

タイトル	フォニックス指導における段階別読本の開発と活用 ：フォーステップ・サイクルを中心に
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Graded Readers for The Four-Step Cycle: Theory and Practice

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This paper outlines the making and preliminary application of a set of graded readers specifically made for piloting with a small group of mixed-aged students who had covered two years of phonics through The Four-Step Cycle (FSC) phonics programme (a two-level flexible approach to teaching Japanese younger learners how to read English). After a brief explanation of The FSC and the background of its implementation, emerges the rationale for developing the reading materials. Following on, this article explains the creation of the wordlist used in the graded readers, how the books are currently being produced, and the initial outcomes from practical application in the classroom. Finally, in conclusion from reflection we offer advice for anyone endeavouring to take on such a task and look ahead to potential further outcomes.

Background

In 2016 the Central Council for Education, Curriculum Committee, Foreign Language Working Group Report was published. Regarding the relationship between pronunciation and spelling in elementary school, the mid-term curriculum guidelines state that students should be able to identify and pronounce alphabet letters by the middle grades (Central Council for Education, 2016, p. X; translation by the author). This is further verified by The National Curriculum Standards for Grade 3 and Grade 4 in Elementary School (MEXT, 2020a). The discussion on this issue notes that from the upper grades, it is necessary to handle the four skills comprehensively and systematically according to developmental stages, and to secure time for instruction that encourages: 1. recognition of alphabet letters and words, 2. awareness of differences and characteristics in the sounds of Japanese and English, and 3. understanding differences in word order and sentence structure (Central Council for Education, 2016). From this context, it is considered that incorporating phonics learning is important for English education.

However, while English has become an official subject in elementary schools, there are two main reasons introducing phonics immediately in grades 5 and 6 may be burdensome. Firstly, in their native language, children learn to speak through everyday exposure and informal

conversations before formal language instruction begins; they have a developed phonemic awareness. Japanese learners of English do not have the same opportunities. This is one element that requires consideration when determining what approach to take in teaching young Japanese learners to identify and pronounce the letters of the English language.

Secondly, is the “Chu-ichi gap” (中 1 ギャ ッ プ) which has emerged because of the differences in the curricular between elementary school and junior high school and which has resulted in a sharp decline in learner confidence and achievement following the transition from elementary to junior high school English (Butler, 2015; MEXT, 2020b). Apart from the lack of smooth curricular progression, other preceding factors that may exacerbate this gap include: (1) the need for teacher training (Tahira, 2012), (2) the lack of skills and/or confidence to teach EFL (English as a foreign language) in many elementary school teachers (Butler, 2004; Carless, 2006; Nagamine, 2018; Nishino, 2012) and possibly the disparity between schools and areas as the transfer of authority and academic responsibility has shifted from national government to schools (Yamanaka and Suzuki, 2020).

Considering these elements, making the relationship between English pronunciation and spelling clear and teaching correct reading appears to be a challenge in the context of English teaching in Japan. Therefore, immediate solutions that allow teachers agency while helping reduce the burden on both them and their students is priority. One prospective solution is The FSC, which lays the foundation for the graded readers and is outlined below.

The Four-Step Cycle and the background

As mentioned above, the curriculum indicates that Japanese elementary students are to be able to identify and pronounce the alphabet letters. Phonics is broadly defined as a method of teaching people to read by correlating sounds with symbols in an alphabetic writing system (Oxford Languages, n.d.). Thus, Japanese elementary school students are to be taught phonics. However, there are various approaches to phonics which can be broadly categorised as ‘break down’ or ‘build up’ approaches. Also, while phonics is more widely used in Western countries and the benefits of implementing phonics programs has been well researched overseas, there is relatively little research to show what impact an applied, holistic, measurable, systematic approach can have on facilitating teacher instruction for English as a foreign language (EFL) in the Japanese mainstream elementary school classroom, while also potentially closing the Chu-ichi gap, and promoting learner efficacy. As such, instruction on phonics approaches remains out of mainstream teacher training courses in Japan resulting in teachers possibly having heard the word ‘phonics’ but having had little or no formal instruction in teaching methods.

Embedded in this context The FSC (as shown in Figure 1) was developed through action research from 2018 to 2023. It is beyond the scope of this article to explain how The FSC is tailored specifically to native Japanese learners but underpinning the teaching approach is how Japanese read and decode hiragana, katakana, and kanji based on the work of Tamaoka (1991, Tamaoka and Hatsuzuka, 1997) who stated that when Japanese read hiragana the sense-determinative function is activated, but when reading katakana or kanji the sense-discriminative function is activated.

Indicated by the name, in The FSC there are four steps in each cycle, and they use a series of activities specifically designed for each stage of the cycle: Input, Processing, Production and Blending. Each stage targets a specific goal and at the completion of one cycle, objective measurement tools can be used not only to measure progress but deepen learning. These tools have been designed to be enjoyable to students while promoting learning. In six rounds of the cycle the learner learns the one-on-one correlation of all the letters in the English alphabet and how to read them in words. The order in which the letters are presented are based on two factors: 1. Their ease of decoding for Japanese learners, 2. The frequency at which they are used in the English language. The final step in cycles 2-6 the learner blends the letters to read words. The words chosen for assessing each round are retrieved from Sato's (2021) vocabulary list for elementary school students: 小学生のための語彙リスト, ensuring alignment with the MEXT curriculum.

After its completion by the lead researcher, level 1 of The FSC was implemented by a junior high school English teacher in 2024. In the same year, level 2 of The FSC was created and now, at the time of writing (2025), the level 1 materials are being trialled by an elementary school teacher while the level 2 materials are being trialled by the same junior high school English teacher.

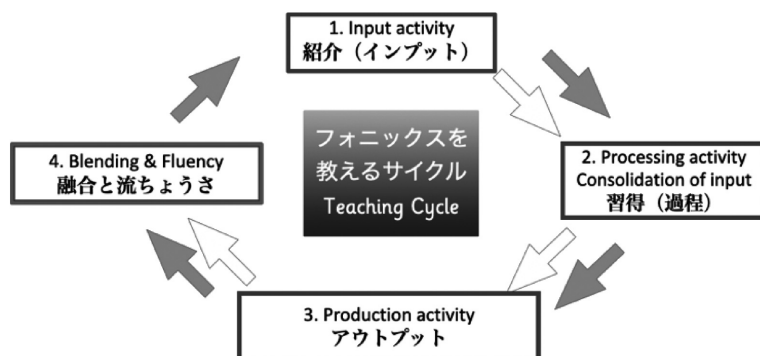


Figure 1: The Four-Step Cycle

The rationale for developing the reading materials

Further to the curriculum requirements, two fundamental elements were foundational to the development of the materials; one is the current Chu-ichi gap as described above, while the other is the opaqueness of the English language. Here, the link between these two factors and the development of the materials is outlined.

With the misalignment of expectations between elementary school English and junior high school English in Japanese schools, solutions are needed. Focusing on the topic of this paper, one logical answer offered up by the National Institute for Education Policy Research (NIER) could be a curriculum realignment through a unified Elementary and Junior High School System (2020). However, this would take time, and the situation needs immediate action. Professional development for teachers was another solution proposed (Smith, 2025); however, this requires willingness and time, and training of already busy teachers along with the tools or manpower to deliver the training. Until either of these two ideas can be implemented, a more immediate way, that also empowers teachers can be offered: that is a curriculum realignment through integrating reading and writing in elementary education (Zinck, 2017). It is this approach that was adopted by the researchers who, through action research aim to find practical and viable tools. While the first of those tools is The FSC outlined above. Once students can decode a certain amount of English, it is necessary to apply the phonics the students have learned to foster motivated readers in the junior high school classroom.

The second factor is the difference between the Japanese and English writing scripts. While Japanese has a one-to-one correlation of kana to sound, English is an opaque language; there is not a one-to-one correlation of letter to sound. Thus, learning phonics rules and applying them is a helpful tool for not only native English-speaking children, but also EFL learners. However, English has sight words, meaning words that can only be learned by visual memory rather than rules, as they are not decodable using the rules of phonics. English contains sight words that have exceptional pronunciations. Thus, with standard phonics instruction using analytic or synthetic phonics approaches alone students are unable to read sight words; such words have to be explicitly taught to Japanese students. Knowing that sight words can be interwoven and learned by activating the sense-discriminative function overrides the debates and broadens the teaching approach and that is also one highly significant differentiating point of The FSC which nurtures the learner from reading words to sentences in The FSC. However, at the end of the second level of the FSC, the desire to nurture the students to a higher level of reading fluency emerged, and with it, the need for graded readers.

To help build fluency and confidence in decoding and reading, focused teaching needs to take place through classroom activities and instruction: it is insufficient to expect learners to become proficient readers without practice, especially with a limited exposure and knowledge to the language such as upper elementary school students, or first year junior high school students in Japan have. The students need practice, with words they are familiar with, and/or are able to decode along with sight words. With these two interwoven elements came the development of the word list for graded readers. The method by which the list was created is described next.

Making of word lists

The purpose of readers is to teach reading by exposing the learners to core vocabulary in context. The words selected had to be age-appropriate and MEXT-aligned. Simultaneously, it also had to include high-frequency, useful words for early English reading development. Finally, it needed to include a mix of decodable words as well as some high frequency sight words.

The high-frequency sight words were extracted from Fry's List, which was compiled by Edward Fry (n.d.) who based the list on word frequency in English texts. The aim was to include commonly used words, in particular words that are often encountered in school reading materials. In addition, many of the words in Fry's list are functional words (such as *the* and *of*), while many are irregular or non-decodable using phonics rules.

The MEXT-aligned words were extracted from two lists: vocabulary list for elementary school students (小学生のための重要語リスト, Sato, 2021) and Important Vocabulary List for Junior High School Students (中学生のための重要語リスト 3,000, Sato, 2022). Both of Sato's lists, use ARF (Average Reduced Frequency) to rank vocabulary while focusing on vocabulary necessary to bridge from elementary English learning to high school level, and in so doing ensures that foundational words are securely acquired while distinguishing between "essential retention words" and "temporary lesson words." The process to create the final list is described below.

To create the final vocabulary list, the lead researcher conducted a systematic and comparative analysis across the three lists above. The process included two main stages:

Stage 1: A comparison of Fry Sight Words and the vocabulary list for elementary school students

This comparison allowed the researcher to identify overlapping words critical both internationally (via Fry, n.d.) and domestically (through Sato's (2021) vocabulary list for elementary school students), ensuring the list would be functional for Japanese learners while grounded in general English usage.

Stage 2: A comparison of the Important Vocabulary List for Junior High School Students with

the emergent list of 'Part 1' above.

Next, the Important Vocabulary List for Junior High School Students (Sato, 2022) was reviewed as it is based on a corpus analysis of six major junior high school English textbooks.

This reference was critical to ensure that the final list includes vocabulary that transitions naturally into junior high school expectations, further strengthening continuity in learners' vocabulary development.

In both Stage 1 and Stage 2, the following four principles were used to curate the final list:

1. Prioritisation and Efficiency: Only words essential for long-term retention were selected, avoiding unnecessary overload.
2. Cross-Validation: Words were included if they appeared in both high-frequency sight-word lists (Fry) and the Japanese elementary corpus, ensuring global applicability while matching Japanese curricular realities.
3. Frequency and Range: Vocabulary was not only judged by how often it appears, but also by how widely it is distributed across textbooks and educational contexts.
4. Preparation for Future Learning: The list was designed not just for elementary success but to prepare students for the demands of junior high school and beyond.

Through careful comparison of international (Fry) and Japanese (Sato) vocabulary resources, weighted by practical educational research and cross-curricular relevance, the outcome was the final list of 1072 words which represents an evidence-based, balanced selection of words. It focuses on high-utility vocabulary for communication, comprehension, and a smooth transition to higher levels of English education which can be used confidently to support curriculum planning, vocabulary instruction, and student mastery for both domestic educational contexts and broader English literacy needs. It is this list that was used as vocabulary for the graded readers. Next is the creation of the books.

Creation of the readers and assembly of the books

Having described the underpinning elements for the creation of the readers (curriculum guidelines, the opaqueness of the English language, The FSC and the recent emergence of the Chu-ichi gap), next, the critical components needed for the creation of the readers and assembly of the books are described starting with the collaboration that was necessary.

Collaboration

In recent years, collaboration has become a prominent theme in educational discourse. Terms such as *collaborating*, *teamwork*, and *cooperation* are now frequently employed in discussions on

curriculum design, materials production, and rotational teaching. Effective collaboration is supported by a shared vision that fosters mutual influence and leadership, enabling both to contribute towards common goals (Carson, Tesluk, and Marrone, 2007).

While the exchange of ideas, resources, and constructive feedback is something both researchers value highly, their own experiences have led them to approach collaborative endeavours with a degree of caution. In practice, collaborative structures can, at times, enable the most vocal—or, on occasion, the most strategic—to assume leadership, while others contribute less substantively, relying on the work of their colleagues.

Nonetheless, the advancement of any educational initiative is unlikely to occur without some degree of collaboration. It is unrealistic to expect any one individual to possess high-level expertise across the diverse areas required for complex projects; the combined strengths of a well-functioning group will, in most cases, exceed the capacity of even the most capable individual. As Lambert notes, “instructional leadership is everyone’s work” (2002, p. 5).

It is important, however, to distinguish between general collaboration and that of a *successful group*. While a considerable body of literature addresses leadership, team building, and communication strategies, a detailed review lies outside the scope of this paper. Instead, this section identifies four core group dynamics that have contributed to the effectiveness of our work on this project: clearly defined objectives and standards; an agreed hierarchy; consistent and candid communication, and flexibility in the methods, all of which were employed to achieve agreed goals.

1. Clearly defined objectives and standards

From the outset, the project was anchored by a specific goal: to create forty graded readers and associated materials designed to teach phonics in alignment with The FSC. This was accompanied by a clear evaluative standard—namely, whether the material could address and close the Chu-ichi gap through promoting learner reading fluency, as discussed above, experienced by students entering the first year of junior high school.

2. Hierarchy

The establishment of clear criteria from the outset enabled the allocation of leadership roles to be conducted with relative ease. As the lead researcher possessed the greatest expertise in phonics and its pedagogy, responsibility for the development of word lists, teaching plans, and associated instructional matters was naturally assigned to them. The co-researcher’s primary responsibilities centred on the creation of illustrations and occasional GIFs designed to support the learning of phonemes and their graphemes, as well as illustrating the stories jointly produced by both researchers. This is not to suggest that the roles were entirely discrete, nor that questioning

or constructive feedback was unwelcome. While the distribution of tasks did not always result in an equal division of workload, structuring leadership according to ability and subject-specific expertise provided a sound basis for resolving such matters as they arose.

3. Communication

Ongoing communication has been, and will remain, central to the project's progress. Every lesson plan, illustration, and completed story was discussed at various stages of its development. Communication occurred predominantly through spontaneous, text-based exchanges, which outnumbered scheduled, face-to-face interactions by an estimated ratio of ten-to-one. Regular in-person meetings were held after each class, providing an opportunity to review observations, share data, and plan subsequent sessions. Between these meetings, shorter and more frequent messages addressed a range of issues from material editing to scheduling adjustments.

The value of this communication derived not only from its frequency but also from the candour with which it was conducted. For the co-researcher producing illustrated materials, revisions could entail significant time and effort, and the need to rework an image might be perceived as criticism. However, given that editing is a necessary component of materials development, both researchers relied on their established professional relationship and mutual trust to ensure that feedback could be delivered and received constructively.

The lead researcher also benefited from the fresh perspective of a colleague less experienced in The FSC, whose newness to the process brought alternative viewpoints and ideas. Ultimately, the effectiveness of this communication was rooted in candour—fostered through trust built over prior collaborative work.

4. Flexibility

The researchers were based at different universities and living in separate cities, with distinct working preferences: the lead researcher tending towards early-morning productivity, and the co-researcher towards later hours. Furthermore, the lead researcher possessed more advanced technical and linguistic skills. These differences necessitated flexibility, which became a central factor in sustaining the collaboration.

Adaptations began with the methods used to share materials. An initial attempt to use a shared spreadsheet proved unworkable due to software compatibility issues. Email was adopted temporarily, but the increasing volume of data created storage difficulties. Ultimately, a hybrid system was implemented: the messaging application LINE was used for conceptual exchanges, while a shared OneDrive served as the central repository for finalised materials.

Flexibility was also required in the formats used for illustrations. Initially, all images were provided in a Portable Network Graphics (PNG) format, preferred for their transparent

backgrounds. However, compatibility issues with the software in use necessitated a shift to a Joint Photographic Experts Group (JPEG) format, requiring modifications in illustration techniques, image sizes, and storage processes.

The need for adaptability extended to classroom delivery and recording. Some teaching environments are equipped with advanced projection systems, while others rely on basic chalkboards. Similarly, recording permissions also vary, with some classes filmed in full and others containing students who opted out of being recorded. In addition, the learner groups were diverse in age, prior experience, ability, and willingness to engage with an unfamiliar teaching method.

While at times progress felt incremental, akin to taking two steps forward and one step back. Nevertheless, overall, the project's achievements to date can be attributed in large part to the collaborative approach adopted by the researchers.

Writing and illustrating stories for graded readers

The co-researcher, with extensive experience in writing and illustrating children's literature, reflected on the process of developing stories for the graded readers used in this project. The constraints inherent in this task distinguish it markedly from writing a conventional children's book. The difference might be likened to that between a person entering a supermarket with unlimited choice, free to select any ingredients to prepare a meal of their own choosing, and another being handed a loaf of bread, a packet of processed cheese, and a jar of spaghetti sauce, and instructed to prepare an Italian dish.

In the creation of a children's book, the process typically follows a straightforward sequence: experience, idea generation, story creation, and revision. For example, during a scuba diving expedition, a tagged dolphin repeatedly retrieved discarded diving equipment for one of the researchers over the course of several dives (experience). Some months later, the same researcher viewed a documentary in which fishermen lamented having no sons to whom they could pass on their trade (experience). The timing of this viewing coincided with "National Adoption Day" in the United States (experience). From these moments emerged the idea for a story about a dolphin who assisted a childless fisherman, eventually transforming into a boy who could become his son (idea). The story was then written and illustrated, and, although to date the book has not been accepted for publication, several publishers have provided valuable feedback which has been incorporated into planned revisions (revision).

By contrast, the process for developing a graded reader for this project is shaped by specific lexical constraints and proceeds as follows: word availability as defined by the agreed project word list, confirmation of the selected word's meaning and intended use, idea generation, idea

revision based on lexical availability, story creation, word count verification, and overall revision. As each text must only contain words appropriate to the graded level, the first four steps are often repeated multiple times before progressing.

For example, a story might begin with the selection of a seed word from the list—in this case, *band*. Its meaning must be clarified: does it refer to a group of musicians or to people joining together for a cause? Once the musical sense is confirmed, additional relevant vocabulary from the list is identified—musical instruments such as *piano*, *guitar*, and *drum*, and characters such as *boy*, *girl*, or, more usefully here, *children* as a collective noun. Suitable verbs might include *play* or *use*.

From these elements, a setting and narrative structure can be constructed. Opting for a conflict-resolution model, the scenario might involve a group of children preparing to perform at a school festival in autumn (*autumn*, *school*, and *festival* being available on the list). When it is discovered that an instrument is missing (using *take* and *took* from the list), the children must improvise, creating a replacement using the available verbs and nouns, rather than pursuing a possible thief—an option both lexically and pedagogically unsuitable for the intended age group.

Once drafted, the text is checked for length; ideally, each reader contains between 150 and 200 words, though variation is possible. The story then undergoes proofreading and revision to ensure grammatical accuracy, lexical compliance, and coherence as well as cultural alignment before proceeding to illustration.

In illustrating a graded reader, the approach differs from that used in conventional children's books. While the latter often leaves interpretive space for the reader's imagination, illustrations for graded readers aim to depict as much textual detail as possible. Apart from articles and conjunctions, every word on the page should be visually represented, often resulting in a one-to-one correspondence between sentences and illustrations. Consequently, graded readers typically require a far greater number of illustrations than standard picture books.

The process begins with the selection of character styles. Styles feature a range of characters, including male and female figures and, when appropriate, animals. However, overall, in this project, the use of two styles was kept clearly defined (see Figure 2); the illustrations below showing the example on the left generally being used for flash cards and similar teaching materials as well as fantasy-based stories, while the one on the right being employed for realistic narratives centred on human characters.



Figure 2: Character Styles

Returning to the example of the autumn school festival mentioned above, the first stage is a rough sketch (see Figure 3), ensuring that the image represents as many relevant actions and objects as possible, is age-appropriate for the target audience, and is also culturally appropriate for Japanese school settings.



Figure 3: Rough Sketch of an illustration.

In the case described, the sketch includes a group of children with each instrument clearly visible, a stage resembling those found in Japanese schools, a banner reading *Autumn School Festival*, and autumn leaves as visual markers of the season. Details such as the absence of jewellery or make-up are purposeful to align with cultural norms.

Once the sketch meets these criteria, it is digitally illustrated using Adobe Photoshop Elements 2025 Editor software and an XP-PEN graphics tablet. The resulting image, as shown in Figure 4, is then prepared for integration into the graded reader.



Figure 4: Example final image

Standardisation

Once the stories, which written in both British and American English, are finished and illustrated they are then ready for assembly. To ensure comprehensive standardisation of materials the following factors were taken into consideration: size of the finished deliverable, font (type and size), illustration (size), number of total words, and different words, the CEFR-J level, and a potential need, or usefulness, of the wordlist for each book.

Before assembly, the text, illustrations, and word lists were uploaded to a shared folder from which the lead researcher downloaded the materials. The stories were then assessed for CEFR-J level, word count, and vocabulary using the online CEFR Vocabulary Level Assessment (CVLA) tool (CVLA, n.d).

Certain requirements concerning the size deliverables were needed: the books needed to be easy to hold for the students. Also, to avoid any feelings of being intimidated by the size the lead researcher leaned towards smaller, rather than larger books. Printing factors (paper size, availability, ease of printing, and assembling) further reduced options.

Based on hiragana using the sense-determinative function due to its curves, (Tamaoka and Hatsuzuka, 1997) along with considerations of the educational font used in the UK, the Sassoon Primary Infant font was chosen for the readers. This also ensured consistency and continuation from The FSC which used the same font for teaching decoding through synthetic phonics. The size was decided based on readability and practicalities.

For the layout, the Apple Mac software Pages was used, due to the familiarity the lead

researcher had with using it to create educational materials. Recalling advice on layout including ensuring space for guttering (Sedaghat, 2023), the final layout was created (Appendix 1).

Initial Outcomes

Reactions to the look of the graded readers have been positive. The junior high school English teacher was impressed with the materials, while the head teacher commented on how cute the characters looked with their big eyes. Students were eager to pick them up and flick through them with great curiosity. To date the students have been able to read the books with limited support and have been able to fully understand the content.

Feedback (Appendix 2) has been collected from the students at the end of class, after reading the books. From that data, overall, from the two sessions, at the time of writing, evidence shows that students responded positively to the graded readers across both sessions, with all participants indicating that they enjoyed the stories and would like to read similar ones again. Most found the English level “just right,” though a few felt it was “too easy.” Favourite characters varied widely, including animals (spider, snake, chicken, horse), objects (airplane, grass, banana, cake), and people (Len, Dot). Memorable parts of the stories often involved humorous or vivid moments, such as “round and round it went,” “Len being chased,” or “the boy smashed the banana.” Students remembered new English words from the readings, often linked to their favourite characters or settings (e.g., “spider,” “airplane,” “chicken,” “Africa”). Suggestions for future stories reflected personal interests, with requests for more appearances of specific characters, vehicles, or animals. The consistently high engagement and recall indicate that the graded readers successfully maintained interest and supported vocabulary learning across repeated exposure.

Conclusion

From 2018 - 2025, The Four-Step Cycle, a structured pedagogical framework for introducing and consolidating foundational reading skills in English—specifically targeting upper elementary learners (Grades 5-6) in Japan—was developed through action research. It was conceived in response to persistent concerns over Japanese students’ inability to decode new words and a general over reliance on the katakana script for decoding which results in obscure pronunciation which then impedes oral communication despite curriculum guidelines which encourage the introduction of phonics. Currently, there are two levels, which cover basic letter-sound correlations and the spelling patterns which emerge in the MEXT Elementary school textbooks. Compounding the afore mentioned concern, a new issue has emerged: the Chu-ichi gap. It is this combination

which became a catalyst for creating the graded readers in this project.

To create the graded readers, a curated vocabulary list was created by conducting a systematic and comparative analysis across major educational word lists used for elementary and middle school English education in Japan and internationally. The list focuses on words that are both frequently used and important for comprehension, communication, and academic success, prioritising high-frequency, foundational English words which are expected to support long-term language development from elementary to secondary education.

The collaboration between both researchers, as well as the researchers and the school, play a critical role in this project as did the experience and expertise of both researchers. Despite various initial hindrances, the researchers found a suitable way forward.

From start to finish there are multiple elements involved in the creation of the readers. The concept for the stories starts with a word from the wordlist, and through a process involving seven steps, the illustrations are carefully drawn up by the co-researcher to align with relevance to the story, the age of the students and the culture in which they are to be read. The materials were retrieved from a shared online storage folder, after which the lead researcher collated the text and illustrations. The text was analysed using the CVLA online tool, before printing and assembling ready for the classroom activities.

The reactions of the readers from both teachers and students at the school has been positive and welcoming. This feedback has been vital in showing the researchers the way forward. Over the next eight months the remaining graded readers will be created, and feedback from the students gathered. While this research is situated in one class in one junior high school with a very small number of students, findings cannot be generalised, however it may be of relevance to others in similar situations.

For anyone wishing to embark on creating graded readers, clear goals and flexibility are essential. When working with collaborators, the researchers recommend creating systems for document sharing and careful consideration regarding document formats. Lastly, accommodations need to be made for working styles, personal differences, and differences in workplace culture.

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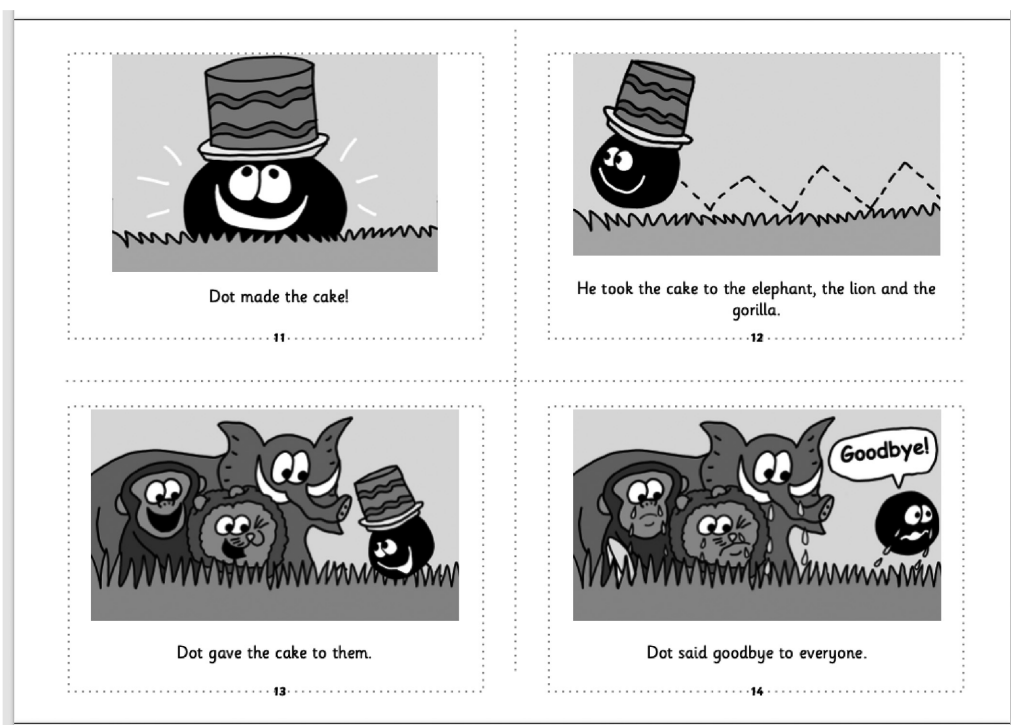
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Appendix 1: Example Book Layout.

Pages 11-14: Dot goes to Africa (guidelines shown).



Appendix 2: The Student Feedback Questionnaire

Graded Reader Feedback Questionnaire

名前： _____ 日付： _____

Title of the book (本のタイトル) : _____

1. Did you enjoy the story?

このお話は楽しかったですか？

 はい

 ふつう

 あまり楽しくなかった

2. Was the English level...

英語のレベルはどうでしたか？

 ちょうどよかった

 かんたんすぎた

 むずかしかった

3. Who was your favourite character?

いちばん好きなキャラクターはだれですか？

4. What was your favourite part of the story?

お話の中でいちばんおもしろかったところはどこですか？

5. What new English word did you remember from the story?

このお話でおぼえた英単語はなんですか？

6. Would you like to read another story like this?

またこのようなお話を読みたいですか？

 はい |  どちらでもない |  いいえ

7. Any comments or ideas for the next story?

つぎのお話へのコメントやアイデアがあれば書いてください：
