事 演 会 英語以外 外国語	5	5			4			3		
		7				2			2		
		4									
		2	2				2	2		2	2
		2		2			2	2		2	2

1年
9単位

2年
8-10

3年
9-11

3年間で26-30単位

千里国際学園

大阪インターナショナルスクール

OS

G12

G11

G10

G9

G8

G7

G6

G5

G4

G3

G2

G1

Kinder

WASC/IB

認定校

関西学院千里国際

SS

高等部 3年 G12)

高等部 2年 G11)

高等部 1年 G10)

中等部 3年 G9)

中等部 2年 G8)

中等部 1年 G7)

一条校



体育
美術
音楽
英語(一部)

生徒会
クラブ
学校行事



英語の授業（HRは混在）

4レベル <ヨーロッパ言語共通参照枠CEFR>

S（一般生） <CEFR: A1/2>

I（ESL初級） <CEFR: B1>

H（ESL上級） <CEFR: B2>

H+（NS） <CEFR: C1>



英語の授業（HRは混在）

4レベル <ヨーロッパ言語共通参照枠CEFR>

S（一般生） <CEFR: A1/2>

I（ESL初級） <CEFR: B1>

H（ESL上級） <CEFR: B2>

H+（NS） <CEFR: C1>

- ・ 教員：日本人4人＋NS7人
- ・ HS選択科目：Speech and debate, Research paper, Poetry, MUN, Shakespeare, Children's literature, Story telling etc...



2011.6使用教科書



S レベル: G7 (中学1年)

‘More 1’ CUP

68

1 Listen and read.

Nadia Is this your photo album, Kate?

Kate Yes, it is.

Nadia Can I have a look? I love looking at photos.

Kate Sure. Here you are. They're from my granny's birthday party. She's 80.

Nadia She looks great for 80.

Kate Yes. She's fine, but she can't walk without a stick.

Nadia And who's that next to your granny?

Kate That's my uncle Jeremy. He likes telling jokes. Look at the big smile on Granny's face.

Nadia Oh yes. And who's that?

Kate That's my cousin Ellen. I don't really like her.

Nadia Why not?

Kate I can't really say. She's so perfect, you know. She can speak three languages and play two instruments, and she's everybody's darling.

Nadia I see. Do you like meeting up with all your family? All your uncles and aunts and cousins and your grandparents?

Kate Yes, I do.

Nadia And your parents?

Kate They like it, too. As long as it isn't at our house!

Our School

4
Lesson

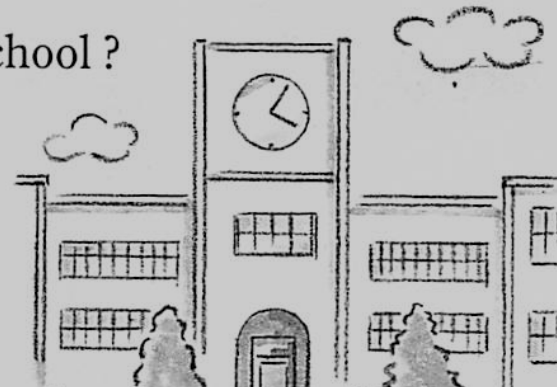
私たちの学校

自分の学校のことを知っていますか。有名なものは何でしょう。



KEY EXPRESSIONS

1. How big is your school ?
— There are about 200 students.
2. Is there something famous about that school ?
— Yes. Its soccer team is famous.
3. When is the school festival ?
— It's on November 12 and 13.



Grammar

Can for ability

	+/ -	
I/you/we/they/ he/she/it	can/can't	speak French.

Can is the same for all subjects/people.

1 Complete the sentences with *can* and one of the forms of the verb.

- He can play the piano. (play / playing)
- I on my head. (stand / standing)
- John four languages.
(speaks / speak)
- My brothers horses.
(riding / ride)

2 Circle T (True) or F (False) for the sentences below.

- Nadia loves looking at photos. T / F
- Kate's grandmother is 80. T / F

Get talking Asking for permission

3 Listen and repeat.

- A Can I go to the toilet, please?
B Yes, of course.

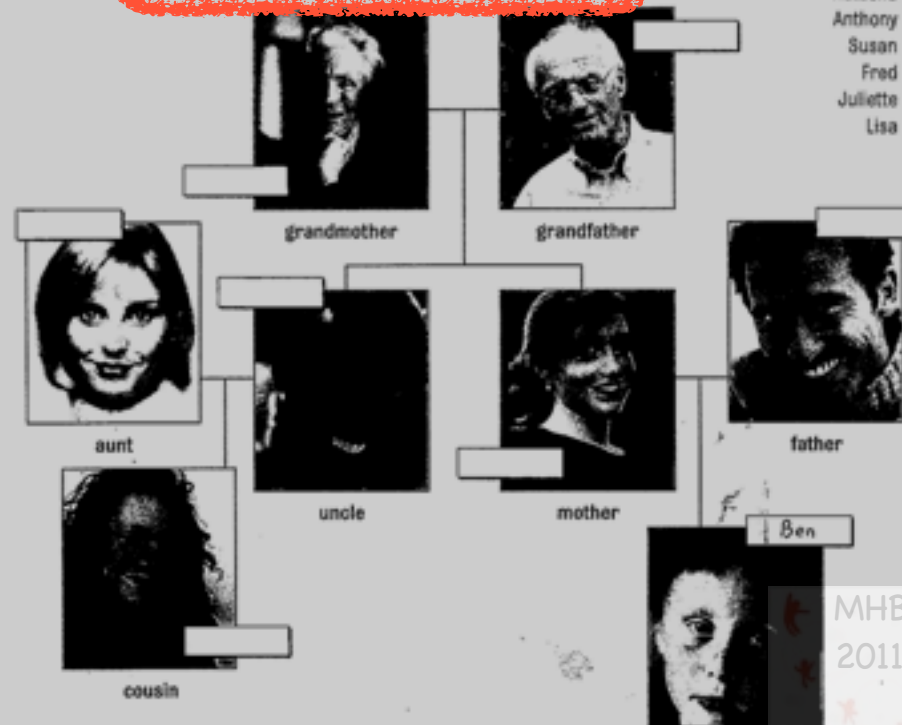
- A Can I borrow your pen?
B Sure, here you are.

Work with a partner. Invent dialogues using the pictures.



Vocabulary Family members

1 Listen and write the names in the correct box.



Sレベル

G8

‘More 2’

2

Read the summaries of three novels. Which book would you like to read?

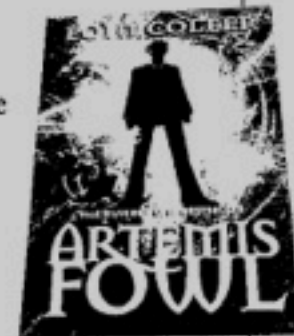
***Vicky Angel* by Jacqueline Wilson**

Jade and Vicky have been best friends since kindergarten. One day the two girls argue. The same day Vicky gets run over by a car. Jade cannot forget Vicky. She tries to make new friends. But one day Vicky appears again as a ghost. Jade is happy but other people see that she is talking to herself and they think she is crazy. Jade goes and sees a psychologist who helps her to find out who she really is.



***Maniac Magee* by Jerry Spinelli**

Jeffrey 'Maniac' Magee is a young white boy whose parents die in an accident. Jeffrey starts to live with his aunt and uncle, but he soon runs away from home and lives for some time in a zoo. Then a black family takes him in. Jeffrey soon finds out that there is a problem. In the town there are black people who live in the East End and white people who live in the West End. Jeffrey doesn't understand why the blacks and white do not like one another. He travels throughout the town and tries to change how the people think.



***Artemis Fowl* by Eoin Colfer**

Artemis Fowl is twelve years old. The Fowls are an old Irish family. Artemis wants to get rich. He finds out that fairies and elves exist and that they have magical books. He plans to get one. He hopes that the book will show him how to get the gold treasure of the fairies. With the help of his butler he tricks an old fairy woman. She lends him her magical book but only for thirty minutes. Artemis scans it with a digital camera and emails it to his computer. He tries to find out about the treasure of the fairies. But he needs help so he kidnaps an elf. A big fight begins.



Sレベル G9 (中学3年) 'Monkey's Paw'

The Monkey's Paw 95.

Chapter 3

It was nearly midnight. In their warm living-room, the two old people and their son sat and talked about the soldier's stories.

'India is a wonderful country,' Mr White said. 'What exciting stories! It was a good evening.'

Mrs White stood up to take some things into the kitchen, but she stopped and listened to Herbert and his father.

'Yes,' Herbert said. 'Morris told some interesting stories, but, of course, some of them weren't true.'

'Oh Herbert!' Mrs White said.

'Well, Mother, that story about the monkey's paw wasn't true. A dirty little monkey's paw isn't magic! But it was a good story.' And Herbert smiled.

'Well, I think you're right, Herbert,' his mother said.

'I don't know,' Mr White said quietly. 'Perhaps the story was true. Strange things can happen sometimes.'

Mrs White looked at her husband. 'Did you give some money to Tom Morris for that paw?' she asked. 'We don't have money to give away for nothing!' Mrs White was angry now.

'Well, yes,' her husband answered. 'I did, but not



'Perhaps the story was true.'

much, and at first he didn't want to take it. He wanted the monkey's paw.'

'Well, he can't have it,' Herbert laughed. 'It's our paw now and we're going to be rich and happy. Come on, Father. Make a wish!'

Old Mr White took the paw from his pocket. 'OK, Herbert, but what am I going to ask for? I have everything – you, your mother. What do I need?'

'Money, of course,' Herbert answered quickly. 'We need money! You're always thinking about money. That's because we haven't got very much of it. With money you can pay for this house. It can be your house! Go on, Father, wish for thirty thousand pounds!'

レベル : G9 (中学3年) 'Hobbit'

Chapter 13

Not at Home

G9

In the meanwhile, the dwarves sat in darkness, and utter silence fell about them. Little they ate and little they spoke. They could not count the passing time; and they scarcely dared to move, for the whisper of their voices echoed and rustled in the tunnel. If they dozed, they woke still to darkness and to silence going on unbroken. At last after days and days of waiting, as it seemed, when they were becoming choked and dazed for want of air, they could bear it no longer. They would almost have welcomed sounds from below of the dragon's return. In the silence they feared some cunning devilry of his, but they could not sit there for ever.

Thorin spoke: "Let us try the door!" he said. "I must feel the wind on my face soon or die. I think I would rather be smashed by Smaug in the open than suffocate in here!" So several of the dwarves got up and groped back to where the door had been. But they found that the upper end of the tunnel had been shattered and blocked with broken rock. Neither key nor the magic it had once obeyed would ever open that door again.

"We are trapped!" they groaned. "This is the end. We shall die here."

But somehow, just when the dwarves were most despairing, Bilbo felt a strange lightening of the heart, as if a heavy weight had gone from under his waistcoat.

"Come, come!" he said. 'While there's life there's hope!' as my father used to say, and 'Third time pays for all.' I am going *down* the tunnel once again. I have been that way twice, when I knew there was a dragon at the other end, so I will risk a third visit when I am no longer sure. Anyway the only way out is down. And I think this time you had better all come with me."

In desperation they agreed, and Thorin was the first to go forward by Bilbo's side.

"Now do be careful!" whispered the hobbit, "and as quiet as you can be! There may be no Smaug at the bottom, but then again there may be. Don't let us take any unnecessary risks!"

Down, down they went. The dwarves could not, of course, compare with the hobbit in real stealth, and they made a deal of puffing and shuffling which echoes magnified alarmingly; but though every now and again Bilbo in fear stopped and listened, not a sound stirred below. Near the bottom, as well as he could judge, Bilbo slipped on his ring and went ahead. But he did not need it: the darkness was complete, and they were all invisible, ring or no ring. In fact so black was it that the hobbit came to the opening unexpectedly, put his hand on air, stumbled forward, and rolled headlong into the hall!

There he lay face downwards on the floor and did not dare to get up, or hardly even to breathe. But nothing moved. There was not a gleam of light—unless, as it seemed to him, when at last he slowly raised his head, there was a pale white glint, above him and far off in the gloom. But certainly it was not a spark of dragon-fire, though the wormstench was heavy in the place, and the taste of vapour was on his tongue.

At length Mr. Baggins could bear it no longer. "Confound you, Smaug, you worm!" he squeaked aloud.

Hレベル : G7/8 (中1/2年) 'Skelling'

"MRS. DANDO WAS ON THE PHONE," said Dad, on the way to the hospital. "She was asking about you."

"That's nice."

"She said your pals want you back."

"I'll see them Sunday."

"Not missing school, then?"

I shrugged.

"Don't know."

"Maybe you could go back soon, eh? Don't want to miss out on too much."

"I learn a lot from Mina. She knows about lots of things, like birds and evolution."

"Aye, there's that. And of course you've learned the Chinese menu by heart."

At the hospital the baby was still in the glass case, but the wires and tubes weren't in her. Mum lifted the lid back and I held the baby on my knee. I tried to feel if she was getting bigger and stronger.



H+レベル : G7/8 (中1/2) Poetry/Romeo&Juliet

This poem is a monologue, a speech spoken by one person to another person without interruption. This monologue is written in such a way as to suggest the natural speech of a woman who doesn't pay much attention to formal grammar, but who can nevertheless say what she means.

Read the poem aloud, and listen to the figure of speech the speaker uses to make her point to her son. How does this metaphor suggest the kind of life this woman has led? What kind of life do you think she wants her son to lead?

For a detailed lesson plan for this poem, see Teacher's Manual pages 81–82. A biography of Langston Hughes appears on text page 233.

Mother to Son

Langston Hughes

A Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
B And splinters,
5 And boards torn up,
And places with no carpet on the floor—
Bare.
But all the time
I've been a-climbin' on,
10 And reachin' landin's,

And turnin' corners,
And sometimes goin' in the dark
Where there ain't been no light.
So boy, don't you turn back.
15 Don't set you down on the steps
'Cause you finds it's kinder hard.
Don't you fall now—
For I've still goin', honey,
I've still climbin',
20 And life for me ain't been no crystal

H+レベル : G9 (中学3年) 'Antigone' ギリシャ神話

Antigone Flesh and blood, sister Ismene, do you see how Zeus lays the sins of our father, Oedipus, on the doorstep of his living children?
For there is no pain or affliction or shame or dishonour which I haven't seen among our problems.
And now - what's this that the General has announced to the people? Have you heard what it's about?
Or has it passed you by that the treatment of enemies approaches friends?

Ismene No good or bad word has come to me Antigone, since we two were robbed of both our brothers, a double blow in a single day.
Since the Argive army left that night, I've heard nothing new, neither happier or worse.

Antigone I know it well, and that's why I've brought you outside the city wall, so that you might hear it alone.

Ismene What is it? Why, you're upset, my sister!

Antigone Has not Creon honoured one of our brothers with burial but not honoured the other?
Eteocles, they say, he has treated well and, abiding by law and justice, he has buried him where he will be honoured by the dead below.
But as for the poor dead corpse of Polynices, I hear that he has ordered that no-one may bury him or mourn him: unwept, unburied, a sweet feast for greedy birds.
This, they say, the noble Creon has proclaimed for you and I, and he is coming here to announce these things to those who don't already know them.
This is no trivial matter, but anyone who does any of these things will be stoned to death in the city.
That is how things stand at the moment. An opportunity! Sister, you will soon get to demonstrate whether you are worthy of your noble birth or cowardly despite your blood.

Ismene If things become this bad, my poor sister, what can I do or Undo up to make it better?

Antigone Decide. Will you act with me and work with me?

Ismene How? What are you planning?

Antigone Will you add your strength to mine in lifting the body?

Ismene You mean to bury him when the city forbids it?

Antigone Certainly I will bury my own brother - yours too, if you refuse to.
I will not get caught out by betraying him.

Ismene You've flipped! Creon has forbidden it!

Antigone What right has he to keep me from my own?

Ismene Think, sister, how father died, despised, dishonoured driven by his own self-discovered crimes to obliterate both his eyes with his self-punishing hand.
Then his mother and wife, two titles in one person, took her own life with a twisted noose.
These things come in threes.
Then our two brothers on one day, killed each other in their miserable shared destiny,
slain by hands raised against each other.
Now, think, how we left alone shall die worst of all if we go against the law or the king's power.
We must remember that we are women.
We're not meant for fighting.
We are ruled by those who are stronger, and we must obey them.
And so I shall beg pardon of those below the ground for what is forced upon me and I shall obey those in authority.
For there is no sense in acting beyond one's limits.

Antigone I would not compel you, force you, nor, if later you wished to do something, would you be welcome to help me.
Do whatever seems right.
I shall bury him.
It would be good for me to die doing it. I'll be beside him, a loved one next to a loved one, guilty of a holy deed.
Since I must spend more time pleasing those below than those here.
For I shall be there forever. But if it seems right to you, dishonour those things which the gods honour.

Ismene I would not do anything to dishonour them, but I have no power to act in defiance of the city.

Antigone You use that as your excuse.
I shall go and build a burial mound for my beloved brother.

Ismene O my Antigone, my sister, I am so frightened for you.

Antigone Don't be afraid for me. Keep to your own straight and narrow destiny.

Ismene At the very least, tell no-one what you are doing, keep it quiet. Please. And I'll do the same.

H+/OISレベル : G10 (高校1年) Odyssey

Sing in me, Muse, and through me tell the story
of that man skilled in all ways of contending,
the wanderer, harried for years on end,
after he plundered the stronghold
on the proud height of Troy.

He saw the townlands
and learned the minds of many distant men,
and weathered many bitter nights and days
in his deep heart at sea, while he fought only
to save his life, to bring his shipmates home.
But not by will nor valor could he save them,
for their own recklessness destroyed them all—
children and fools, they killed and feasted on
the cattle of Lord Hélios, the Sun,
and he who moves all day through heaven
took from their eyes the dawn of their return.

Of these adventures, Muse, daughter of Zeus,
tell us in our time, lift the great song again.
Begin when all the rest who left behind them
headlong death in battle or at sea
had long ago returned, while he alone still hungered
for home and wife. Her ladyship Kalypso
clung to him in her sea-hollowed caves—
a nymph, immortal and most beautiful,
who craved him for her own.

小説
metaphor
simile

詩
音読・形式

評価
エッセイ
プレゼン



H+/OISレベル : G12 (高校3年)

‘All My Sons’ by Arthur Miller

when he speaks, when he listens, it is with the terrible concentration of the uneducated man for whom there is still wonder in many commonly known things, a man whose judgments must be dredged out of experience and a peasant-like common sense. A man among men.

DOCTOR BAYLESS is nearing forty. A wry self-controlled man, an easy talker, but with a wisp of sadness that clings even to his self-effacing humor.

AT CURTAIN, JIM is standing at L., staring at the broken tree. He taps a pipe on it, blows through the pipe, feels in his pockets for tobacco, then speaks.

JIM: Where's your tobacco?

KELLER: I think I left it on the table. [JIM goes slowly to table on the arbor at R., finds a pouch, and sits there on the bench, filling his pipe.] Gonna rain tonight.

JIM: Paper says so?

KELLER: Yeah, right here.

JIM: Then it can't rain.

[FRANK LUBEY enters, from R., through a small space between the poplars. FRANK is thirty-two but balding. A pleasant, opinionated man, uncertain of himself, with a tendency toward peevishness when crossed, but always wanting to be pleasant and neighborly. He rather saunters in, leisurely, nothing to do. He does not notice JIM in the arbor. On his greeting, JIM does not bother looking up.]

FRANK: Hya.

KELLER: Hello, Frank. What's doin'?

FRANK: Nothin'. Walking off my breakfast. [Looks up at the sky] That beautiful? Not a cloud.

KELLER [looks up]: Yeah, nice.

FRANK: Every Sunday ought to be like this.

KELLER [indicating the sections beside him]: Want the paper?

FRANK: What's the difference, it's all bad news. What's today's calamity?

KELLER: I don't know, I don't read the news part any more. It's more interesting in the want ads.

FRANK: Why, you trying to buy something?

KELLER: No, I'm just interested. To see what people want, y'know? For instance, here's a guy is lookin' for two Newfoundland dogs. Now what's he want with two Newfoundland dogs?

FRANK: That is funny.

KELLER: Here's another one. Wanted—Old Dictionaries. High prices paid. Now what's a man going to do with an old dictionary?

FRANK: Why not? Probably a book collector.

KELLER: You mean he'll make a living out of that?

FRANK: Sure, there's a lot of them.

KELLER [shakes his head]: All the kind of business goin' on. In my day, either you were a lawyer, or a doctor, or you worked in a shop. Now . . .

FRANK: Well, I was going to be a forester once.

KELLER: Well, that shows you; in my day, there was no such thing. [Scanning the page, sweeping it with his hand] You look at a page like this you realize how ignorant you are. [Softly, with wonder, as he scans page] Pss!

FRANK [noting tree]: Hey, what happened to your tree?

KELLER: Ain't that awful? The wind must've got it last night. You heard the wind, didn't you?

FRANK: Yeah, I got a mess in my yard, too. [Goes to tree] What a pity. [Turns to KELLER] What'd Kate say?

KELLER: They're all asleep yet. I'm just waiting for her to see it.

FRANK [smiles]: You know?—It's funny.

KELLER: What?

FRANK: Larry was born in August. He'd been twenty-seven this month. And his tree blows down.

KELLER [touched]: I'm surprised you remember his birthday, Frank. That's nice.

FRANK: Well, I'm working on his horoscope.

KELLER: How can you make him a horoscope? That's for the future, ain't it?

これまでの千里国際での研究

- 帰国中高生の英語保持
- 日英メンタルレキシコン
- ブレイン・イメージング研究 (抽出分析)
- 英語ライティング力横断研究 (量的分析)

1. 帰国中高生の英語保持

BICS vs CALP



1. 帰国中高生の英語保持

BICS vs CALP

千里帰国生の音声データ

・ OA/LOR/INCの規則性

vs G11一般生の音声データ



帰国中高生の英語保持

BICS & CALP

1. 帰国生の英語保持研究

- ・ 帰国生徒64人(OA=6.1, LOR=6.09, INC=2.32)
- ・ 受動語彙力・ライティング・スピーキング
語彙力・流暢さ・正確さ・複雑さ



1. 帰国生の英語保持研究

- ・ 帰国生徒64人(OA=6.1, LOR=6.09, INC=2.32)

- ・ 受動語彙力・ライティング・スピーキング

語彙力・流暢さ・正確さ・複雑さ

i) 言語喪失しにくい閾値

- ・ G1-G4の公教育当初の4年間の教育言語

- ・ 小学校で4年間同じ教育言語で教育を受ける

ii) 保持要因

- ・ 上記閾値＋学校言語環境＋言語使用＋動機付け

iii) 帰国12ヶ月目に流暢さ低下



2. 日英メンタルレキシコン研究

L1

L2

imagen

N=64
LOR>3yrs



2. 日英メンタルレキシコン研究

L1

L2

N=64
LOR>3yrs

imagen

- i) $OA < 5$: L1維持
- ii) $OA > 8$: L2伸長
- iii) $5 < OA < 8$: ??



3. ブレイン・イメージング研究

- ・ 2タスク (N=94)

言語流暢性課題

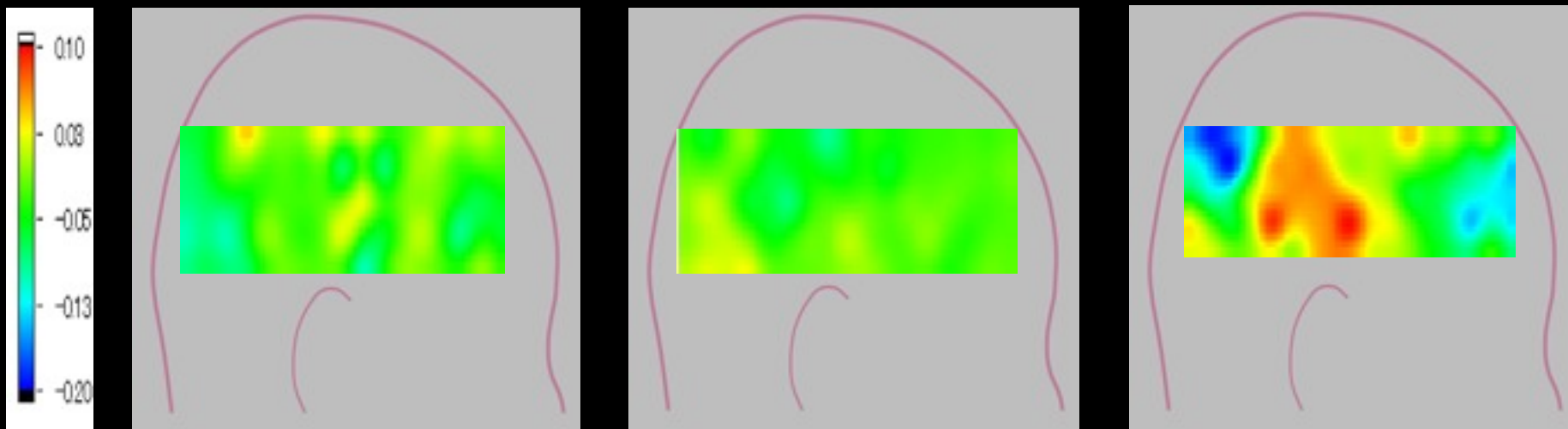
BST (認知的葛藤課題)

- ・ OAとブローカ野・前頭前野中央部・右脳
- ・ OA群抽出データ分析



(i) 言語流暢性検査

右脳 英語文字課題遂行時



1群 (出生前) < 2群 (2才以前) < 3群 (3-6歳)

(ii) バイリンガルストループテスト 右脳

1. 文字音読タスク: 1群 = 2群 < 3-6群
2. 文字色タスク: 1群 = 2群 = 3群 < 4-6群



4. 英語ライティング力横断研究 2010.10

(1) 千里国際 (N=385)

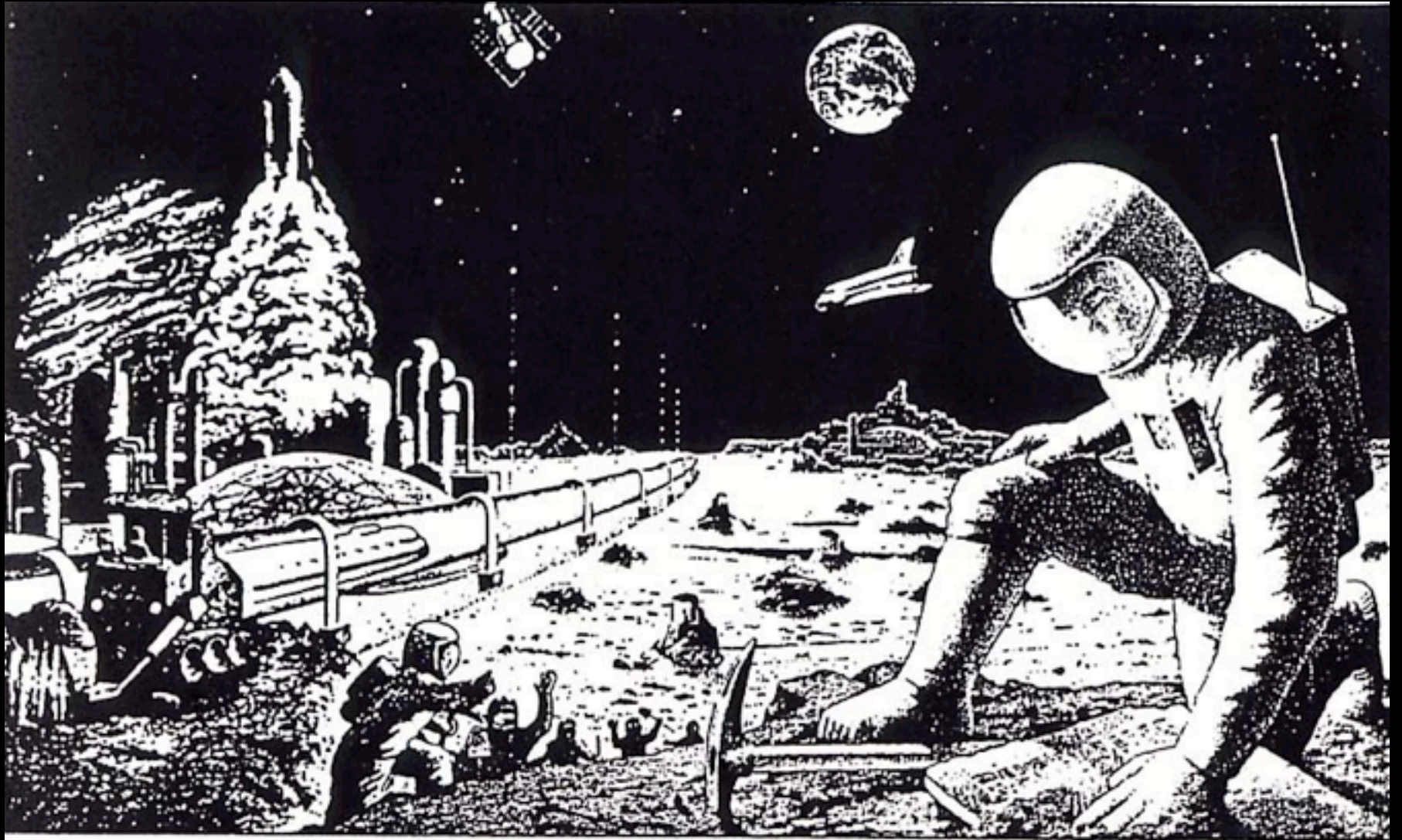
	S	i	H	H+	Total
G7	36	10	6	8	60
G8	41	7	7	6	61
G9	40	11	8	7	66
G10	10	49	13	17	89
G11	1	48	11	11	71
G12	0	24	5	9	38
Total	128	149	50	58	385

(2) OIS (N=223)

G1	16
G2	15
G3	0
G4	17
G5	24
G6	25
G7	21
G8	21
G9	23
G10	18
G11	23
G12	20
Total	223



TOWL-3 (Hammill and Larsen, 1996) 15分間



Test of Written Language-3

(Hammill and Larsen, 1996)

(3側面・年齢別採点)

1) Contextual Convention (CC)

英語ライティングの基本的ルール

2) Contextual Language (CL)

文法と語彙

3) Story Construction (StC)

物語の展開や読者へのインパクト

4) Quotient

英語ライティング総合力



CC 1. All sentences begin with a capital letter. (Yes-1; No-0)

CL 6. Subject-verb disagreements. (Perfect-2, 1 error-1, over 2 errors-0)

StC 11. Story is (interesting & coherent-2, simple-1, dull-0)

Subtest 6 Contextual Conventions	
Score	Items and Scoring Criteria
	1. All sentences begin with a capital letter 0 = no 1 = yes
	2. Paragraphs 0 = none, 1 1 = 2 2 = 3-4 3 = 5 or more
	3. Uses quotation marks (" or ") 0 = no 1 = yes
	4. Uses comma to set off a direct quotation 0 = no 1 = yes
	5. Uses an apostrophe in a contraction (e.g., isn't) 0 = no 1 = yes
	6. Uses a colon, semicolon, or hyphen (:, ;, -) 0 = no 1 = yes
	7. Uses a question mark (?) 0 = no 1 = yes
	8. Uses an exclamation point (!) 0 = no 1 = yes
	9. Capitalizes proper nouns (e.g., Oz, Bob, Italy, Italian, Earth) 0 = no 1 = sometimes 2 = yes, always
	10. Overall punctuation and capitalization is 0 = poor 1 = average 2 = good
	11. Number of nonduplicated words misspelled 0 = 6 or more 1 = 3-5 2 = 0-2
	12. Spelling is 0 = poor 1 = average 2 = good
Raw Score	

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Subtest 7 Contextual Language	
Score	Items and Scoring Criteria
	1. Fragmentary sentence 0 = yes 1 = no
	2. Run-on sentence 0 = yes 1 = no
	3. Compound sentences 0 = none 1 = 1 2 = 2-3 3 = 4 or more
	4. Introductory phrases or clauses 0 = none 1 = 1-2 2 = 3-5 3 = more than 5
	5. Uses coordinating conjunctions other than and (but, or, nor, for, yet, so; e.g., "I ran but he caught me"; "Do this or that") 0 = no 1 = 1-3 2 = 4 or more
	6. Subject-verb disagreements 0 = more than 1 error 1 = 1 error 2 = perfect, no errors
	7. Sentences in paragraph 0 = 1 paragraph, 1 sentence 1 = 1 paragraph, 2 or more sentences 2 = 2 or more paragraphs, 2 or more sentences in at least 1 paragraph 3 = 2 or more paragraphs, 2 or more sentences in at least 2 paragraphs
	8. Composition is composed of 0 = mostly fragments, run-ons, or badly constructed sentences 1 = mostly simple sentences with prepositional phrases 2 = a variety of simple, compound, and complex sentences complete with embedded clauses
	9. Sentences in composition 0 = are random, not well related to each other 1 = contribute to the development of topic or theme
	10. Names objects shown in picture 0 = none 1 = 1-3 items 2 = 4 or more items
	11. Number of correctly spelled words having seven or more letters (count a word only once) 0 = 0-3 1 = 4-7 2 = 8-14 3 = 15 or more
	12. Number of words with three syllables or more that are spelled correctly (count a word only once) 0 = 0-2 1 = 3-6 2 = 5 or more
	13. Uses a and an appropriately 0 = uses neither a nor an 1 = uses a appropriately at least once 2 = uses an appropriately at least once
	14. Vocabulary selection 0 = sparse, immature 1 = more or less adequate 2 = rich, mature
Raw Score	

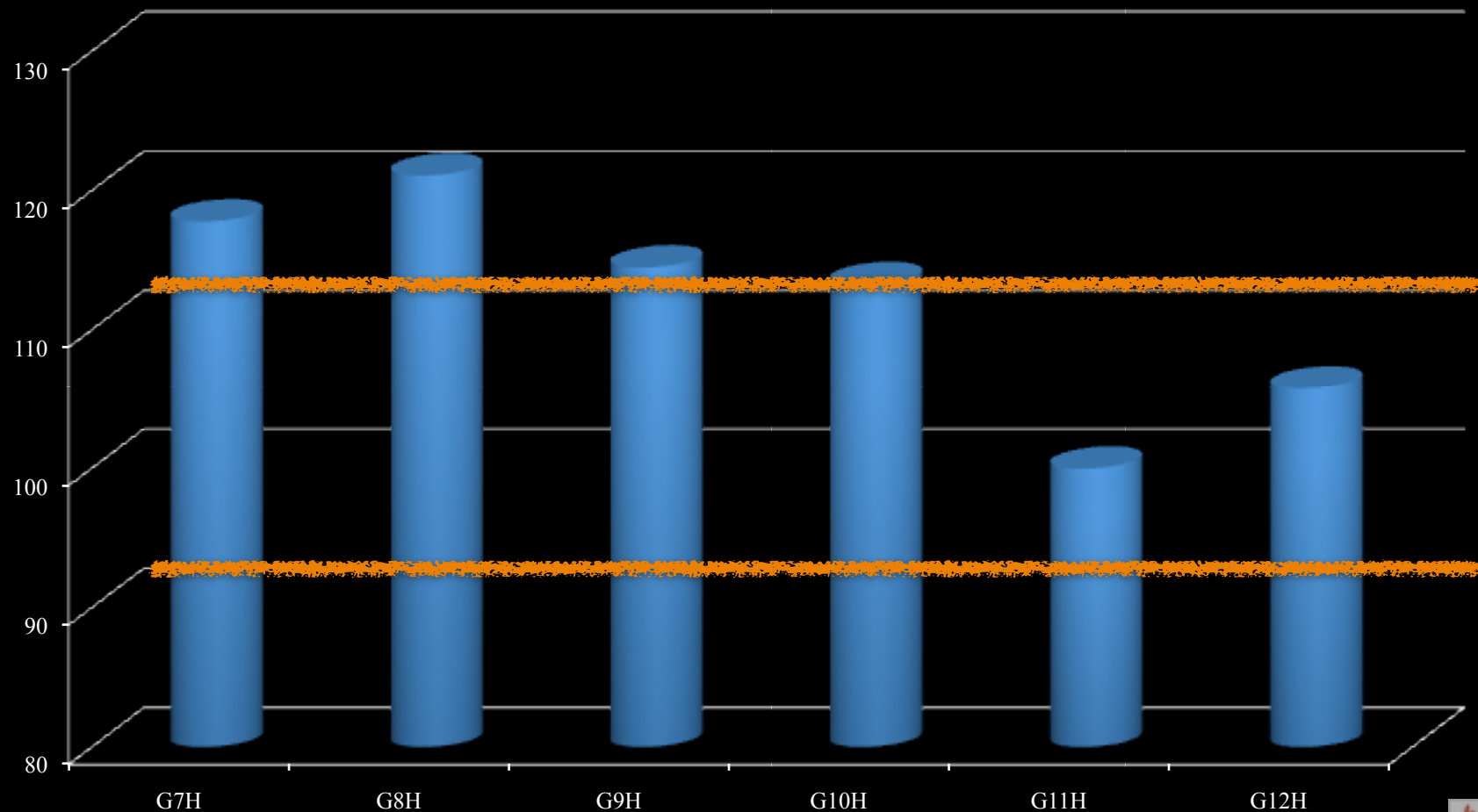
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Subtest 8 Story Construction	
Score	Items and Scoring Criteria
	1. Story beginning 0 = none, abrupt 1 = weak, ordinary, serviceable 2 = interesting, grabbing
	2. Story somehow relates to picture 0 = no 1 = yes
	3. Definitely refers to a specific event occurring before or after the picture 0 = no 1 = yes
	4. Story sequence 0 = none, a series of random statements 1 = rambles, but has some sequence 2 = moves smoothly from start to finish
	5. Plot 0 = none, incoherent, statements in random order 1 = weak, meager, spotty 2 = logical, complete
	6. Characters show feelings/emotions 0 = no 1 = some emotion/flow-affect story line 2 = strong emotion clearly evident in at least one character
	7. Expresses some moral or philosophic theme 0 = no 1 = yes, but weakly stated, inferred 2 = overtly, clearly stated
	8. Story action or energy level 0 = no action 1 = boring, tedious 2 = run-of-the-mill, predictable 3 = exciting, interesting
	9. Story ending 0 = none, abrupt 1 = weak 2 = logical, definite ending
	10. Prose is 0 = immature 1 = ordinary, serviceable, matter-of-fact 2 = vivid, mature
	11. Story is 0 = dull, merely describes picture 1 = simple, straightforward 2 = interesting, unique, coherent
Raw Score	

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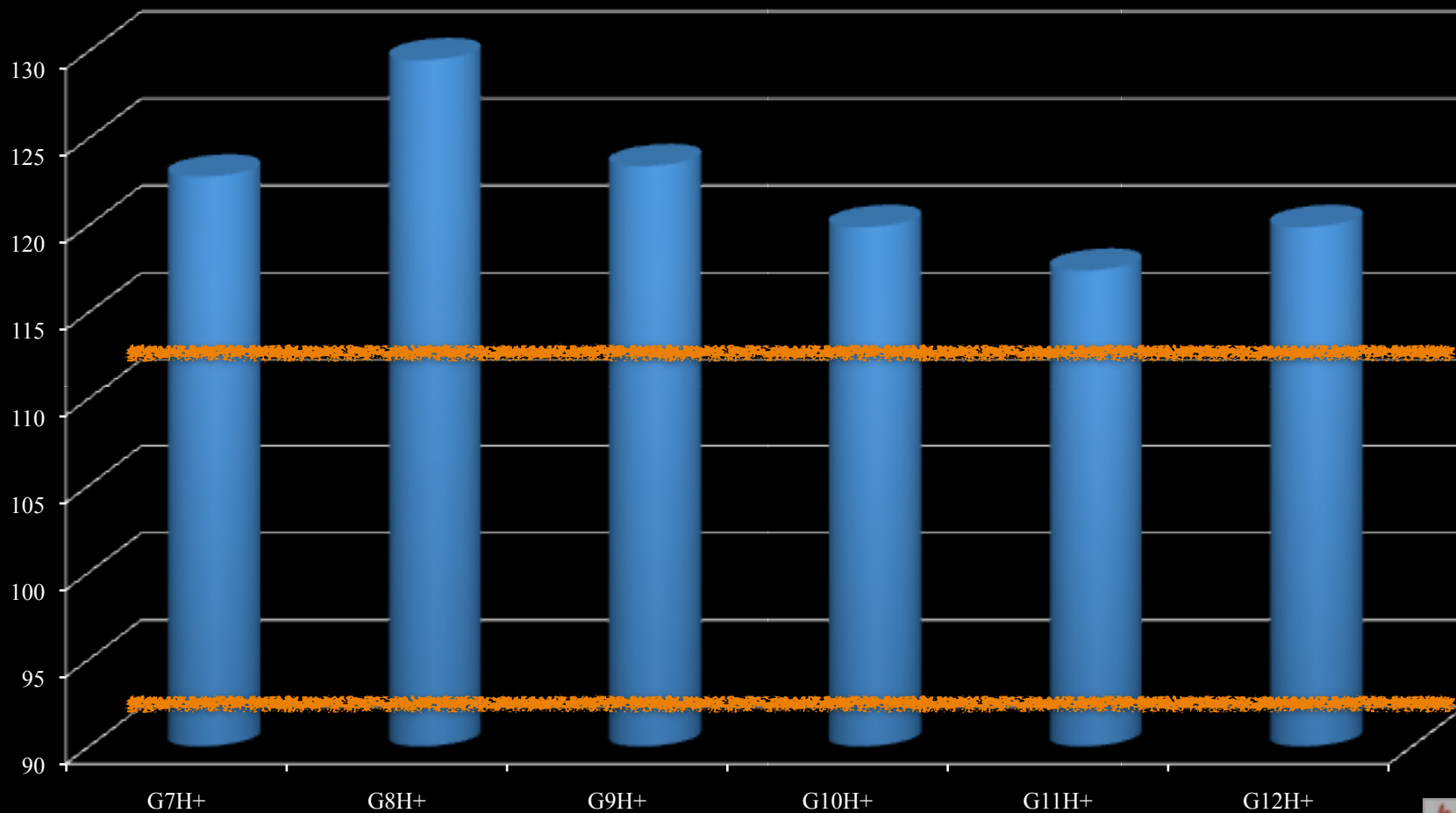
英語ライティング (総合力: Hレベル)

SIS Writing Overall Skills: H-level



英語ライティング (総合力: H+レベル)

SIS Writing Overall Skills: H+-level



英語ライティング力調査結果

- ・ H/H+レベルの生徒は、入学時よりCC/CL/StC/Quotient全ての点でNS range
- ・ 千里国際在学中はNS以上を保持
(レベルに合致した英語授業の効果)
- ・ SISで入学時H+判定=NSの上位



まとめ

バイリンガル研究成果 教育現場へのフィードバック



基礎研究

- ・ブレインイメージング研究
- ・メンタルレキシコン



基礎研究

- ・ブレインイメージング研究
- ・メンタルレキシコン

OA



基礎研究

- ・ブレインイメージング研究
- ・メンタルレキシコン

OA

教育現場への応用・還元

- ・英語CALP維持教育には



基礎研究

- ・ブレインイメージング研究
- ・メンタルレキシコン

OA

教育現場への応用・還元

- ・英語CALP維持教育には
＝細かなレベル分け必要



基礎研究

- ・ブレインイメージング研究
- ・メンタルレキシコン

OA

教育現場への応用・還元

- ・英語CALP維持教育には
＝細かなレベル分け必要
- ・OA/LOR/proficiency無関係に
帰国後12月目のfluency低下



基礎研究

- ・ブレインイメージング研究
- ・メンタルレキシコン

OA

教育現場への応用・還元

- ・英語CALP維持教育には
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帰国後12月目のfluency低下
＝Speaking training



新国際学校の教育により、
異文化体験を持つ子供の特徴が
生かされている



新国際学校の教育により、
異文化体験を持つ子供の特徴が
生かしている

- ・ 帰国生受け入れ校：東京学芸
大学附属国際中等教育学校
- ・ イマージョン校：加藤学園
- ・ 留学を義務づける学校



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- ・ 留学を義務づける学校

同志社インターナショナルアカデミー



謝辞

データ収集にご協力いただいた方々

- 1) 参加児童・生徒の皆様とその保護者の方々
- 2) SIS/OIS両校長を含む教職員の皆様

データ分析にご協力いただいた方々

- 1) 山本雅代(関西学院大学教授)・井狩幸男(大阪市大学教授)・難波和彦(京都産業大学准教授)各先生方とそのゼミ生の皆様
- 2) 大阪府立大学/立命館大学大学院の田浦ゼミ学生

