

folio



Journal of the Materials Development Association

MATSDA

In this issue:

**Neil McBeath**

The Challenge of Writing Materials; Examples from the Arab Gulf

**Michael Berman**

Can Dreams Save Lives? (Divination in the Classroom)

**Kwangsuh**

Incorporating Communicative Approaches into Form Instruction through Focused-Task Materials in Korean Context

**Mansour Khelifa**

Cultural Referents as Pedagogical Constraints (For the Reading/Teaching of English Literature in Tunisian Context)

**Chris Mares**

Second Wind: One Writers Attempt at Regeneration

**Dale Brown**

Using concordancing software in the editing process

**Sue Leather**

Writing learner fiction as professional development

**Carrie Steenburgh**

Reviews

**Hugh Dellar**

Spotlight on a materials writer

# Contents

<i>Editorial, Jo Appleton</i> .....	2
<i>Greeting from the President</i> .....	4

## INDIVIDUAL PERSPECTIVES

<b>The Challenge of Writing Materials; Examples from the Arab Gulf</b> .....	4
<i>Neil McBeath – The Arab Gulf</i>	

<b>Can Dreams Save Lives? (Divination in the Classroom)</b> .....	11
<i>Michael Berman - London</i>	

<b>Incorporating Communicative Approaches into Form Instruction through Focused-Task Materials in Korean Context</b> .....	15
<i>Kwangsuh Uh, International Graduate School of English, Korea</i>	

<b>Cultural Referents as Pedagogical Constraints (For the Reading/Teaching of English Literature in Tunisian Context)</b> .....	18
<i>Mansour Khelifa University of Sousse, Tunisia</i>	

## PUBLISHING PERSPECTIVES

<b>Second Wind: One Writers Attempt at Regeneration</b> .....	22
<i>Chris Mares, The University of Maine, USA</i>	

<b>Using concordancing software in the editing process</b> .....	24
<i>Dale Brown, Nanzan University, Nagoya, Japan</i>	

<b>Writing learner fiction as professional development</b> .....	26
<i>By Sue Leather, UK</i>	

## REVIEWS

<b>Reviews</b> .....	28
<i>Carrie Steenburgh, Union County College, New Jersey, USA</i>	

## SPOTLIGHT ON A MATERIALS WRITER

<b>Featured Writer: Hugh Dellar</b> .....	30
<i>Freelance Register</i> .....	31

ISSN 1357 406X

© 2007 MATSDA and the Authors. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright holders.

For membership please contact: Helen Crossley, MATSDA Membership Secretary, Leslie Silver International Faculty, Leeds Metropolitan University, Headingley Campus, Beckett Park, Leeds LS6 3QS, United Kingdom, e-mail [h.crossley@leedsmet.ac.uk](mailto:h.crossley@leedsmet.ac.uk)

For Folio subscription please contact Helen Crossley, Folio Manager, email [h.crossley@leedsmet.ac.uk](mailto:h.crossley@leedsmet.ac.uk)

For advertising and contributions please contact Jo Appleton, *Folio* Editor, Leslie Silver International Faculty, Leeds Metropolitan University, Headingley Campus, Beckett Park, Leeds LS6 3QS, United Kingdom.

Tel: +44 (0)113 283 7440 e-mail [j.appleton@leedsmet.ac.uk](mailto:j.appleton@leedsmet.ac.uk)

# Editor's Message

*Jo Appleton, Leeds Metropolitan University, UK*

Hi & Welcome to the Autumn edition of FOLIO, Vol 12.1

There have been quite a few changes for the MATSDA committee members recently. Some of us have moved house, jobs and indeed countries. Our President and Secretary are now in Oman, which is rather a change from Leeds! We wish them all the best with their new lives. Please read on to hear more from Brian in his Presidents letter.

The committee would also like to whole heartedly thank Graham Webb for his fantastic role as treasurer and thank Sarah Mount at NILE for taking over.

Personally, I've had a life changing change, in the form of a beautiful daughter. Her name is Mia Olive Mae and she is now 4 months old. She is a really good girl so luckily I've still got time to edit FOLIO (for the time being anyway!).

Now, let me take you through this autumn issue which I hope you'll find as interesting and enjoyable as I have.

Neil McBeath starts off with some interesting individual perspectives regarding 'The Challenge of Materials Writing'. Michael Berman then explores the unusual topic of 'Divination in the classroom' which certainly got me thinking. Another individual perspective comes from Kwangsu Uh in Korea called 'Incorporating Communicative Approaches into Form Instruction through Focused-Task Materials in a Korean Context'. Next we have an article by Mansour Khelifa in Tunisia about 'Cultural Referents as Pedagogical Constraints' with specific reference to the teaching of literature.

Now we are lucky enough in this edition to have 3 publishing perspectives which I hope makes up for the lack of a practical perspectives article. For starters, our main man in Maine Chris Mares gives us a charming piece from the heart about finding his 'Second Wind' on the publishing front. Then Dale Brown tells us about how useful 'Using concordancing software in

the editing process' can be. To complete this section we have an inspiring read by Sue Leather called 'Writing learner fiction as professional development'. Something I wish I had more time to do, maybe next year?

Then we have our computer whiz, Barry Bakin with useful tips about using a Wiki and new forms of online environments which provide easy-to-use writing platforms for students and teachers. Carrie Steenburgh then casts her lovely reviewing eyes over a couple of new books on the market to help you make those all important purchasing choices.

Finally, our spotlight author extraordinaire is the fabulous Hugh Dellar.

Thanks to all our authors in this final edition for 2007. More food for thought and hopefully lots of ideas to inspire you and take you on your way into 2008!

If you have an article to offer, materials to demonstrate, a letter commenting on an article published in Folio or advertisement to place in Folio, please contact me, Jo Appleton at [j.appleton@leedsmet.ac.uk](mailto:j.appleton@leedsmet.ac.uk). I check my emails most weeks so will get back to you as soon as I get a moment.

If on the other hand you would like us to review your ELT materials, then please contact Carrie Steenburgh at [steenburgh@ucc.edu](mailto:steenburgh@ucc.edu)

The deadline for the Spring issue of Folio 12.2 is March 14th.

If you are anywhere near Ireland in January, then why not come along to the next MATSDA conference. So, don't forget to visit our website in between issues with news of forthcoming events. [www.matsda.org.uk](http://www.matsda.org.uk)

Happy Reading, Happy Christmas and Happy New Year!!!

*Festive Wishes*

*Jo*

# Greetings from the President

*Brian Tomlinson, MATSDA President*

Greetings from Oman, where I am working with Hitomi Masuhara, the Secretary of MATSDA, at Sultan Qaboos University. We are advising on a project which aims to replace the global textbooks currently in use in the Language Center with locally appropriate materials developed by teams of teachers from Sultan Qaboos University. In order to contribute to this project we are helping to train the writers, we are advising on curriculum development, on materials development and on assessment and we are teaching classes of students in order to familiarise ourselves with the realities of the learning context. Both Hitomi and I have spent the last seven years at Leeds Metropolitan University training teachers to become materials writers and now we are faced with the reality of not only doing this in a specific and constrained context but of actually putting into practice in the classroom our believed in principles and our recommended procedures. Both of us will be referring to this experience in our plenary presentations and workshops at the MATSDA Conference which will be held at the University of Limerick on January 26th-27th 2008 in collaboration with ACELS. Other members of staff from Sultan Qaboos University will also be making presentations at the conference, as will presenters from Ireland, the UK, China and Tunisia.

The theme of the MATSDA Conference at the University of Limerick will be Developing Materials to Meet Needs and Wants and the plenary speakers will include Mike Baynham, Annie Hughes, Hitomi Masuhara, Mario Rinvulcri and Brian Tomlinson. For more information about the Conference go to the MATSDA website or contact Freda Mishan at [freda.mishan@ul.ie](mailto:freda.mishan@ul.ie).

As well as referring to our experience at Sultan Qaboos University Hitomi and I will also be referring to a new book on materials development which features chapters from many regular contributors to MATSDA events and publications. The book is

Tomlinson. B. (ed.) 2008. English Language Learning Materials. London: Continuum. It includes chapters on developing materials for different types of learners and purposes and critical reviews of materials currently used in different regions of the world. Rod Bolitho, Irma Ghosn, Alan Maley, Hitomi Masuhara, Freda Mishan, Jaya Mukundan, Luke Prodromou and Brian Tomlinson are some of the regular contributors to MATSDA who have written chapters for this book.

This has been a busy year for MATSDA. As well as publishing two issues of Folio we have organised conferences in Chiba Japan and in Cordoba, Spain and we contributed a MATSDA strand at the API conference in Portugal and a strong MATSDA presence at the MICELT Materials Development Symposium in Malaysia. In 2008, as well as the MATSDA conference at the University of Limerick, we will be contributing a MATSDA strand at the API Conference in Portugal and we hope to organise a conference in Brazil and a materials writing workshop in Langkawi, Malaysia.

The reason for having a materials writing workshop in Langkawi is that Hitomi and I will be living there. From February 2008 onwards we will be contributing to the Sultan Qaboos University materials writing project on a consultancy basis and will be working from our Langkawi bungalow as freelance writers and consultants. If you would like to offer us consultancies or invite us to present at conferences, please contact us at:

[brianjohntomlinson@gmail.com](mailto:brianjohntomlinson@gmail.com)

[hitomi.masuhara@gmail.com](mailto:hitomi.masuhara@gmail.com)

We will, of course, be continuing to work as President and Secretary of MATSDA.

*Brian Tomlinson*

# The Challenge of Writing Materials; Examples from the Arab Gulf

*Neil McBeath – The Arab Gulf*

## Introduction

From the outset of this article, it should be clear that the challenge of writing materials is not a challenge that all teachers are prepared to meet. Depending on the institution in which one is working, materials writing may be encouraged, or entirely discouraged; it may be a task entrusted to a small group of specialists, who jealously guard their mystery, seeing it as a defence against going into the classroom, or it may be regarded as an impossible and additional burden, placed on teachers who are already overworked.

Materials writing is also, interestingly, a task almost uniquely required of EFL/ESP teachers. Teachers of modern languages are usually given a commercially produced class text and left to get on with it. In Oman, in the early 1980's, I worked with a man who had moved into EFL from being a teacher of French and German. When tasked with creating supplementary materials for Signals personnel, he had no idea where to start. He might have been atypical, but I suspect that he was not.

At the 4th TESOL Arabia ESP SIG Conference, I gave a paper (McBeath 2006a) in which I stated that "to suggest that one textbook will automatically suit all the students in a class is as absurd as the suggestion that one size of boot will automatically fit all the men in an army platoon."

That remains my position, and it is a position endorsed by Curtis (2000; 42) who takes it for granted that teachers will create and/or develop materials. "The individuality of teachers and learners means that no matter how good a coursebook is, and no matter how much published supplementary material is available, most teachers will generate some supplementary material of their own."

O'Neill (1982; 105) suggests that the responsibility for this state of affairs lies with the demands of the practical assessment in the RSA/UCLES EFL Teaching Certificate and Diploma examinations. "It seems to be widely believed by some candidates taking the RSA Certificate dare not teach from a textbook in the practical examinations. If they do, they will automatically be failed. Textbooks are 'out', home produced materials are 'in'".

## ESP Materials

O'Neill may be overstating the case, but in my experience of teaching ESP, and particularly of teaching English for Military Purposes, the most effective materials are those developed by one teacher, for one class, for one purpose. Go beyond those parameters and the problems begin.

At present, in Saudi Arabia, I am teaching a revised (2006) version of the Royal Saudi Air Force English Language Course, Book 1. The course was first published in 2001, and the revised version is still in the trialing stage.

Even so, I know, and my class knows, that the Book 1 examination will include a multiple choice grammar test, and this is a section of the paper in which it is theoretically possible to score 100%.

To aid my class, therefore, I have already adapted the multiple choice practice tests that appear in the coursebook. I have done this by reversing the order of the items – Item 20 becomes Item 1; Item 19 becomes Item 2 – and the order of choices – D becomes A; C becomes B. I have also inserted names and information pertinent to class members wherever this is possible. To date, the class appears unaware of the method that underlies these washback supplementary tests, but they have responded very favourably to their additional face validity.

I offer this example as an illustration of the important part played by nebulous factors such as individual taste and the individual teaching situation. In the past 12 years, no fewer than three book-length studies on materials writing have been published (Hidalgo, Hall and Jacobs 1995; Tomlinson 1995; Tomlinson 2005), with another in press (Tomlinson – forthcoming). None of these books has been able to lay down hard and fast rules like *Ten Steps to Good Materials*. It would appear that while there is a general consensus on some matters of theory, what materials writers actually do in practice may show considerable variation.

With that proviso in mind, I now intend to illustrate my arguments by offering examples taken from two in-house courses of English for Military Purposes. The first is the RSAF English Language Course, which is designed for RSAF personnel who will ultimately become aircraft

engineering technicians and support personnel. The second course is the Royal Air Force of Oman's SAF Target, which purports to be suitable for the entire Sultan's Armed Forces. I criticized this course at the 12th TESOL Arabia Conference (McBeath 2006b) but in this article I will be examining different aspects.

The materials under consideration will be divided into authentic materials; materials that can be authenticated, and supplementary materials.

## **Authentic Materials – Maps.**

Maps are probably one of the few instances of materials that tally exactly with Allwright's (1977; 5) purist view that "no materials, published or unpublished, actually conceived or designed as materials for language learning" should be presented to students. With adult and young adult learners, moreover, it can be assumed that they already have the requisite visual intelligence to be able to interpret basic cartographic conventions, especially when the maps concerned are little more than outlines.

The RSAF course makes cumulative use of maps of Saudi Arabia. Initially, in Book 1, Module 3 (P. 62) they are used to teach directions and regions – Northern Region; Central Region; Eastern Region etc. – and these allow RSAF cadets to talk and write about their home areas. Although the Technical Studies Institute is situated in Dammam, the vast majority of the cadets do not come from the Eastern Region, and many of them have to undertake extremely long journeys home.

This is reflected in the map in Book 2, Module 4 (P. 10) which shows the distances between the principal towns and cities. This allows cadets to calculate the distances that are relevant to their own journeys, and those of their classmates. It is only when that personal information has been established that they move on to a map that indicates the locations of the Kingdom's principal airports Book 3, Module 4 (P. 20)

So far as SAF Target is concerned, Students Book Level One offers a map of the Arabian peninsula, plus Egypt, Turkey and Iran (P. 66) The illustrator, however, has opted for a map which views the peninsula at a diagonal angle looking north east from some point south west of Aden. It is as if one were looking at the Arab peninsula from a satellite somewhere above the secessionist state of Somaliland.

At the same time, Egypt has been revolved so that the Libyan border appears to touch the Aegean coast of Turkey. Bahrain, Kuwait and Qatar, being to scale, are so small as to be invisible, and the writers have turned all this into a general knowledge activity, with the answers printed upside down at the foot of the page.

In the same book (P. 171), moreover, there is a map of the Sultanate that is frankly, wrong. The instruction here is "Look at the map and the key. How many cities are there?"

If the map is to be believed then Abu Dhabi is the capital city of the UAE, and Dubai is another city but Sharjah does not appear at all. Oman has no capital city, and the only city in Oman is Salalah. Muscat and Seeb, which in reality form the Capital Area in Oman, are separated and downgraded to towns. By contrast, the oil drilling station of Fahud, and the coastal village of Al Ashkara are given the enhanced status of "towns". Finally, the principal base of the Royal Navy of Oman at Wudam is also listed as a town.

To add to the confusion, the accompanying gap-fill exercise (P. 172) states clearly that "Seeb is a CITY in the \_\_\_\_\_ of Oman", and a second exercise asks students to name "A city about 200 km south west of Muscat." Quite clearly, the intended answer is Nizwa, but Nizwa is marked only as a town. In short, this exercise is a disaster. The writers' own proof reading (or lack of proof reading) has destroyed what could have been promising material.

Micic (2005; 5) declares that "The ESP teacher should not become a teacher of subject matter, but rather an interested student of the subject matter." The SAF Target writers, however, demonstrate that they have so little interest in their subject matter that they are capable of making gross errors in some of the most basic facts about the Sultanate.

What makes this worse is that one of the curriculum development team responsible for this nonsense actually worked at RNO Wudam for several years. He seems to have been so unobservant that he failed to notice that the very small village south of the perimeter fence was called Wudam al Sahil, and that the larger village on the main road to Muscat (some three kilometers from the base) was called Thirmid.

Barlow and Floyd's (1998) research indicates that there are certain topics which Arab Gulf students find sensitive or offensive. To a certain extent, their findings are supported by Sellami (2005) who points out the importance that Arabs accord to "respect, honour and loyalty" (P. 181). These same qualities are also actively encouraged in military society. For an Arab soldier, there can hardly be a greater disincentive to learn than the presentation of materials that display a cavalier disregard for facts, and information that could be regarded as denigrating his tribal territory.

A worse instance, however, is yet to come. The SAF Target Level Two Workbook presents students with a map of Raleigh County, North Carolina (P. 71). The students have to read six sets of directions, follow the map and write in the destination.

Maps of the USA could be relevant to SAF personnel. The Royal Air Force of Oman sends personnel to the Lackland Air Force Base at San Antonio in Texas. RAFO Specialist Vehicle Sub-section personnel go to Oshkosh, Wisconsin for training on fire tenders. Fort Lee in Virginia offers an Ordnance Quartermaster course for ordnance personnel from the Royal army of Oman.

Savannah, Illinois has trained RAO ordnance personnel working with guided missiles. The Sultan of Oman's Armour has sent personnel to Fort Bragg in Georgia. Royal Navy of Oman vessels have paid courtesy visits to Boston, Massachusetts and Baltimore, Maryland.

No SAF personnel, however, have ever been sent to Raleigh County, North Carolina. The only reason that these maps appear is that the SAF Target illustrator comes from that area. His family has hog farms there.

## Authenticatable Materials

I apologise for the coinage "authenticatable". I have based it on a term used by Clarke (1989; 84) who states "There will always be a need for materials which while not in themselves authentic, can be authenticated by the student."

In this section, I intend to examine two reading comprehension passages, the first of which comes from RSAF Book 3, Module 4 (P. 74).

Read the following text from a technical book. Then answer the questions.

### Section 3 – Screwdrivers

This section gives information about screwdrivers. It tells you about the correct use of screwdrivers, types of screwdrivers, types of screws and types of handles.

- 3.1 You must only use a screwdriver for tightening and loosening screws.
- 3.2 There are different types of screwdrivers. Two examples are:
  - a common screwdriver (Fig. 1)
  - a crosspoint screwdriver (Fig. 2)
- 3.3 The common screwdriver has a flat blade. It fits into a slot in a screw.
- 3.4 The crosspoint screwdriver fits into crosshead screws. These have a four-way slot in the head. This helps to stop the screwdriver slipping.
- 3.5 Screwdrivers have handles made of plastic, rubber or wood.
- 3.6 You must check a screwdriver before you use it. You must not use a screwdriver with a damaged handle, shaft or blade.

In this instance I have omitted the illustrations, but even with them this is hardly the most interesting passage that anyone is likely to read. It has, indeed, been criticized along the lines of "My brother's an engineer, and he's never had to describe a screwdriver."

Such criticism, however, misses the point. All engineers

and technicians, civilian or military, have to read technical manuals. For aircraft engineering technicians such manuals are called Aircraft Publications in British English parlance. The American English term is Technical Orders.

What we are looking at here, therefore, is a specific genre of writing, and one that is likely to be the single most important form that RSAF cadets encounter in their lives. If they are unable to read this type of paragraph, complete with numbered sub-sections, they will be unable to work as aircraft technicians.

This material, therefore, is a vital importance to them. The follow-up exercise consists of 14 comprehension questions, which allow for a mixture of long and short answers – What is the title of this section? / What is the number of that section? / How many sub-sections are there? The exercise is designed to take the cadets through the text, and demonstrate that its unfamiliar appearance in no way precludes understanding. This is a simple, but very effective, reading task, reminiscent of Haarman, Leech and Murray's (1988) work for tertiary level social science students.

The SAF Target materials, by contrast, are more complex. They come from SAF Level Two Students Book (Pp. 26-27) and consist of

- (a) three pre-reading questions
- (b) a reading passage
- (c) five multiple choice reading comprehension questions
- (d) seven definitions that are to be matched with lexis in the text
- (e) five job descriptions that are to be matched with job titles
- (f) four random definitions to be matched with lexis in the text.

Read the text and answer the questions.

1. What is Asda?
2. Where's Asda?
3. What does Asda sell?

Asda is one of Britain's most famous food and clothing superstores. It was started in 1965 by a group of farmers from Yorkshire. It now has 245 stores and 19 warehouses across the UK. People like Asda because its prices are low and it has a great mix of fresh food, grocery, clothing, home leisure and entertainment goods.

You can shop in the store or you can make an order on-line with your computer. This is a quick and easy way to shop. Delivery is four pounds twenty five and free for big orders.

It has 109,000 employees (74,000 part-time and

35,000 full-time) and works with over 2,800 suppliers. It has a special training programme that trains workers in traditional professions and skills. From this training programme the stores now have over 550 butchers, 550 bakers, 500 greengrocers, 40 fishmongers and 40 florists.

The stores build a good relationship in the community. For example, they work very hard to help emergency services, schools and charities.

Read the questions and circle the correct answer.

1. Asda's prices are
  - A. cheap
  - B. expensive
  - C. 4.25
2. How many people work in Asda?
  - A. 74,000
  - B. 35,000
  - C. 109,000
3. Asda works with
  - A. 2,800 suppliers
  - B. more than 2,800 suppliers
  - C. 109,000 suppliers
4. The special training programme trains workers in
  - A. traditions
  - B. all jobs
  - C. traditional jobs
5. Asda
  - A. is a charity
  - B. helps all charities
  - C. helps local charities

Look at the reading about Asda again and answer the questions.

- a very, very big shop or supermarket?  
*a superstore*
- a shop?
- a man who works on a farm?
- a worker?
- the things you can do?  
from the old times?
- the people in the town or village?

Look at the text about Asda and find the jobs.

- He sells flowers.     *A florist*
- He sells meat.
- He sells fish.
- He sells vegetables.
- He makes and sells bread.

Write the words or phrases from the text about Asda.

- It's the opposite of a high price. *A low price*
- It's the opposite of a part-time job.
- It means police, fire brigade and ambulances.
- They collect money for the poor or sick.

In the original, these materials are beautifully presented. The reading passage and final three sets of exercises are all in boxes with a pale green background, and the multiple choice questions are superimposed on a faded, pastel illustration of boxes from a fruit display. The Asda website address is also given.

Like the RSAF materials, this passage also belongs to a specific genre of writing, but in this instance that genre is, in Rinvolucris's (1999) term, "EFLese." All we have here is a 21st Century example of the topic-centred reading comprehension. The 1930's "Le Petit Armand va au zoo" passage pilloried by the Molesworth books (Willans 2000) is of the same genre. This is a superficially informative passage which really exists to display discrete points of vocabulary.

At the 12th TESOL Arabia Conference I criticized these materials (McBeath 2006b) but that was on the grounds of irrelevance. In January 2005 I had made the same criticism to their writer, only to be told that they were "aspirational" and "it got them away from the daily grind."

On leave in England, I made a field trip to an Asda store. I have to report that I did not find it an aspirational experience. What I did note, however, was a complete absence of terms like "florist", "greengrocer" and "butcher". Asda stores are so arranged that, on entry, customers are directly faced with the fruit and vegetable section. The butcher's section is labeled "Fresh Meat." Fish is sold as Frozen Food. It would therefore appear that the writer of these exercises expects a higher linguistic level from Omani military personnel than the Asda management expect of their native-speaking, civilian clientele.

Since then, I have made further investigations, and have found other flaws in this material. Firstly, giving the website address was probably a mistake.

Viney (2006) cautions materials writers about using "personalities" whose fame may be ephemeral. Unfortunately, factual information can also be updated. A visit to the Asda website will reveal that most of the figures given in the SAF Target reading passage are now out of date.

Secondly, there is a direct ESP concern. The first vocabulary exercise teaches that "a shop" is "a store". This is not the case in military parlance. Military stores are precisely stores. Every armed force operates a logistics directorate, and that directorate is tasked with the procurement, maintenance and issue of requisite equipment at the appointed time. This equipment is kept in "stores", operated by "storemen" and all service personnel are familiar with these facilities. The very uniforms they wear will have been drawn from stores, and no money will have changed hands.

By using the conventional American term "store" as a direct cognate of the British "shop", the writers of these materials have actually created a false friend,

and one that will only complicate matters if the specific military lexis is ever introduced.

Finally, there is the unfortunate use of the authorial voice. "People like Asda because its prices are low, and it has a great mix of fresh food, grocery, clothing etc" This is a classic example of the "soft, fudgy, sub-journalistic, women's magazine world of EFLese course materials" criticized by Rinvoluceri (1999; 14). It is also a statement that is probably untrue.

Asda accounts for 16.4% of the total supermarket turnover in Britain. Over 80% of the British public, therefore, choose NOT to shop at Asda. This may, in part, be a response to the way in which Asda is known to treat its employees. The Wikipedia Asda website suggests that Asda is almost as anti-union as its parent company, Wal-mart. It also tells the following story.

"In August 2005 the manager of the Wakefield depot read out what were called 'foreign sounding' names over the public address system ordering them to report immediately to the manager's office. The workers, who were all Muslims, were ordered to produce evidence that they were not illegal immigrants. At least one of them was threatened with the sack unless he produced his passport the next day. The highly public initiative by management, which came within weeks of the July 7th bombings in London, was followed by a spate of graffiti in Wakefield expressing hatred and contempt for Muslims and their religion." (Wikipedia).

Another result of the "initiative by management" is that those visiting the Wikipedia Asda website now find a link to Islamaphobia.

I would suggest that these materials are not only irrelevant to Omani military personnel, but that they have been a singularly unfortunate choice. They are little more than a simplistic, amateur, advertising puff for a supermarket chain that Muslims would do well to boycott. Like so much in SAF Target, they are a triumph of style over substance.

## Supplementary Materials

On that note, I should now like to examine two very similar sets of materials that never pretend to have much substance. Both could be classified as games; indeed, this type of material frequently appears in newspapers and magazines, completely devoid of any pedagogic intent.

At this point, however, I should admit that I do not particularly like word games. That is a personal prejudice, and I recognize that many students actually enjoy them. I also recognize that they can be very useful in the revision of lexis, and that they are ideal for self-study, but producing such activities takes more skill than some writers appear to recognize.

The activity that I intend to examine here consists of what

could best be described as a "Scrabble grid" – a wordsearch activity where learners examine a grid full of letters and work across, or down, to find particular words.

From the outset, it must be admitted that these are quite common activities. They regularly feature in commercial textbooks. I have found recent examples in a general English course by Redstone and Cunningham (2005), and also in an ESP text for the energy industry (Levrai 2006). In both these instances the wordsearch is used as the stimulus for other activities. Redstone and Cunningham require students to find the names of ten countries, and then write the country name next to the appropriate nationality. Levrai asks students to find five words connected with the weather, and five words connected with mechanical cranes, and then use nine of those ten words in a sentence gap-fill exercise.

The laudable thing about these examples is that the instructions are clear. The learners know exactly what they are looking for, and they know when they have achieved their aim. There is no point whatsoever in producing wordgames without rules. That way, nobody wins (McBeath 2006c).

The RSAF Course, Book1, Module 2, P. 69, offers the following wordsearch.

Find the words. There are 30. Write them in the correct boxes on the next page.

l	i	v	i	n	g	r	o	o	m	b	g	k	a	w	c
k	f	z	e	t	d	b	a	w	y	o	u	n	g	r	a
i	q	o	j	s	b	a	t	h	r	o	o	m	b	i	p
t	p	r	e	d	e	b	s	m	x	e	w	s	z	t	r
c	h	x	j	b	d	r	z	y	u	c	a	r	p	e	t
h	e	m	m	e	r	o	y	j	a	c	k	e	t	z	r
e	c	i	q	f	o	w	b	k	y	m	x	o	h	d	o
n	h	r	a	k	o	n	l	j	y	q	c	r	u	i	u
x	a	r	d	e	m	b	u	l	t	q	g	a	j	n	s
a	i	o	l	d	s	n	e	d	a	b	x	n	i	i	e
s	r	r	e	l	a	x	q	y	l	i	g	g	e	n	r
l	k	t	w	p	s	t	f	y	l	s	e	e	x	g	s
e	y	d	q	s	h	o	r	t	a	h	u	p	e	r	b
e	h	t	t	h	i	n	w	g	r	e	e	n	g	o	q
p	i	c	t	u	r	e	s	h	o	e	s	j	h	o	a
s	w	i	m	c	t	l	i	s	t	e	n	l	a	m	p

At first sight, this activity appears to be quite daunting, but the instructions make it clear that the words must suit the following categories – Verbs, Adjectives, Furniture, Clothes, Rooms, Colours. The students

therefore understand that this is a revision activity. The cadets are required to recognize specific lexis from the RSAF course, and to classify that lexis. Any words that do not fit the classifications, like "ton" (Line 7 across) are to be rejected.

This could be an individual task, a pairwork activity, a small group or a whole class task.

The fastest way to accomplish it would probably be to use an OHT and accept answers at random from the class, continuing until all five words in all six categories have been found.

Compare that example with the SAF Target Workbook Level One (P. 83) activity.

How many verbs can you find?

R	E	S	T	A	R	T	A	L	K	P	R	O
V	H	C	W	O	E	G	J	G	O	H	Q	L
W	P	R	A	C	T	I	S	E	P	O	J	H
U	O	E	S	D	U	H	V	T	W	Z	G	T
K	X	A	H	R	R	U	R	W	E	X	R	P
U	Z	D	F	I	N	I	S	H	I	S	W	S
B	R	B	I	V	W	A	T	C	H	A	V	E
Y	T	A	K	E	D	P	U	Z	A	Y	U	G
R	X	N	S	D	I	R	D	I	N	O	F	E
H	V	T	U	P	L	A	Y	H	I	B	U	J
Z	U	Z	B	B	F	Y	K	R	B	K	P	Z

The question is actually a very good one. In the top line alone, you can find "rest", "start", "restart" and "talk". Or can you? How many times can a letter be used? If it can only be used once, then only "rest" and "talk" are left.

Similarly, in line 3, "practice" includes the verb "act", and in line 7, "watch" and "have" run into each other. Line 11 gives us the Shakespearean verb "tup", which is unlikely to be identified, but "play" subsumes "lay".

In January 2005 I asked the writer of this exercise what was wanted here. "Anything," I was told. "It's open ended."

I disagree. This exercise is not open ended. It is muddled. I do not know what students are required to do in this exercise. I do not know how many verbs are on this grid. It could be 18, it could be 26, or it could be any number in between. Does "is" (line 6) count as a verb? If so, then the count could be 27. If I cannot understand this exercise, then how can students be expected to second-guess the writer's presumed intentions?

Yet again, when weighed in the balances of appropriacy to task, the SAF Target materials are found to be sadly lacking.

## Conclusion

In the light of these materials, I should now like to draw up a list of conclusions; the "do's and don'ts" of materials writing. I offer this list as a beginning. The points appear almost in random order. I do not claim that it is exhaustive, and I am sure that anyone who has written materials will be able to add to it.

Here, however, are my conclusions.

Firstly, and most importantly, follow Donald Trump's advice – "Never lose sight of the final goal."

If you are writing materials for ESL, as opposed to EFL, then you will have to look at the target audience's wants and needs. If you are writing EFL, as opposed to ESP, materials, then the audience wants and needs will be different. With ESP materials, one would hope that the wants and needs are fairly clear, but circumstances and stakeholders may complicate the process.

It is not possible to write general materials for ESP needs, or ESP materials for a general audience. Attempting to create materials with built-in "interoperability" (Woods 2004) will simply result in unusable materials.

Let me be quite clear here, there is nothing wrong with materials built around shopping, food and sport. These are acceptable, albeit familiar, themes for anyone following the Common European Framework (Morrow 2004). In ESP terms, however, shopping is fine only within courses of English for Business Purposes, where students are concerned with the retail trade (Hopkins and Potter 1997). Similarly, food is fine for courses based around the hospitality trade, or in courses which are specifically written around cross-cultural themes (Flynn, Mackey and Trites 2006). Sport has a wider application, and can be used in English for Military Purposes, but be careful that you choose sports that are not entirely inappropriate. Dat (2005) offers the memorable scenario of skiing for Thai students, but there is also boxing for Omanis (McBeath 2005)

Next, when you are writing materials, do be clear about your aims and/or objectives. If learners cannot understand what it is that they are expected to do, then the exercise is likely to be a failure. "Talk about this with your partner" is NOT a clear instruction.

Don't allow the art work to swamp the text. There is nothing wrong with white space, particularly at the lower levels. It is better for the page to display things clearly, than to attempt to include too much and end up confusing the learners. Clever camera angles, pixilated photographs, fancy fonts all have their place but if your goal is the creation of ESP teaching materials you must remember that you are not concerned with media studies.

Don't neglect the cross-cultural aspects of materials writing. This means more than covering women and removing pigs in materials designed for Muslim audiences. Adult ESP learners function in two worlds; their socio-political-cultural world, and also the world

of work. Kumaradivelu (2005; 20) sums this up. "To be relevant, textbooks should reflect the experiences teachers and students bring to the classroom, experiences that are shaped by the social, economic and political environment in which they operate" In the Arab Gulf there may be tensions between some of these experiences. Well written materials, however, can be relevant to both worlds; they can create scenarios which are immediately recognizable to their users.

Don't write texts if suitable authentic texts are available. "Workplace texts" (Joyce 1992) can offer do a better job than anything that you can invent.

Don't be self indulgent. The materials are designed to capture student interest, not to allow you to ride your own hobby horses. Nobody, apart from you, is very interested in the area where you live, or where your relatives live. Neither are students likely to share your personal tastes in music, art or holiday venues.

Finally, do your homework. If you are preparing materials for English for Medical Purposes, then you need to know something about doctors, nurses, hospitals and illness.

Similarly, English for the Energy Industry will involve gas, oil, pipelines and pumps.

The most useful materials may be devised by one teacher, for use with one class, but even then the teacher must be aware of, and responsive to, the wants, needs, level and ability of the students. This is difficult. Writing materials is very challenging work, but it is a challenge that the dedicated practitioner can rise to.

## Biography

Neil McBeath served as a uniformed education officer in the Royal Air Force of Oman from 1981 to 2005. During that time he completed two Masters degrees and became the only British education officer ever to receive the Distinguished Service Medal from His Majesty the Sultan. He refused to renew contract in 2005, and is currently working for BAE Systems, teaching cadets from the Royal Saudi Air Force in Dhahran. He regularly publishes in academic journals and attends and speaks at conferences in the Arab Gulf region. In 2006 he was awarded the Professional Services Award from TESOL Arabia.

## References

Allwright, R. 1977. "Language Learning through Communicative Practice" In C.J. Brumfit and K. Johnson (eds) 1977. *The Communicative Approach to Language Teaching*. Oxford. Oxford University Press. Pp. 2-14

Barlow, Lisa and Floyd, Jean. 1998. "Producing Culturally Sensitive Materials for Gulf Arab Students." In Saleh Troudi, Christine Coombe and Susan Riley (eds) 1998 *Unity through Diversity – Proceedings of the 4th TESOL Arabia International Conference*. Al Ain; UAE TESOL Arabia.

Clarke, David F. 1989. "Communicative Theory and its Influence

on Materials Production." *Language Teaching* 22/2. Pp. 73-86

Curtis, Andy. 2000. "CPD Portfolios – 1" *English Teaching professional* 16 Pp. 41-43

Dat, Bao. 2005. "Materials for developing Speaking Skills." In Brian Tomlinson (ed) 2005. *Developing Materials for Language Learning*. London. Continuum.

Flynn, Kathleen F.; Mackey, Daphne and Trites, Latricia. 2006. *Panorama; Building Perspective through Reading 2*. Oxford. Oxford University Press.

Haarman, Louann; Leech, Patrick and Murray, Janet. 1988. *Reading Skills for Social Sciences*. Oxford. Oxford University Press.

Hopkins, Andy and Potter, Jocelyn. 1997. *Work in Progress*. Harlow. Longman.

Joyce, Helen. 1992. *Workplace Texts in the Language Classroom*. New South Wales. AMES.

Levrai, Peter. 2006. *English for the Energy Industries; Oil. Gas and Petrochemicals Course Book*. Reading. Garnet Publishing.

Kumaradivelu, B. 2005. "Dangerous Liaison: Globalization, Empire and TESOL". In Julian Edge (ed) 2005. *(re)locating TESOL in an age of empire* Basingstoke; Hants. Palgrave Macmillan

McBeath, Neil. 2005. "Two examples from the dark side of TEFL". *Humanizing Language Teaching* 7/4 [www.hltmag.co.uk/jul05/index](http://www.hltmag.co.uk/jul05/index) Downloaded 21st January 2007

McBeath, Neil. 2006a. "ESP is not TENOR plus." Paper presented at the 4th TESOL Arabia ESP SIG Conference, 9th February, University of Sharjah.

McBeath, Neil. 2006b. "Overpriced and Pointless; Reinventing Course Materials." Paper presented at the 12th Annual TESOL Arabia Conference, 29-31 March, Dubai, UAE.

McBeath, Neil. 2006c. "Nobody wins!" *English Teaching professional* 47. P. 35

Micic, Sofija. 2005. "Reforms in English for Medical Academic Purposes in Belgrade." *Professional and Academic English* 27. Pp.4-9.

Morrow, Keith (ed) 2004. *Insights from the Common European Framework*. Oxford. Oxford University Press.

O'Neill, Robert. 1982. "Why Use Textbooks?" *English Language Teaching Journal* 32/2. Pp. 104-111.

Redstone, C and Cunningham, G. 2005. *face2face Cambridge*. Cambridge University Press.

Rinvoluceri, Mario. 1999. "The UK EFLese sub-culture and dialect." *Folio* 5/2 Pp. 12-14

Sellami, Abdellatif. 2005. "Slaves of Sex, money and Alcohol; (Re)-Locating the Target Culture of TESOL" In Julian Edge (ed) 2005. *(re)locating TESOL in an age of empire*. Basingstoke; Hants. Macmillan Palgrave. Pp. 171-194.

Tomlinson, Brian (ed) 1995. *Materials Development in Language Teaching* Cambridge. Cambridge University Press.

Tomlinson, Brian (ed) 2005. *Developing Materials for Language Teaching* London. Continuum.

Tomlinson, Brian (ed) (Forthcoming) *Materials in Use*.

Viney, Peter. 2006. "How not to write really rotten materials; A Reply to Neil McBeath." *Modern English Teacher* 15/3. Pp. 50-55. <http://en.wikipedia.org/wiki/ASDA/Trivia> Downloaded 28/8/2006

<http://en.wikipedia.org/wiki/ASDA/History> Downloaded 28/8/2006.

<http://en.wikipedia.org/wiki/ASDA/EmployeeRelations> Downloaded 28/8/2006.

Willans, Geoffrey. 2000. Molesworth. Harmondsworth. Penguin.

Woods, Paul. 2004. "The Hedgehog and the Fox; Approaches to English for Peacekeeping." *IATEFL Global Issues SIG Newsletter* 16. Pp. 27-32. [www.asda.co.uk](http://www.asda.co.uk) Downloaded 28/8/2006.

# Can Dreams Save Lives? (Divination in the Classroom)

Michael Berman - London

Divination is defined in the Introduction to Loewe and Blacker's *Divination and Oracles* (1981) as 'the attempt to elicit from some higher power or supernatural being the answers to questions beyond the range of ordinary human understanding'. If we concur with the belief that such techniques enable us to catalyze our own unconscious knowledge (see Von Franz, 1980, p.38), then divination can also be claimed to be the attempt to elicit the answers to such questions from what is commonly referred to in New Age texts as the "inner shaman".

The practice of divination can be traced back into the distant past and by biblical times it was clearly widespread. Despite the warning given to the people of Israel not to follow the "abominable practices" of neighbouring nations, which included human sacrifice, divination, soothsaying, sorcery, mediumship, and necromancy, (see Deuteronomy 18:9-11) we now know that 'Israelite divination corresponded broadly in the range of its uses to the utilisation of divination in Mesopotamia and elsewhere in the Near Eastern environment' (Cryer, 1994, p.324). And there is actually 'no reason to believe that the various phenomena which the Israelites banned as "practices of the peoples" were actually derived from Israel's neighbours' (Cryer, 1994, p.326). Historical linguistics suggests that the forms of magic used in Israel were in all likelihood domestic (see Cryer, 1994, p.262). A good example of this is the goral-lot, for which there is no useful extra-Israelite etymology from the early pre-exilic period. So how come practices forbidden by God were not only utilised by the people of Israel but are also likely to have been domestic rather than the foreign imports they were previously believed to have been by scholars. The answer is simple. 'The strictures against certain types of divination were probably a 'means of restricting the practice to those who were "entitled" to employ it ... to the central cult figures who enjoyed the warrants of power, prestige and, not least, education' (Cryer, 1994, p.327). Cryer's explanation makes perfect sense for if the practice had not been restricted to the chosen few, then the cult figures would no longer have been cult figures and would have had to look for alternative employment.

As Lama Chime Radha, Rinpoche points out, one can scarcely expect such a process

*will be totally convincing to someone who has never experienced the reality of divination ... and whose culture conditions him to an almost instinctive and unthinking rejection of*

*everything relating to magic, mystery and the operation of forces and principles which are not at present recognised by modern Western science, [though] ... Jungian psychology, with its concepts of the supra-individual reaches of the unconscious mind, and of intuition as a function of equal validity to that of reason, offers the easiest way for the modern sceptic to arrive at an intellectually respectable position (Loewe & Blacker, 1981, pp.12-13).*

It can also be argued that if divination had not been sufficiently successful over the years, it would not still be practised so widely. There remains the possibility, however, that when people are desperate, as a last resort, they are prepared to try anything and that this is the real explanation for its appeal. Clearly more convincing arguments need to be found in order to justify its use.

Kim suggests that 'Instead of trying to rationalize away the irrational nature of shamanism, we need to see that it is precisely its irrationality which gives it its value and its healing power. Irrationality is important in the field of misfortune, since the experience of misfortune does not really make sense to the sufferer in rational terms' (Kim, 2003, p.224). The same argument could be applied to the use of divination. It would seem to me to be doubtful, however, that experience of misfortune or the results of divination would make any more sense were they to be explained in irrational terms, and that consequently the suggestion is not particularly helpful to our cause. So let us instead consider the "Jungian" position in more depth by turning to the work of one of his followers, the psychotherapist Von Franz.

She points out how the belief that a statistical truth is the truth is in fact a fallacy as all we are really handling is an abstract concept, not reality itself. And then goes on to add that if we make the mistake of imagining we are dealing with absolute laws in the field of mathematics, we can then be open to the criticism that we are identifying ourselves with the godhead (see Von Franz, 1980, p.32). On the other hand, people who live on the level of the magic view of the world, such as practitioners of divination, never believe that magic is like an absolute law (see Von Franz, 1980, p.37). Incidentally, nor do they talk about magic in such terms, unless they happen to be unprofessional charlatans.

Von Fanz defines oracle techniques as attempts to get at structures which condition certain psychological probabilities – generally collective patterns of behaviour which lead to us reacting in certain predictable ways in certain situations and she refers to these as archetypes (see Von Fanz, 1980, pp.54&56), and the physicist Wolfgang Pauli thought that by knowing which archetype is being constellated, we can then predict what is likely to follow (see Von Fanz, 1980, p.77). Evidence to support this hypothesis can be seen from the way in which we can have the precognition, without knowing the story, of what will happen next in archetypal stories such as fairy tales (see Von Franz, 1980, p.79). Whether or not we use the word “archetype” to describe such structures is not particularly important. What we can conclude, however, is that we tend to behave in certain ways when certain circumstances prevail and what diviners do is to refer to these tendencies. And, viewed in this light, the practice of divination surely becomes a lot more acceptable in the eyes of “non-believers”.

Let us now go on to consider the part intuition plays in the process. There is a strong likelihood that what we believe to be is our intuition at work is in fact the activation of our unconscious knowledge. ‘Our minds process vast amounts of information outside of consciousness, beyond language’ (Myers, 2002, p.29) and thoughts, even when they are outside of awareness, clearly influence other thoughts or actions. Consider, for example, what happens when you go shopping for toothpaste and of how, when you reach the shop, a certain brand name comes into your head. The awakening of such associations is known as priming. Unattended stimuli can subtly affect the way we behave in that ‘implanted ideas and images can automatically – unintentionally, effortlessly, and without awareness – prime how we interpret and recall events’ (Myers, 2002, p.26)

Timothy Wilson argues that the mental processes that control the way we behave are distinct from the mental processes we use to explain our behaviour. Often, what seems to happen is that our gut-level attitudes guide our actions, and then our rational mind attempts to make sense of them. From this Wilson concludes that we are often unaware of why we feel the way we do (see Myers, 2002, pp.33–34). We might say, for example we asked for the “Colgate” brand because we know it’s good for the teeth, though the real reason could be the effect of the adverts we have seen. ‘Reflecting on the reasons for our feelings draws our attention to plausible but possibly erroneous factors’ (Myers, 2002, pp.33–34).

Focusing is something people can do ‘for themselves and with each other’ (Gendlin, 2003, p.6), something the process shares in common with the technique of “journeying” at least as far as neo-shamanic practitioners are concerned. It has been described ‘a process in which you make contact with a special kind of internal bodily awareness’ (Gendlin, 2003, p.10) and it is said to be able to profoundly influence our lives and help us reach personal goals. Gendlin claims that ‘When your felt sense of a situation changes, you change – and therefore, so does your life’ (Gendlin, 2003, p.32). The six movements consist of clearing a space, experiencing a felt sense, identifying a handle for it, checking to make sure the felt sense and the word resonate with each other, asking about its qualities, and receiving whatever comes with a shift and staying with it for a while (see Gendlin, 2003, pp.43–45).

Not only is focusing useful as a form of self-help, it can also be adapted for use by learners in other contexts. It can be used to tap into our unconscious storehouse of knowledge when learning a foreign language – when we are unsure of which possibility to opt for in a multiple-choice vocabulary test, for example. We know our passive knowledge of a language is greater than our active use of it and, once we reach a certain level of competence, we are able to tap into that unconscious linguistic sense to find the solutions we seek. The problem is that most of us lack the confidence to take such an apparently illogical approach to the problems of choice we are faced with and so need encouragement and practice in doing so. And once the results are seen to be positive, this fear then naturally disappears.

The suggested way of going about this is, after clearing a space by making use of relaxation techniques, to say each of the possibilities aloud to oneself, and by this process to identify which one feels right, thus tapping into the unconscious storehouse of knowledge. For it is more than likely you will have heard this word or collocation before once you have attained a high level in the language being studied. It has to be pointed out, however, this is less likely to work in the initial stages of studying a language.

One way of tapping into our hidden knowledge can be through what is known as “automatic writing”. In fact, there is even evidence to suggest that certain religious texts were composed in this way. For example, parts of the Zohar<sup>1</sup> may well have been the product of automatic writing as the technique of meditating on a divine name, entering a trance, and then writing whatever came to mind was one frequently employed

<sup>1</sup> The Sepher Ha-Zohar, the Book of Radiance, is considered to be the main text of the Kabbalah. This is a collection of dialogues, monologues and other writings containing mystical commentaries on the Torah, the five books of Moses. On the subject of the Zohar, it is interesting to note that Rabbi Shimon bar Yochai, in the second century, wrote that the knowledge it contained would remain concealed for 1,200 years, (100 years for each of the 12 Tribes of Israel) beginning from the time of the destruction of the Holy Temple. The Temple of Jerusalem was destroyed in 70 B.C.E and Rabbi Moses DeLeon revealed the Zohar in the year 1270 – 1,200 years later, just as Rabbi Shimon had anticipated (see Berg, 2003, p.239).

by kabbalists. This can be made use of in the classroom by inviting learners to write a key question with the hand they normally use for writing, then to put the pen down, pick it up with the other hand, and then write whatever comes to mind by way of an answer. Questions can include such examples as “Who am I?”, “Why am I here?” and “Where am I going in life?”

Another means by which divination can be facilitated is by paying heed to our dreams. Indeed, ‘according to the Talmud, “Fire is one-sixtieth of hell; honey is one-sixtieth of manna; the Sabbath is one-sixtieth of the world that is coming; sleep is one-sixtieth of death; a dream is one-sixtieth of prophecy” (Matt, 2002, p.38).

If it can be accepted that we are all part of the same totality, there is no reason to consider premonitions or the power of telepathy to be something out of the ordinary. Although belief in such possibilities might result in our being ridiculed by others, being open to such experiences could be well worth the effort. It certainly was in the following case - a true story from World War 1. The story was taken from Chinese Folk Tales collected by Howard Giskin - NTC Publishing Group 1997. They say that love can move mountains and in this story it really does!

## Can Dreams Save Lives?

There are many old castles in southern Heilongjiang. In this region there lived a young girl in a small village who was in love with a soldier. During World War I, he had to leave her to fight against the Japanese.

Later on, the girl began to dream about him. Her first dream came about a month before the end of the war. In this dream, she saw him in a dark place among some rocks. He was trying to move some of the rocks, but he could not. He stopped trying and sat down on the ground alone in the dark. The girl had this dream several times.

The following summer, her dream changed. In the new dream, she saw a castle on a hill. Part of the castle had fallen down, and there were many stones on the ground below the broken part. She went toward these stones in her dream, and she heard the voice of her boyfriend coming from under the stones. She tried to lift some of the stones, but she was too weak to do so and had to go away sadly.

The second dream replaced the previous one, and she saw the same stones several times in her sleep on other nights. She told her mother about it, and a lot of people in the village heard about her dream, but most of them did not much care. A girl's dreams were not important to other people.

Finally the girl decided that she had to find the castle. She was quite sure that it was a real one, but there

were many old castles in that part of the country, so she had few hopes of finding the one in her dreams. Her dreams continued, however, and one day she could not bear it any longer. She began a long journey on foot in search of the castle in her dreams.

Day after day, she went onward, looking for the castle. She slept on the ground beside the road, and sometimes farmers gave her something to eat. For them, her story was only another sad tale from the war, but they were kind-hearted.

One day in the spring, she came to a small town, where a castle stood on top of a hill. It was the one she had often seen in her dreams. She ran toward it, collapsing on the ground in front of the castle. A crowd gathered to listen to her story, but the people had little interest in her dream or the castle, because they saw the castle every day.

Recovering her strength, she went to the fallen stones at the bottom of the castle wall, accompanied by some of the villagers. She asked them to lift the stones, and they did so only out of curiosity at her strange request. Though they did not think that her dreams meant anything, they supposed that lifting a few stones would do no harm.

The first day the villagers found nothing, but on the second day they heard a man's voice calling from below. The girl knew the voice; it was her boyfriend. The men quickly enlarged the hole and soon were able to lift them out. The boyfriend had been in the darkness for two years, and at first the light of the sun blinded him. After some time, however, he was able to look around with surprise at the people who were standing there.

The boyfriend told the story of how he had survived underground for so long. During the war, he had entered the castle for protection, but part of the castle was hit by a bomb, trapping him. He had lived on food he had found in the castle. Only his girlfriend's dreams saved him.

What made her have these dreams? How did she know about the castle where he was trapped, a castle she had never seen? Yet her dreams saved his life.

## Notes For Teachers / Trainers

What do you think made the girl have these dreams? How do you think she knew about the castle where he was trapped, a castle she had never seen? The learners can discuss the questions raised in the story in groups, then report back to the class with their conclusions.

What's your dream in life and how do you intend to make it come true? The students can work in pairs and describe their ambitions to each other or produce a written answer to the question for homework.

What has been proposed in this article is that effective diviners point out the way in which we tend to behave in certain ways when certain circumstances prevail, and at the same time tap into their vast storehouse of unconscious knowledge. Moreover, it is a technique that, contrary to common belief, all of us, when provided with necessary training, are able to make use of.

## References

- Berg, Y. (2003) *The Power of the Kabbalah*, London: Hodder and Stoughton.
- Cryer, F.H. (1994) *Divination in Ancient Israel and its Near Eastern Environment*, Sheffield: Sheffield Academic Press.
- Gendlin, E.T. (2003 25th Anniversary Edition) *Focusing*, London: Rider (first edition published in 1978).
- Loewe, M., & Blacker, C. (eds.) (1981) *Divination and Oracles*, London: George Allen & Unwin Ltd.
- Matt, D.C. (2002) *Zohar: Annotated & Explained*, Woodstock, Vermont: Skylight Paths Publishing.
- Myers, D.G. (2002) *Intuition: Its Powers and Perils*, New Haven and London: Yale University Press.
- Von Franz, M.L. (1980) *On Divination and Synchronicity*, Toronto, Canada: Inner City Books.
- Wilson, T., Lindsey, S., & Schooler, T.Y. 'A Model of Dual Attitudes,' *Psychological Review* 107 (2000) 100-126.

## Biography

Michael Berman BA, MPhil, PhD (*Alternative Medicines*) works part-time as a teacher at Oxford House College in London. Publications include *A Multiple Intelligences Road to an ELT Classroom* and *The Power of Metaphor* for Crown House Publishing and *The Shaman and the Storyteller* for Superscript. Michael has been involved in TESOL for thirty five years and has given presentations at Conferences in Armenia, Austria, Azerbaijan, Croatia, the Czech Republic, Cyprus, Finland, France, Georgia, Germany, The Republic of Ireland, Italy, Poland, Romania, Russia, Scotland, Slovenia, Spain, Turkey, Ukraine, and Wales.

Michaelberman@blueyonder.co.uk  
Website: [www.Thestoryteller.co.uk](http://www.Thestoryteller.co.uk)

2008 MATSDA/ACELS CONFERENCE

# 2008 MATSDA/ACELS Conference

*January 26th – 27th 2008, at the University of Limerick*

Next year's MATSDA conference will be run in association with ACELS, the Advisory Council for English Language Schools in Ireland, and the University of Limerick, Ireland. The conference is entitled 'Developing Language Learning Materials to Satisfy Needs and Wants'

The theme of the conference is the developing of language learning materials to satisfy the needs and wants of multifarious learning communities and contexts. This will draw together a broad range of disciplines - ranging from ESOL to corpus linguistics - currently influencing language learning materials development.

Invited plenary speakers include: Annie Hughes, on teaching young learners, Mario Rinvolucri on teaching the oral grammar discoveries of CANCODE, Mike Bynham on ESOL materials development, a joint plenary by Angela Chambers, Fiona Farr & Stéphanie O'Riordan on corpus linguistics and language learning, Brian Tomlinson, chair of MATSDA, on the gaps between textbook language and the language of real communication, and Hitomi Masuhara, Secretary of MATSDA. Workshops will be given by all the plenary speakers, as well as by other international practitioners in the field.

*For further information see [www.matsda.org.uk](http://www.matsda.org.uk)*

*Or contact: [matsdaconference@ul.ie](mailto:matsdaconference@ul.ie)*

2008 MATSDA/ACELS CONFERENCE

# Incorporating Communicative Approaches into Form Instruction through Focused-Task Materials in Korean Context

*Kwangsuh Uh, International Graduate School of English, Korea*

## Introduction

Doughty (1998, p. 200) characterized the EFL learning environment like in Korea and Japan as 'years of overtly metalinguistic instruction ... limited meaning-focused input and few opportunities for output.' While the EFL learning environment in Korea has not changed much from the description, the demand for communication-oriented English classrooms is unprecedented. Meanwhile, pedagogical grammar suggested that the concept of pedagogical grammar should be enlarged so that it can encompass the developmental nature of grammar in the mind of learners by engaging learners in meaning-focused activities (e.g., Thornbury, 2001). In this context, form instruction is also seeking for alternatives to the traditional way of teaching forms in order to secure learning environment reflecting the changing context. Subsequently, this situation requires the materials for form instruction to be developed in concert with the changing context. As an effort to develop materials for communication-oriented form instruction, the concern here, first, sketches two contrasting perspectives on pedagogical grammar as product and process. Then, based on the combination of the perspectives, focused tasks are presented as one of the possibilities of incorporating communicative approaches into form instruction with the sample materials for classroom use.

## Two Perspectives on Grammar

Some theorists such as Batstone (1994) and Larsen-Freeman (2003) have distinguished between the perspectives on grammar as product and process, and expounded the influences each perspective has exerted on English teaching and learning.

Batstone (1994) argued that the product perspective of grammar sees grammar as the result of grammarians' analysis of the language system into the parts that comprise it. Teaching grammar from this view is claimed to help learners to develop the knowledge of form-meaning connections, specifically by facilitating intake, and restructuring through plenty of chances for noticing and manipulating forms. To facilitate intake and restructuring, the target linguistic forms can be presented both explicitly and implicitly.

On the other hand, the process perspective on grammar sees grammar as 'language being used,' unlike the system of rules about 'language used' (Thornbury, 2001, p. 2). Batstone (1994) and Larsen-Freeman (2003) shared the perspective by claiming that in communication, language users experience a dynamic process involved with more than the mere application of static knowledge of linguistic forms, and in the flux of the dynamism does the grammar of the learners develop. Teaching grammar from the process perspective involves engaging learners in the process itself in meaning-focused language activities such as tasks without overt teacher control of the target language forms before or during the task activities.

However, Batstone (1994) and Thornbury (2001) argue for the combination of the two perspectives because teaching grammar as product will fail to utilize the grammatical knowledge in real-time use; on the other hand, teaching grammar as process cannot affirm the emergence of adequate language forms in use from learners. Ellis (2003) suggested focused tasks as a way to cater for such a combination.

## Focused Tasks

Ellis (2003) classified tasks into two categories, focused and unfocused tasks, in terms of whether they are designed and implemented with the intention to elicit the target language forms from learners. Unlike unfocused tasks without such intention, focused tasks are 'employed to elicit use of specific linguistic features,' (Ellis, 2003, p. 141) and they are justified as task as long as they are designed and implemented in such a way that learners attend to the target form **incidentally**, which is also the defining feature which differentiates focused tasks from grammar practice in which a form is attended **intentionally**. Ellis continued to suggest two types of implicit focused tasks: comprehension tasks and structure-based production tasks.

## Comprehension Tasks

Comprehension tasks are the ones in which learners are obliged to process the target linguistic form in oral or written input syntactically as well as semantically

without producing it directly (Ellis, 2003). This type of tasks is based on the concept of intake, which is defined as 'subset of filtered input that the learner actually processes and holds in working memory during on-line comprehension' (VanPatten, 2002, p. 761). VanPatten (2002) claimed that learners are naturally meaning-oriented and they attend to a form depending on the relative contribution of the form to the recovery of the overall meaning of a sentence, for instance, the progressive -ing has a different contribution to meaning from the third person -s; therefore, in instruction, the target forms should be manipulated in properly controlled ways according to their relative contribution to meaning. In class, the tasks should progress from focusing on meaning, then to connecting form and function, and finally to identifying errors (Ellis, 2003). Performing the tasks, learners are required to rely on the target form to process meaning correctly, or they are allowed to express their opinions, belief or other personalized responses without directly producing the target form. According to Ellis's (2003) classification, structured input activities (VanPatten & Cardiero, 1993), and interpretation tasks (Ellis, 1995) fall into this type of tasks. Through comprehension tasks, form instruction is expected to secure meaning-focused input.

## Structure-based Production Tasks

In the scarcity of studies concerning production tasks, Loschky and Bley-Vroman (1993) suggested three principle ways of designing production tasks: designing the tasks in which naturally, usefully, or essentially will a target form be used for the successful task completion. However, since learners are supposed to produce target language forms without any specification of the forms to use, it is difficult to design a production task in such a way to essentialize the production of the target form. Therefore, designing tasks in which to use target forms naturally and usefully will be more feasible to meet the conditions of a task than to use target forms essentially. In class, learners interact with each other in a reciprocal task, or produce their own unrehearsed meaning in a nonreciprocal task to reach an outcome, using target language forms. The teacher will facilitate the learner production of target forms, participate in the tasks and provide feedback while or after the task. The production tasks in Korean context are expected to secure genuine output opportunities, possibly through interaction.

## Sample Materials for Classroom Use

Focused-task materials can be designed either to treat a problematic language form communicatively or to treat language forms systematically for an extended period. Ellis (2003) argued that focused tasks are used in the sequence of Task-Supported Language Teaching (TSLT) in which the production stage of the Presentation-

Practice-Production (PPP) sequence utilizes focused tasks (Ellis, 2003), but in the sample materials, the comprehension tasks appear in the practice stage and the structure-based production tasks appear in the production stage. The sample materials were prepared for the assumed 45 minute class consisting of about 30 middle school students with heterogeneous levels, which are typical of Korean English class, to teach third person -s for the subject-verb agreement.

## Presentation Stage

The presentation stage is composed of the presentation of the objectives and the target forms of the class. The target form will be explained explicitly by contrasting with -s referring to the plurality of a countable noun and by typologically highlighting.

*My friend, Jim surfs the Internet every day.*

*All my friends surf the Internet every day.*

## Practice Stage

The practice stage includes grammar exercises and comprehension tasks. During comprehension tasks, the teacher is encouraged to respond to the learners' personalized answers by, for instance, asking follow-up questions or adding explanation to their answers, clarifying or comparing the responses of the learners to foster interaction. In doing so, form-meaning connections will be strengthened by allowing meaning or form negotiation between the teacher and the learners. The most prominent role of the practice stage is preparing learners for the task stage in respect to forms, words, and most of all, language use.

- 1) Fill in the blank with the most proper word from the box. (reminding students of the story about the race between a rabbit and a turtle)

Rabbit   A rabbit   Turtles   A turtle

\_ (        ) has a lot of hair.

\_ (        ) have short legs.

\_ (        ) run fast.

\_ (        ) runs slowly.

- 2) Fill in the blank with the person(s) in your own words. (further interaction recommended)

\_ (        ) talks a lot in class.

\_ (        ) talk a lot in class.

\_ (        ) watches too much TV.

\_ (        ) watch too much TV.

## Production Stage

This stage consists of structure-based production tasks. The learners will interact with each other while or after

performing reciprocal tasks, or use language without interaction in nonreciprocal tasks, and the teacher will play a role as a facilitator.

Procedure: This task is to find friends who have something in common. The teacher explains the purpose of the task. Next, the students perform the task and present the outcome individually. After that, the teacher provides feedback about overall task performance including grammatical errors.

- 1) Make questions by filling in the blanks of each item with the fact about you.

e.g. If you watch cartoons, write cartoons in the blank under Question of the item TV program.

Do you watch \_\_\_\_\_ ? Do you watch cartoons?

ITEMS	QUESTIONS
TV Program	Do you watch _____ ?
Star	Do you watch _____ ?
Sports or Musical Instrument	Do you watch _____ ?

- 2) Go around asking the questions you made, and find only one friend per each item ..... who says yes to your questions. With the friend you found, make a sentence below.

e.g. Jin watches cartoons.

ITEMS	MY FRIEND
TV Program	Do you watch _____ ?
Star	Do you watch _____ ?
Sports or Musical Instrument	Do you watch _____ ?

- 3) Report the findings of 2) to the class.

## Conclusion

With the motivation to design materials to incorporate communicative approaches into form instruction, this article, based on the combination of the two perspectives on grammar as product and process, investigated the possibility of focused-task materials which engage learners in meaning-focused activities in conjunction with the consideration of forms. In doing so, the potential of comprehension tasks was suggested for meaning-focused input and the potential of structure-based production tasks, for genuine opportunities for output.

In Korea, it is not uncommon to see those English

teachers and learners who are frustrated not only with the unfruitful outcome of years of traditional form instruction but also with inefficiency of communicative approaches in class owing to the deficiency of meaningful input outside of the classroom. Combining form instruction and communicative approaches could be one of the alternatives for those teachers and learners (Spada, 1986). With further studies on task features such as task types, themes and conditions, focused tasks will possibly take its place within the alternatives.

## References

Batstone, R. (1994). *Grammar*. Oxford: Oxford University Press.

Doughty, C. (1998). Pedagogical choices in focus on form. In C. Doughty & J. Williams (Eds.), *Focus on form in classroom second language acquisition* (pp. 197-261). Cambridge: Cambridge University Press.

Ellis, R. (1995). Interpretation tasks for grammar teaching. *TESOL Quarterly*, 29(1), 87-105.

Ellis, R. (2003). *Task-based language learning and teaching*. Oxford: Oxford University Press.

Larson-Freeman. (2003). *Teaching language: From grammar to grammaring*. M.A.: Heinle.

Loschky, L., & Bley-Vroman, R. (1993). Grammar and task-based methodology. In G. Crookes & S. M. Gass (Eds.), *Tasks and language learning: Integrating theory and practice* (pp. 123-167). Clevedon: Multilingual Matters.

McDonough, J., & Shaw, C. (1993). *Materials and methods in ELT: A teacher's guide*. Oxford: Blackwell Publishers Ltd.

Spada, N. (1986). The interaction between type of contact and type of instruction. *Studies in Second Language Acquisition* 8(2), 181-200.

Thornbury, S. (2001). *Uncovering grammar*. Oxford: Macmillan.

VanPatten, B. (2002). Processing instruction: An update. *Language Learning*, 52(4), 755-803.

VanPatten, B., & Cadierno, T. (1993). Explicit instruction and input processing. *Studies in Second Language Acquisition*, 15, 225-243.

## Biography

*Kwangsu Uh has been teaching English at secondary school for about 10 years and has experiences of developing ELT materials for the learners in Korea. His main concern lies on developing grammar and writing materials for EFL learners.*

# Cultural Referents as Pedagogical Constraints (For the Reading/Teaching of English Literature in Tunisian Context)

*Mansour Khelifa University of Sousse, Tunisia*

## Introduction

For Tunisian undergraduates cultural referencing in literary works is problematic; such referents become all the more so as they are expressed in idioms which resist learners' experience. Expressions denoting cultural traits may dwindle into mere guesswork. Non-natives feel at a loss at: 'Had an eye for the girls' (The Caretaker), 'French knickers' (Metroland), 'in a fish & chip queue' (The Mersey Sound), "'Mr Braithwaite drops his "h's'" (Sons and Lovers). Other examples will be examined in relation to cultural referents (particulars) that can generate ambiguity and disrupt significance (universals).

Bridging the cultural gap aggravated by linguistic idiosyncrasies proves an unlikely task whose outcome is often discrepant with learners' expectations. One may wonder about the pedagogical relevance of targeting cultural peculiarities. Would the elucidation of culture-based materials be as pointless as, say, explaining a joke that misses? Would de-contextualised cultural referents keep their pungency and still serve significance?

## Methodology

Cultural referents are primarily geared in language in use and reach learners through figures of speech, idiolects and characters' idiosyncrasies. In this paper, I will use practical criticism<sup>1</sup>. The focus will be on imagery, theme, plot, character and motivation. Practical criticism, as literary stylistics, tends to yoke the thematic to the pragmatic aspects of discourse. Practical criticism achieves more complete 'communicative effect' (Leech 4). I will also use Grice's pragmatics of 'implicature' (qtd. in Carter 280 °V 81) and Leech's 'foregrounding' stylistics (57).

Grice distinguishes four maxims that underlie communication situations where conversing people are expected to cooperate. He describes these conventions as follows:

- (1) the maxim of quantity
- (2) the maxim of quality
- (3) the maxim of relation
- (4) the maxim of manner. (qtd. in Carter 151)

These maxims are not prescriptive; speakers can break them, consciously or unconsciously, which affects significance. Grice pinpoints four cases of infringement. A speaker may:

- (i) unostentatiously violate a maxim
- (ii) opt out of the co-operative principle
- (iii) be faced with a clash
- (iv) ostentatiously flout a maxim. (qtd. in Carter 151)

Discourse analysis applied to literary texts aims to contextualise artistic experience. In an essay called 'Discourse Analysis and Drama,' Mick Short points out pragmatics' 'considerable relevance for the study of literary texts' (152). Positing with Bakhtin (qtd. in Lodge 125) that literary discourse is primarily dialogic, I will investigate texts accordingly while **Foregrounding** significant linguistic deviations. I shall examine three pertinent, culturally-loaded literary samples and pinpoint non-natives' difficulties. I shall finally try to make practical recommendations.

## Cultural referents and discourse analysis:

As a counter-example, I will refer to Squealer's character in *Animal Farm* whom Tunisian students find particularly repulsive: he is a pig and a liar. His being negatively represented corroborates rather than interferes with the learners' cultural referents. Such mutually **converging** rating is infrequent.

### Drama sample

MICK. What's your name?

DAVIES. Jenkins!

MICK. Jen`kins.

1. Geoffrey Leech suggests that "'The Lang. °V Lit." Problem' is irrelevant to literary criticism. He uses "'practical criticism" or "explication de texte," which 'relies more heavily on linguistic evidence" p.1.

*A drip sounds in the bucket. DAVIES looks up.*

You remind of my uncle's brother. He was always on the move, that man [']. Had an eye for the girls [']. Had a penchant for nuts [...]. Couldn't eat enough of them. Peanuts, walnuts, brazil nuts, monkey nuts, wouldn't touch a piece of fruit cake. Had a marvellous stop-watch [...]. To be honest, I've never made out how he came to by my uncle's brother. I've often thought that maybe it was the other way round. I mean that my uncle was his brother and he was my uncle. But I never called him uncle. As a matter of fact I called him Sid. My mother called him Sid too. It was a funny business. Your spitting image he was. Married a Chinaman and went to Jamaica.

*Pause.*

I hope you slept well last night.

DAVIES. Listen! I don't know who you are! (*The Caretaker* 31)

Mick's speech is confusing, displaying excessive information. The speaker breaks all implicature maxims. Maxim of quantity: he ostentatiously delivers superfluous information upon his first encounter with Davies. Maxim of quality: his unverifiable speech amounts to pettifoggery. An uncle's brother is another uncle or the speaker's father. Mick's confiding overture 'To be honest' gets no response from his interlocutor. Mick's speech conceals deceptive cunning. Mick plays havoc with the maxim of relation: his discourse is incoherent. He infringes the maxim of manner through prolixity and confusion.

Considering the biological / dramatic interchangeability between the two terms 'uncle' and 'father', like in Hamlet, the reader/spectator can risk a different perspective by swapping 'uncle' for 'father': 'To be honest, I've never made it out how he came to be my father's brother. I've often thought that maybe it was the other way round. I mean that my father was his brother and he was my father.' Suggested by the speaker's 'semantic deviation' (Leech 48) about the term 'uncle,' this interpretation stresses Mick's anxiety about his putative father. Martin Esslin writes that Davies represents the father figure in *The Caretaker*<sup>2</sup>. Mick seems to wrestle with an Oedipal Complex. He attacks Davies physically and verbally and mistreats him as *persona non grata*.

Mick puts the subject under erasure. Nearly every predicate relating to the father figure undergoes syntactic **beheading**, as it were: 'Had an eye for', 'Had a penchant', 'Couldn't eat'

Davies opts out of the cooperative principle, breaking the maxim of relation. Mick's enquiry 'I hope you slept well' receives Davies's inconsequential non sequitur: 'Listen! I don't know who you are!' Davies resists his interlocutor's constable-like questionings. Grice says when a speaker is 'faced with a clash,' which is the case here, he may 'ostentatiously flout a maxim, so that it is apparent to his interlocutors' (qtd. in Carter 151). Mick senses the clash but continues to taunt Davies, venturing another blunt elicitation 'What bed you sleep in?' Mick's familiar register evidenced by the omission of the modal 'do' implicates impoliteness. His assault on grammar implies verbal onslaught upon his interlocutor.

By flouting conversational implicature, characters resist communication. Mick spreads himself wordily. Davies hardly says anything, showing resistance and denial. Mick epitomises elusiveness and bravado.

The breakdown of conversational implicature implies incommunicability. A pragmatic analysis of such dialogues in Tunisian undergraduate context is very unlikely because implicature and British basic cultural features sometimes evade learners' experience.

### Fiction sample

But to tell you the truth, the only thing I knew about British acting in France when I invented the subject<sup>3</sup> was that Berlioz fell in love with Harriet Smithson in 1827. She, of course, as it turned out, was Irish; but then I was only applying for money for six months in Paris, and the financial authorities weren't an over-sophisticated bunch.

'*Can-can, frou-frou, vin blanc*, French knickers,' was Toni's comment when I told him I was off to Paris. He was going to Morocco for his de-Anglification.

'Kif, Hashish. Lawrence of Arabia. Dates,' was my reply, though I felt it lacked a certain edge. (Barnes 83-84)

This excerpt foregrounds a character-narrator 'I', Toni and the addressee-reader 'you.' The narrator's opening move 'But to tell you the truth' is disconcerting. The main informative that follows lacks straightforwardness. The central information in the informative 'Berlioz fell in love with Harriet Smithson' is deferred. Besides, phrases

2. Geoffrey Leech suggests that "'The Lang. 'V Lit.' Problem' is irrelevant to literary criticism. He uses "'practical criticism' or 'explication de texte,' which "relies more heavily on linguistic evidence" p.1.

3. Martin Esslin (1978). Pinter a study of his plays. London: Eyre Methuen. "Who is one's uncle's brother? Another uncle 'V or one's father. As Mick's mother never called Sid his uncle, it follows that the man, of whom Davies reminds Mick, was Mick's father.' P.108 "The Importance and Influence of British Styles of Acting in the Paris Theatre 1789 'V 1850.' The narrator adds "you always need to shove at least one big date (1789, 1848, 1914) into your title, because it looks more efficient, and flatters the general belief that everything changes with the eruption of war.' P.83.

like 'I invented,' 'I was only applying for money,' and 'the financial authorities weren't an over-sophisticated bunch,' reveal the narrator's plotting, which clashes with his strategic intimation 'to tell you the truth.' By violating the maxim of quality the narrator unwittingly unveils his deceitful Paris plan. He wants to deceive his financiers who can raise money but not objections.

Cultural referents become more problematic when alien cultures, the French and the Moroccan, are stereotypically reduced to **eroticism** and **exoticism**. Living in Paris amounts to cabarets erotic lifestyle. Travelling to Morocco signifies adventures. Toni's implicit yearning for estrangement is conveyed through his wish for 'de-Anglification,' a linguistic deviation signifying sloughing off Englishness. The narrator's Parisian fantasia is foreshadowed by Berlioz and Harriet's love-story.

The speakers violate the maxim of **quantity** through minimalist speech which operates in perfect parallelism of deviation, denigration, derision and innuendo:

'Can-can, frou-frou, vin blanc, French knickers'

'Kif, Hashish. Lawrence of Arabia. Dates'

These elliptical comments sound like laconic 'no comments.' The speakers chime in and a hilarious battle of wits ensues. Four 'indictments' claimed by Toni against his friend trigger four retaliatory 'charges' against him. The speakers toy with formal syntax through ellipses, disrupted grammar and loose meaning. A comic verbal 'tit-for-tat' frames the comment-response series: 'can-can'/'Kif'; 'frou-frou'/'Hashish'; 'vin blanc'/'Dates'; 'French knickers'/'Lawrence of Arabia'; which sounds like a 'sc\_ne de m\_nage.' These 'charges' denote fantasised debauchery experienced away from the familiar Metroland / fatherland.

Many difficulties arise from the culture-ridden phrases and references which tend to 'eroticise' Parisian lifestyle and 'orientalise' Moroccan culture. Such stereotypical referents charged with complex linguistic and cultural collocations can become problematic for Tunisian undergraduates to the point of hindering their understanding in toto or in part.

## Verse sample

'Vinegar'

sometimes  
i feel like a priest  
in a fish & chip queue  
quietly thinking  
as the vinegar runs through  
how nice it would be  
to buy supper for two  
(Roger McGough 84)

Where native speakers encounter no special problems, non-natives might be at a loss. On the formal level, the poem ignores punctuation and capitalisation, a modern deviation from poetic norms initiated by poets like e e cummings and Williams Carlos Williams who explored 'possibilities of purely visual patterning in poetry' (Leech 47). Modern poetry and prose meet at some formal point. This poem conveys a straightforward meaning to native readers. Imagery is contextualised. The common 'fish-and-chip shop' forlornness is no preclusion to poetics.

The poem foregrounds a meditative mood conveyed by 'like a priest' and 'quietly thinking.' This wistfulness is all the more de-familiarising as the place where it occurs is most familiar and a priori unfit for deep pondering. Roger McGough poeticises an admixture of solitude, spirituality and Agape.

The blending of un-poetic diction like 'fish & chip,' 'vinegar' and 'nice,' and poetic devices, namely, one simile 'like a priest,' a tentative rhyming scheme and a picturesque 'supper for two' creates unsuspected aesthetics. The poem's persona is 'like a priest' who might be seen anywhere except perhaps 'in a fish & chip queue' waiting 'to buy supper for two.' Irony becomes subversive as holy water, associated with the priest, metonymically turns into 'vinegar.'

The poet relinquishes the sublime and depicts the picturesque. Violating the 'poetically correct' through thematic, formal, lexical, and semantic deviations, McGough foregrounds plainness instead of grandiloquence. His poem strips verse of conventional affectedness and creates lifelike urban(e) emotion.

## Conclusion

The examined samples foreground common themes: isolation, incommunicability and fantasy. That cultural referents evade non-natives' grasp is beyond dispute. The following claims aim to draw attention to cultural complexities in English literature and raise learners' awareness about such constraints:

- English literature cannot beneficially be dissociated from Culture Studies.
- Literary Materials Development should tap culture-based texts to enrich English Literary Curricula.
- Extensive reading and exposure to English culture and language.
- Cultural Referents should not be targeted systematically unless they hinder understanding.
- Promotion of significant linguistic training in Anglophone countries.

## References

### Primary Sources

- Barnes, Julian. *Metroland*. London: Robin Clark Ltd, 1988.
- Henri Adrian, McGough Roger, Patten Brian. *The Mersey Sound*. Harmondsworth: Penguin Books, 1969.
- Lawrence, David Herbert. *Sons and Lovers*. Harmondsworth: Penguin Books, 1973.
- Orwell, George. *Animal Farm*. Harmondsworth: Penguin Books, 1985.
- Pinter, Harold. *The Caretaker*. London: Eyre Mathuen, 1975.

### Secondary Sources

- Bakhtin, Mikhail. "From the prehistory of novelistic discourse" in *Modern Criticism and Theory*. London: Longman, (124 °V 56), 1997.
- Carter Ronald, Simpson Paul, eds. *Language, Discourse and Literature*. London and New York: Routledge, (1989) 1995.
- Esslin, Martin. *Pinter a study of his plays*. London: Eyre Methuen, (1978).
- Leech, Geoffrey. *A Linguistic Guide to English Poetry*. London: Longman, (1969) 1984.
- Short, Mick. "Discourse Analysis and Drama" in Carter Ronald, Simpson Paul, eds. *Language, Discourse and Literature*. London and New York: Routledge, (1989) 1995.

### Electronic Source

- Hancher, Michael. "Grice's "Implicature" and Literary Interpretation: *Background and Preface*."  
<http://mh.cla.umn.edu/grice.html>

## Biography

*Mansour Khelifa is a senior lecturer of English at the Faculty of Arts & Humanities Sousse, Tunisia. He wrote a doctoral dissertation on D. H. Lawrence and Borderline Experience in French. His main area of research is Modern British Literature.*

*With other articles in press, he has already published:*

- 'Re-reading Class through *The Rainbow* and *Women in Love* by D. H. Lawrence'
- 'Irony as a Strategy of Resistance and Subversion in Alan Sillitoe's *The Loneliness of the Long Distance Runner*'
- 'Representation of the Invisible in D. H. Lawrence's *The Man Who Died*'
- 'Dissent / Assent in *Saturday Night and Sunday Morning* by Alan Sillitoe'

*He lived and worked in England from October 1973 to June 1975, from October 1980 to June 1981, from November 1990 to July 1991. During his intermittent stays in the UK, he worked as a French Assistant and Lecturer, and did research work on D. H. Lawrence under the kind supervision of Professor Christopher Hampton of PCL, London.*

## Language Learner Literature Writers Group

Hi,

This is Rob Waring. Please consider joining the all new *Language Learner Literature Writers Group*. We'll discuss issues related to the writing of graded readers and other Language Learner Literature.

This is a place to ask questions about the writing of graded readers, ask if a title has already been published, suggest ideas for readers, ask about markets, availability, simplification issues, gradings etc. Note this is a group independent of any particular publisher.

If you have written or wish to write graded readers or other LLL, please consider joining.

At the moment (till the spammers find us) we'll be an open group.

[http://groups.yahoo.com/group/LLL\\_writers](http://groups.yahoo.com/group/LLL_writers)

Tell all and sundry please.

Rob

# Second Wind: One Writers Attempt at Regeneration

*Chris Mares, The University of Maine, USA*

I'm going to briefly outline the process I went through in order to get to the point I believe I am currently at – regeneration. This would be a Phase II. I think Phase I, the initial writing surge, is over. I learned a lot a more than I earned but after a break I remain enthusiastic and perhaps better equipped to take on my next task. So this is essentially how my story went, and I'm telling it because I think it might happen or have happened to you.

## Breaking into the field

For me the process of becoming a writer, or at least a teacher who writes, was an exciting and tumultuous one. Exciting in that my career was developing in a new direction, tumultuous in that the process of writing and becoming published was neither as simple nor as predictable as I had imagined. There were so many factors I had not considered, for example the need for a unique selling point (USP) in order to market the 'product', the language and training level of the teachers who would actually use the materials, not to mention the need for materials to conform to teacher and student expectations or national curricula. Looking back I see I was a passionate naïve idealist, committed to the belief that I could write materials that were more suited to my students' needs than those that were available to me at the time. All in all it was not a bad place to be and yet, really I was writing for me rather than for others. However I was ready, willing, and I believed – able and this was a vital and necessary place to be. Energized and not (yet) jaded.

## Establishing a niche

Writing materials is only part of the process. The product itself must be saleable, and, to be saleable the material must be similar yet different from that already available. It must be intuitively recognizable and yet sexily different. The niche you create will either be unique or you will take on a product or products that are already established and are beginning to near the end of their shelf life. This all sounds like common sense but can be very frustrating. After all, why should all units be the same length and why should the same 'time' be allotted to a simple grammar point than a more complex one? Eventually I learnt to accept that

some battles aren't worth fighting and some things simply have to be accepted.

## Full Steam Ahead

Eventually my co-author and I wrote a course book series and it was launched. We didn't make enough money to retire but we made just enough for it to be very hard to stop writing even though we'd given up thousands of evening hours and weekends in Tokyo coffee shops. On paper it was hard to tell if writing was technically worth it from a financial point of view, though we had convinced ourselves that we were improving both professionally and as individuals. Understandably appearances at conferences and workshops added interest to our professional lives and I believe inspired us to try and become better teachers and trainers. We genuinely wanted to write articles and contribute meaningfully to our profession. And so it went on from initial launch to the conference trail. Then, after completing our first series, promoting it, monitoring adoptions, and hoping for the big one, we broke out and moved away from integrated skills course books, to single skills books. Things were looking up. We taught, we wrote, we promoted, we liaised with editors and marketing. We thumbed through the competition and monitored research findings in SLA and corpus linguistics, and occasionally opened the odd royalty check.

## The Honing

All books have a shelf life. They are launched, marketed, adopted and the process goes on provided the marketing goes on and the push is there. Eventually sales begin to taper off at which point publishers will consider whether a 'new edition' is worth investing in. New editions can be simply a tweaking or freshening up of a product that works or a reshaping or recasting of a good idea that didn't really establish itself in the way a publisher felt it deserved. As a writer a new edition can be quite stimulating. It's an opportunity to refine a product. Having been through the process twice I certainly believe it has been very much part of what I have done. It doesn't involve the same basic creativity, but it does require a different creativity and an ability to work within established parameters.

The danger of course is the feeling that you are doing what you have already done. Didn't I already do this? Mindset is important here. Improving on a product is a good idea. One can't always be purely creative.

## The letting go

And then, for me, my own personal narrative became significant. I was no longer living or working in the market for which I had been writing. My co-author was and was also doing the promotion of the material. I had continued to be involved in re-writes but our 50/50 royalty split had changed and I was beginning to feel marginalized. This was discomforting and I wasn't sure what to do. I didn't want to let go of what I had because I wasn't sure what I should do next. It became clear though, that it was time for a change. One option would have been to write solo for the same market, or I could try and find a new co-author for the same market or do one or the other in a new market, or, simply abandon materials writing altogether. Surprisingly I chose the latter but even as I made the decision, adamant as I was to stop, I knew that part of me didn't want to stop and that, at some point, when things were clearer, then I would write again.

## The redefinition

So having let go, it's actually time to start over. I've written integrated skills course books, listening skills books, and a topic based, travel series. I learned a lot from each project and then I needed a break. Now the break is over. I began in Japan but now live and work in the US. My target students are different in terms of demography and needs.

I work in a very different context and my pedagogic approach has changed significantly. This shift has reinvigorated me and inspired me to write again. I believe powerfully in comprehensible input and my interest is in reading as a way to engage and inspire. Fortunately I am able to combine this focus with my own personal interest in writing and story telling. For

me, then, it's time to write something that will work for the student population I am familiar with – young adults transitioning into higher education at English medium universities. In terms of pedagogy, I believe in finding ways to raise schema that peek students' interest and to focus on comprehensible input rather than the 'learning' of discrete language points. As a writer I believe stories, poems, short plays, anecdotes, and snippets of scripted dialog, are all ways to do this especially when the stories personalize students' own narratives and provide schema for them on which to hang their new language before finding it re-cycled in subsequent stories, anecdotes, or simple reflections. I believe classes work best if they are self-contained and yet can build on each other. I believe now that my role as a writer is to not be afraid, to take risks and to push the envelope. I have to write close to what I know and what I believe in. I have come to this belief over time and I trust it.

As a result of these ruminations I'm going to write a book containing readings of a wide variety of genres and lengths for low intermediate to high intermediate level students. The activity suites accompanying the readings will be designed for one off fifty minute classes and yet if taught in sequence the high frequency language items will be recycled and built upon. It seems very clear to me and I think it is a regeneration.

So if you are out there, that is what I will be doing. And if you are a publisher, I can be found at: *Chris.Mares@umit.maine.edu*

## Biography

*Chris Mares is the Director of the Intensive English Institute at the University of Maine. He is a teacher, teacher trainer, and moderately successful writer. He is particularly interested in activities and techniques that foster second language acquisition, especially story telling. He can be contacted at Chris.Mares@umit.maine.edu*

### FOR MATSDA MEMBERSHIP PLEASE CONTACT

Helen Crossley, MATSDA Membership Secretary, Leslie Silver International Faculty, Leeds Metropolitan University, Headingley Campus, Beckett Park, Leeds LS6 3QS, United Kingdom, e-mail [h.crossley@leedsmet.ac.uk](mailto:h.crossley@leedsmet.ac.uk).

# Using concordancing software in the editing process

*Dale Brown, Nanzan University, Nagoya, Japan*

Concordancing software has been used in a number of ways in relation to the production of teaching materials. Concordancers have been used most prominently to mine and analyse massive corpora in the production of learners' dictionaries and other textbooks and self-study materials, most notably in the COBUILD project. They have been used to create class-specific materials to provide data on particular language points (see for example Johns 1994; Fox 1998). And they have been used to analyse the language use in existing textbooks and show disparities between it and normal language in use (for example Holmes 1998; Romer 2004). In all these approaches the concordancer is used in the initial stages of developing the materials to help produce the source of material for learning. Concordancers, though, can also be used at a later stage in the development of materials to help in the editing process. This article reports on how concordancing software was used in such a way, to enhance and improve the treatment of vocabulary in a textbook.

## Background

### The textbook

Sprint 7 (GEOS Corporation, 2004), which this writer co-wrote and co-edited, is a speaking focused textbook produced for the exclusive use of a major chain of English conversation schools in Japan. The book has an eclectic syllabus with different units targeting grammar, vocabulary, functional language and language learning strategies. A major aim of the book was to provide sufficient recycling of the targeted vocabulary so that learners would get a real opportunity to learn the items and learn them well. Research has clearly shown that this requires multiple encounters with each item (Nation 2001).

### The software

The concordancing software used was Concorde Pro, a free concordancing package for Mac OS10 (available from <http://www.macupdate.com/info.php/id/10475>; also see P. Forchini "Review of Concorde Pro 1.0: a Text-analysis Tool for Mac OS X" TESL-EJ June 2005 Volume 9, Number 1). This software can produce word lists sorted alphabetically or by frequency, KWIC concordance lines and from the KWIC concordance line the original context of each occurrence of a

chosen word can be displayed.

### The approach

The software was used in two ways in the editing process: to check how many times the targeted vocabulary items occurred in the book and the distribution of those occurrences; and to identify words that occurred in the book only once. Details of the procedures used now follow. These procedures were carried out at the final manuscript stage, that is after all other editing work had been completed, but before proofreading had begun.

## Procedure

### Checking the occurrence of target items

1. The entire manuscript of the textbook, including all the activity rubrics and listening scripts, was run through the software and a list of all the types in the textbook produced. This list was arranged alphabetically.
2. Each vocabulary item targeted in the textbook was then found in the list, the number of occurrences checked and the location of those occurrences in the manuscript found.
3. For items for which there were fewer than five occurrences, the writers then added further occurrences, in the unit where the item was introduced, in units following that unit and then anywhere else in the book. In most cases there were three or four occurrences of the items, so only one or two further occurrences needed to be added. The target of five occurrences was chosen as a practical and achievable number that would not result in the writers having to produce unnatural repetitions merely for the sake of achieving the target, and which at the same time would be sufficient for learners to have a good chance of learning the item. While research has shown that more than five encounters is necessary for an item to be learnt (Nation 2001), the view was taken that five occurrences in the textbook itself would result in far more than five encounters in the actual lesson, especially as the accompanying teacher's book gives activities and appendices for each lesson to

provide further encounters with each word.

4. For items for which there were more than five occurrences, but all of those occurrences were in the unit where the item was introduced, the writers added further occurrences in the units following that unit and then anywhere else in the book. The rationale here was the idea of spaced repetition (Nation 2001). While no attempt was made to strictly follow a memory schedule, the aim was to ensure that the learners met the items again very soon after the lesson in which the items were introduced, and for the learners to meet the items at some other point in the textbook at least once.

Identifying words that occurred only once

1. The list of types produced by the software was rearranged in order of occurrences. At the bottom of this list were a long list of items that occurred only once in the manuscript.
2. This list of single-occurring items was then manually worked through by the editors, who decided whether each item was likely to be known by the learners.
3. Those items which were confidently felt to be known by the learners were simply left as they were. Items which were considered possibly or likely new to the learners were treated in one of two ways.
  - (1) The editors simply cut the item, rewriting the portion of the manuscript where it occurred to avoid it.
  - (2) Further examples of the item were added at any point in the manuscript until there were at least five occurrences. The decision regarding which action to take was influenced by how common the item in question is, by the editors' own judgement of its usefulness to the learners, and by the ease or difficulty of working further naturalistic examples into the manuscript.

The rationale behind this procedure was that items which are likely to be new to learners must appear a reasonable number of times in order for there to be any chance of them being learnt. The editors took the view that unknown items appearing only once or twice are of no value to learners.

Following both of the above procedures meant that quite a number of changes were made to the manuscript. As a final step then the revised manuscript was run through the concordancer again and the procedures followed once more, in case in making changes examples of target items had been deleted or new single occurrences of likely to be unknown words introduced.

## Discussion

It may be argued that following these procedures and re-writing portions of a textbook will result in unnatural language or a lack of authenticity. If the textbook is

constructed solely around authentic texts, this may be a valid concern. However, the majority of textbooks are not, and the textbook in question consisted purely of material written for the learners. Even in textbooks built around authentic texts, it is still possible and desirable to follow the procedures and ensure that the practice materials include an appropriate number of occurrences of targeted items. Textbook writers always have to write material for their books, and strive to make that material as naturalistic as possible. One of the marks of a good textbook writer is the ability to do so. Following the procedures outlined above then will result in re-writing parts of the textbook, but in most cases will not mean that the nature of the textbook is changed substantially.

## Conclusion

This article has shown that concordancing software has considerable utility for editors or writers of textbooks, especially regarding improving the treatment of vocabulary in textbooks. Considering what we now know about vocabulary learning and the absolute necessity of providing sufficient occurrences of words, it is this writer's view that textbooks simply must do so. While in the past this would have been a considerable task, concordancing software makes it relatively simple and quick. There is no doubt in this writer's mind that the processes outlined above resulted in a better textbook and more effective learning for the users of that textbook.

## References

- Nation, I.S.P. (2001) *Learning Vocabulary in Another Language*. Cambridge: Cambridge University Press.
- Johns, T. (1994) *From printout to handout: Grammar and vocabulary teaching in the context of Data-driven Learning*. In T. Odlin (Ed.) *Perspectives on Pedagogical Grammar*. Cambridge: Cambridge University Press.
- Fox, G. (1998) Using corpus data in the classroom. In B. Tomlinson (Ed.) *Materials Development in Language Teaching*. Cambridge: Cambridge University Press.
- Holmes, J. (1988) Doubt and Certainty in ESL Textbooks. *Applied Linguistics* 9/1.
- Romer, U. (2004) Comparing real and ideal language learner input: The use of an EFL textbook corpus in corpus linguistics and language teaching. In G. Aston, S. Bernardini & D. Stewart (Eds.) *Corpora and Language Learners*. Amsterdam: John Benjamins Publishing Company.

## Biography

*Dale Brown is a language instructor at Nanzan University in Nagoya, Japan where he teaches a variety of English classes. He formerly spent four years working as an in-house materials writer and editor for one of Japan's major chains of English schools, producing textbooks, teacher's guides and self-study materials.*

# Writing learner fiction as professional development

By Sue Leather, UK

At a TESOL session in Seattle earlier this year three other writers and myself each reflected on some of the things we have learned from writing teaching and learning materials. We all focused on our specialisms: coursebooks, workbooks, skills development books and such. I focused on original learner fiction.

Working on that session afforded me the opportunity to reflect on it more deeply than usual. What had I learned in the nine years I've been writing it? What opportunities had it offered me in terms of professional development? What could it perhaps offer to others? These questions are the ones I address in this article.

## What is learner fiction?

Learner fiction is sometimes called 'learner literature' 'graded readers, or just 'readers.' Most teachers are familiar with simplified versions of the classics by writers like Jane Austen or Charles Dickens, and they may use them as supplementary material inside or outside the classroom. In recent years, though, there has been an interesting growth in original fiction written for adult and young adults.

The aim of both these types of reader is to allow the learner to read a book quickly and with enjoyment; in other words to read extensively. Vocabulary and grammar are simplified, but they are secondary to the content of the books. Readers such as these are used by students and teachers in the classroom, and outside it, for a variety of purposes.

In many parts of the world readers of all types are used a lot in and out of the classroom, and there is a huge world market for them. Many of the big publishers have produced and are producing such series. The idea of extensive reading as a productive activity for learners is not new, and there is a large body of literature. A number of methodologists claim great things for its role in language learning. Stephen Krashen, for example, famously believes that 'When [second language learners] read for pleasure, they can continue to improve in their second language without classes, without teachers, without study and even without people to converse with.' (1993 p. 84)

I am absolutely convinced that extensive reading is a Good Thing for learners, but my main aim in writing this article is to talk about it as a Good Thing for the writer. For the author used to writing mainstream

learning materials, writing original fiction presents some interesting challenges. It also presents an exciting opportunity for professional development. In the rest of this article, I would like to describe the ways in which writing original learner literature has offered me, and perhaps can offer other ELT professionals, a vehicle for professional and personal development.

## Why write learner fiction?

For many of us, finding interesting and professionally rewarding extensions to our work in the classroom or training room is important as we gain experience and time in the profession. Activities such as going on training course in 'feeder fields', going into school management, teacher training or writing are common for ELT professionals.

Writing learner fiction is one of these activities. It gives us another interesting professional pursuit, perhaps refreshing us and revitalising our interest in the field.

## What does writing learner fiction offer?

So what is it about writing original fiction for learners that is particularly compelling? Well, if you've always been attracted to the idea of writing stories and having them published, here's one way of potentially making your dreams come true. It's also a way of using all the instinctive information you have about the second language learner and using it in a different but complementary way.

Here are some of the aspects of writing stories for learners that I've found especially rewarding.

### Finding a 'container' for your stories

To write effectively most people need a 'container.' Many of us think that we'd like to write, but where do we start? How many words shall we write? Who shall we write for? The fact is that writing is so huge that unless we have a container, it's likely to spill out everywhere in rather an untidy and unfocused fashion. For most of us, it's unlikely to be much good.

One of the most exciting aspects of writing learner fiction for me has been in finding a 'container' in

which to tell my stories. The 'container' of the reader gives you guidelines, word counts, genres, rules. It holds your ideas and your characters so that the writing doesn't become too loose. With this discipline, I find that I can create stories more easily.

## Learning the craft

Writing learner fiction has allowed me to learn something of the craft of writing. I tend to agree with Doris Lessing, who said: 'You only learn to be a better writer by actually writing.' I've had to learn by writing, and when I have got particularly interested in something, such as dialogue, or character, I've either read about it or gone on a short course. I've still got lots to learn, but I feel like this has been developmental and exciting- and different from my usual training work. In that sense it refreshes me.

Learning how to write good dialogue or believable characters are aspects of writing that I've certainly learned about. Another of the other 'crafty' things I've learned is about revising. Someone said that revision is one of the exquisite pleasures of writing, and it's very true. It's hard work, but it's also a real pleasure. I love the process of really polishing it, until it's right- trying to find the right word, and not its second cousin, as Mark Twain said.

## Finding a readership

There are people, I know, who write because they have a creative need which is so great that it doesn't matter whether anybody ever reads them. I'm not one of them. I like writing for publication. Now it may be that one day I publish a novel. It may happen, it may not. But for now, I know that there's an audience out there for my work and with some creativity and a lot of hard work, I can get published.

Once I know that there's a good chance that my work will be published, my motivation increases greatly. I imagine my readers reading my work and my mind focuses on the finished product. What will the book cover look like? What about the illustrations? How will readers feel at the end of that chapter, at the end of the book? My readers give me a goal to aim for and save me from self-indulgence.

As a learner fiction writer, I can also get to meet my readers, and then there is the pleasure of receiving feedback from teachers and students who have enjoyed my books.

## Finding things about yourself that you never knew you knew

British writer Willy Russell said 'I'm at my best when I'm writing about things I never even knew I knew.' I know what he means. Though I really love to tell exciting stories, one of the interesting spin-offs of

writing fiction is that you uncover what's really important to you, what really makes you tick. It's a process of creating something that takes on a life of its own, but which acts like a mirror. Sometimes you're quite surprised and even shocked at what you see.

I've found, through writing learner fiction, for example, that I'm very interested in miscarriages of justice, loss of freedom, crime and punishment. I've found that I'm intrigued by death and the idea of journey. These are all things that I've discovered and been able to explore through my writing. This is invaluable personal development.

Writing original learner fiction has brought a very rewarding dimension to my professional life. If you are a materials writer or teacher-writer with an interest in writing good stories and looking for a 'new string to your bow' I would recommend it wholeheartedly.

## References

- Day & Bamford 1998 *Extensive Reading in the Second Language Classroom* Cambridge University Press
- Hill, D.R. 1997 *Survey Review of Graded Readers* *ELT Journal* 51/1
- Krashen, S. 1993 *The Power of Reading* Eaglewood Colorado: *Libraries Unlimited*
- Prowse, P 1996 *The Magic of Readers* BBC English October 1996

## Biography

*Sue Leather has a career of over 25 years in ELT and is an international training consultant, and writer. She has been involved in projects training teachers and trainers in thirty countries. She now runs her own international education consultancy group, Sue Leather Associates [www.sueleatherassociates.com](http://www.sueleatherassociates.com) which offers a full menu of consultancy and training services. The group run capacity building projects in a wide variety of contexts.*

*Sue has written twelve original readers for CUP, Macmillan Heinemann and Mary Glasgow. She won the Extensive Reading Foundation award at intermediate level in 2005, with 'Dead Cold.' (CUP) She is currently working on developing a new readers series with Cengage Learning, formerly Thomson ELT. See [http://elt.thomson.com/thomson\\_graded\\_readers/](http://elt.thomson.com/thomson_graded_readers/) and [www.cengage.com](http://www.cengage.com)*

*Please contact Sue if you feel you would like to write original learner fiction. [sue@sueleatherassociates.com](mailto:sue@sueleatherassociates.com)*

# Reviews

Carrie Steenburgh

## 100 Ideas for Teaching Writing

Anthony Haines

*Continuum International Publishing Group, 2007*  
*ISBN: 0 8264 8309 7*

It's clear from the start of *100 Ideas for Teaching Writing* that Anthony Haynes' goal is not only to provide teachers with practical ideas about writing, but to challenge them to create writing opportunities that inspire 'true thinking.' In fact, Idea #2 (Thinking) reminds teachers that thinking is a language skill. In the spirit of this principle, the rest of the book presents 99 more ideas encouraging teachers to develop lessons that help students engage in an authentic writing process.

The book is part of Continuum's One Hundred Ideas Series. It's format is clear and accessible – ten sections beginning with Haynes' general philosophy on teaching writing, then becoming more practical with ideas for teaching and ending with a section on resources and teacher development. All of the ideas are quick to read, usually \_ of a page in length, and can be read either sequentially or randomly. It's also very portable – the size of a small paperback novel.

In *100 Ideas for Teaching Writing*, Haynes covers the various components of the writing process (pre-writing, drafting, re-drafting) as well as how to address tone, purpose, audience, mechanics, and assessment in students' work. He also liberally sprinkles names, titles and website addresses that inspire his own teaching and writing throughout the book. The websites and books offer more detailed explanations of many of the 100 ideas.

As an experienced ESL writing teacher in a U.S. community college, I was curious to see what I would learn and incorporate into my own practice. Although much of the information is familiar, it provided a catalyst for me to break from familiar patterns. For example, I know it's important to start the writing process with some sort of pre-writing strategy – discussions, brainstorming and free-writing which Haynes mentions in his book. However, he also presents some novel approaches to these familiar strategies. For example, Idea #16 (Lists) is a familiar pre-writing strategy, but he introduces a twist – telling a story from beginning to end using only 10 words.

Some teachers might be disappointed if they think that

they can just pick up this book and get a quick lesson plan for their class. Although there are ideas for actual lessons in the section "One-offs and Fillers", most of the ideas are meant to be used as inspiration. In Idea #50 (Genres and Forms) Haynes presents an A-Z list of genres that teachers can structure lessons around such as jokes, notes, proverbs and riddles. It's up to the teacher to come up with the actual lesson.

*100 Ideas for Teaching Writing* could be a nice addition to a teacher's resource library. Haynes condenses a lot of useful information and research on the teaching of writing into comprehensible units, which, after a busy day of reading and commenting on papers, is just what a writing teacher wants.

## College Writing from Paragraph to Essay (U.S. title)

## Academic Writing from Paragraph to Essay (UK title)

Dorothy Zemach and Lisa Rumisek

*Macmillan, 2005*  
*ISBN 0 333 98853 1 (US Version)*  
*ISBN 1405086068 (UK Version)*

One of the most challenging tasks for a writing teacher takes place even before the course begins – choosing the right textbook. There are the back breaking texts (literally heavy) dense with information and impossible to get through in just a semester. Others provide polished models for every sort of writing, but not enough practical explanations for how an ESL student can reach that level. Finally, there are textbooks which contain lengthy grammar explanation and mundane activities.

I've often given up on finding an appropriate textbook for my writing classes and created my own materials, but I've finally found one that meets my needs. *College Writing from Paragraph to Essay* (or as it's titled in the UK, *Academic Writing from Paragraph to Essay*) takes a process approach to writing and combines it with a practical approach to teaching the basics of writing. Dorothy Zemach and Lisa Rumisek provide plenty of models for students to read, along with an abundance of engaging activities that provide the scaffolding for learners to become better writers. Plus, the book

is lightweight, well laid out and nicely designed - an attractive option against those other heavier options.

College Writing from Paragraph to Essay is intended for the university-level student with an intermediate ability in English and is the final book in a series aimed at developing writing skills. This one has been designed to bring students from the paragraph to the essay in 12 units. The first half of the book focuses on the writing process, paragraph development and paragraph types, while the second half expands this knowledge into the organization and structure of essays and writing strategies to achieve unity and coherence. Additional materials such as sample essays with illustrations of the writing process (brainstorming, drafting), resumes and letters are provided at the end for further review.

In both parts, each unit begins by detailing the goals to be covered and then by defining the unit topic. A concise explanation or model is then presented with an exercise that will get students noticing the unit topic. The activities encourage learners to interact with the text and each other to make their own discoveries about paragraph and essay structure as well as the writing process.

Brief grammar explanations are also included to help students with appropriate structures and academic

language for specific essay types. For example, in Unit 7: Problem/Solution Paragraphs, a quick tutorial on using conditional structures is presented with follow-up activities which helps students to notice how conditionals are used in the model paragraphs. Other controlled activities follow and all along, students are analyzing and applying their language discoveries to their own writing.

This is a textbook that I'm currently using in my intermediate writing classroom and my learners enjoy the clarity of instruction, the content of the reading samples and the variety of activities. As a teacher, I, too, enjoy it for these reasons as well as for impressive amount of information that Zemach and Rumisek cover in such a concise manner.

## Biography

*Carrie Steenburgh is an ESL instructor at Union County College in New Jersey, USA. As well as teacher training and general ESL teaching, Carrie has been the director of a private English language school in Boston, where she specialised in developing curricula for executive English language programs. She was also an examiner for the Cambridge ESOL examinations.*

### NEW SERVICE

## New service for academic and professional publishers

*Anthony Haynes and Karen Haynes* have launched a new business designed to enable academic and professional publishers to grow faster without increasing their overhead. The Professional and Higher Partnership will work with publishers in order to help them research markets, identify publishing opportunities, find and commission authors, and work with authors to ensure prompt delivery of high-quality manuscripts.

The Partnership's services will cover all academic and professional genres but with a particular focus on textbooks. Anthony Haynes (author of A&C Black's Writing Successful Textbooks) commented: "We have developed numerous techniques for improving the quality of academic and professional textbooks in all subject areas. Our services will therefore have a wide appeal to the industry - except, of course, those publishers who don't wish to grow any faster or who are happy to increase overheads unnecessarily!"

The partnership will also provide training to publishers, lecturing on Publishing Studies courses and freelance authorship on publishing and writing. The range of services is designed to provide what Anthony Haynes describes as "a much needed bridge between theory and practice in publishing."

*For further information*

*Website: [www.professionalandhigher.com](http://www.professionalandhigher.com)*

*Telephone (0)1638 663456*

### NEW SERVICE

Featured Writer:  
**Hugh Dellar**

1. *When were you born, or born again, as a materials writer?*

To be honest, almost as soon as I started teaching, I started messing around with my own little bits of material - supplementing vocabulary exercises, writing revision activities, that sort of thing - but I guess I started writing in earnest in about 1996, whilst doing my DTEFLA, as it was then, at Hammersmith and West London. I met a guy called Darryl Hocking on that course, and we started working on materials that ended up becoming the proposal we submitted for the first Innovations book.

2. *Which materials writing project are you proud of the most/least?*

I'm fairly proud of all of the books in the Innovations series, but personally I think that both the Elementary and the Advanced levels are the best things I've been involved in writing. The thing I'm least proud of? There's a whole raft of early juvenilia that has mercifully never been published that I cringe just to think of . . . and there are several things in Innovations Upper-Intermediate that I certainly wouldn't do the same way again!

3. *Who or what has had the greatest influence on your materials writing?*

A variety of things, really. Michael Lewis and the Lexical Approach have been very influential, as has Jimmie Hill, who edited the whole Innovations series. I've been lucky enough to have forged a great working relationship with Andrew Walkley, who has been a huge influence, as indeed was my first co-author, Darryl Hocking. Apart from that, my other main source of inspiration comes from years of being in classrooms teaching other people's materials and thinking about how it went. Then there's my own experience of learning foreign languages, and the materials I encountered there - many of which served as splendid negative influences!

4. *What do you regard as your Achilles heel as a materials writer?*

I don't really think about things like this. I just figure that in terms of meeting the goals I set myself for my material, I'm fairly competent. I would like to have more flashes of inspiration on occasion - the muse can prove very elusive at times! I'd like to get more done that I often do as well. I'm sure that others may well feel that I have yet to prove I can write "a wide range of different materials", but to be honest, I write the way I write because I think it's the best way of writing, and I don't have any desire to write the kind of conventional / generic EFL product that clutters up the market.

5. *What do you regard as your strongest attribute as a materials writer?*

I'd like to think I have a good ear for how language is actually used and get this across in my books. I'm also quite firmly principled, which I guess can be a mixed

blessing on occasion, but which helps keep me focussed. I guess I also have a certain kind of self-discipline or drive or obsessiveness that helps me get things done, whilst my control freakery helps ensure things get checked and edited and the like as far as humanly possible!

6. *What is your pet peeve concerning ELT materials?*

God, where do I begin? Their slavish imitation of things that have proved successful in the past? The ultra-conservatism and the ridiculously sanitised world view they present? The mad determination to stick to atomistic grammar-bound syllabi despite the fact there's no evidence suggesting languages are learned like this - and despite the fact it flies in the face of the CEF's focus on competencies? The infantilisation of content? The prioritising of market values and demands over pedagogic values?

I could go on - and frequently do!

7. *What is the strangest, funniest or most embarrassing thing you have seen in ELT materials?*

It would have to be two sentences that I encountered in one well-known global English books - these were from low-level books, and from the grammar sections: Are you wearing jeans? / I've only got one back!

And we wonder why students have problems getting to grips with grammar!! I'm also very partial to the story of the publishers who had to scrap an entire series of beautifully illustrated books aimed at the Islamic schools market in south-east Asia . . . because they hadn't realised that printing visual representations of the Prophet Mohammed was forbidden!!

8. *What one thing would you like to tell the world of publishing?*

I'd simply like to quote Lord Reith's maxim about what he hoped the BBC would be able to achieve. Instead of basing the vast majority of the publishing plan on market research based on books that exist already and users' responses to them, take a few more risks, vary the pitch a bit - and rather than always trying to give people what they tell you they think they want, try more to maybe give them what they didn't know they wanted - until they got it!

*Hugh Dellar is a teacher and teacher trainer at the University of Westminster and is, along with Andrew Walkley, the co-author of the General English series, Innovations, published by Thomson. He's been teaching since 1993, and still finds the classroom the most enjoyable and rewarding part of what he does. He's currently working on a new coursebook and also has a more theoretical book in the pipeline as well.*

*Outside of teaching, he is a lifelong Arsenal supporter, keen collector of obscure 60s psychedelic, soul and jazz records and lover of Asian food.*

# Freelance Register

Inclusion in the Freelance Register does not constitute a recommendation by MATSDA of the individuals concerned or their services, nor a guarantee of the quality of any services that might be offered.

This list is also available on the freelance register page of the MATSDA website. If you would like your name to be added to the list, please refer to the guidelines at <http://www.matsda.org.uk/register.html> where you can find the registration form which can be e-mailed to the MATSDA web coordinator. Registration is free.

*Steve O'Sullivan*  
MATSDA Web Coordinator

## Burrows, Rob

**Qualifications** BA Psychology; Advanced Cert. TESOL (Leicester)  
**Services** Tailor-made language courses, Teacher training: focus on pronunciation / music; Materials: destructive testing  
**Website** <http://home.t-online.de/home/Klapdor-Burrows>  
**Address** August-Ganther-Strasse 12c, D-79117 Freiburg, Germany  
**Tel/fax** +49 (0)761-6966135  
**Email** [Klapdor-Burrows@t-online.de](mailto:Klapdor-Burrows@t-online.de)

## Cerezo-García, Lourdes

**Qualifications** BA "Filología Inglesa" (UMU, Spain). Currently writing doctoral dissertation on ELT methodology at the secondary level in Spain.  
**Services** Development of materials for Spanish language learning (esp. vocabulary); development of content-based materials for ELT; teacher training: course design, lesson planning, materials design, and language learning assessment.  
**Website** <http://www.geocities.com/mlcg1972> (under construction)  
**Address** Travesía Región de Murcia I, no 39. Algezares. 30157 Murcia. Spain  
**Tel/fax** +34-968-843143  
**Email** [lourdesc@um.es](mailto:lourdesc@um.es)

## Cosgrove, Anthony

**Qualifications** MEd TESOL, DELTA, CTEFLA, BA (Hons)  
**Services** Web-based learning materials, ELT dictionary projects, materials for ESOL, item writing, editing and proof-reading, teacher training (CELTA)  
**Address** 4d Churchfield Road, Ealing, London  
**Tel/fax** +44-(0)208-567-4372  
**Email** [cosgroveanthony@hotmail.com](mailto:cosgroveanthony@hotmail.com)

## Eayrs, Martin

**Qualifications** MA Ling. and ELT; Dip TEO; PGCE; BA (Hons) Eng & Span. Lit.  
**Services** Copy-editing, content editing, desktop publishing projects. Website design and maintenance. Application of ICT (Information and Communications Technology) to ELT. Freelance instructor – talks and workshops.  
**Website** [www.eayrs.com](http://www.eayrs.com)  
**Address** PO Box 710, Lancaster, LA2 0ZY, UK  
**Tel/fax** +44-(0)15-2 38237  
**Mobile** 07968-700239  
**Email** [martin@eayrs.com](mailto:martin@eayrs.com)

## Gimpel, Christopher

**Qualifications** M.A. (Cantab.), Christ's College (French, German, Spanish); PGCE (Cambridge University); RSA Preliminary Cert; Chartered Marketer from the Chartered Institute of Marketing, Berkshire; Member of the Institutes of Banking, Export, Transport and Logistics Management; Fellow of the Institute of Sales Management and Marketing.  
**Services** Materials and articles on methods of teaching business English and Commercial Law; ESP TO ESOL/ESL/EAP/TOEFL/TOEIC students)  
**Address** Via P. Borsellino, 167. 51036 Larciano (PT), Italy.  
**Tel/fax** +00-39-0573838285  
**Email** [postazionepc202@virgilio.it](mailto:postazionepc202@virgilio.it)

## Goddard, Robert

**Qualifications** MEd (TESOL), PG Diploma in International Marketing, Cert TEFL, BA (hons)  
**Services** Distance learning materials writing (paper-based and online), materials for classroom use, Business Communication Skills seminars  
**Special interests** Training in English for International Business, cross-cultural communication.  
**Address** The Well House, 26 Sussex Road, Southsea, Hants PO5 3EX  
**Tel** +00-44-(0)2392 862586  
**Email** [r.j.goddard@ukonline.co.uk](mailto:r.j.goddard@ukonline.co.uk)  
[robert.goddard@port.ac.uk](mailto:robert.goddard@port.ac.uk)

**Harding, Tanya**

Qualifications BA (General Studies - University of Alberta and University of Athabasca); CERESL (University of Saskatchewan).  
Services Materials development for young learners; teacher-training, ESL/EFL, teaching through communicative language methodology based courses and skills-based courses (such as English through Cooking)  
Website [www.naturallyenglish.de](http://www.naturallyenglish.de)  
Address Gartenstrasse 11, 99894 Friedrichroda, Germany  
Tel/fax 036-23307852  
Email [naturallyenglish@yahoo.de](mailto:naturallyenglish@yahoo.de)

**Kshema, Jose**

Qualifications M.Phil in English language Teaching, PG Diploma in Teaching English. Currently writing doctoral dissertation in hypertext reading strategies.  
Services Materials writing and training: materials development for teacher training and designing English language training courses for ESL/EFL groups  
Address 401, Sai Saraswati Residency, 12-12-164 & 169, Ravindra nagar, Sitafalmandi, Hyderabad, India 500 061  
Tel 9140 - 55915450  
Email [kshemajose@yahoo.com](mailto:kshemajose@yahoo.com)

**Leather, Sue**

Qualifications BA (Hons); DTEFLA; MA TESOL  
Services Capacity building in transitional contexts, trainer development and training, learner literature  
Website [www.sueleatherassociates.com](http://www.sueleatherassociates.com)  
Address 6538 Gale Avenue North, Sechelt British Columbia V0N 3A5 Canada  
Tel +604 741 9771; Fax: +604 885 4431  
Email [sueleather@dccnet.com](mailto:sueleather@dccnet.com)

**Meijer, Darcy M.**

Qualifications MA Applied Linguistics; BA English and French  
Services Materials development; editorial services  
Address 216 Wilson Ave, Maryville, TN, USA  
Tel (865) 984-9869  
Email [justdarcy@ntown.com](mailto:justdarcy@ntown.com)

**Pulverness, Alan**

Qualifications BA (Hons); DTEFLA  
Services Teacher training; materials development  
Special interests Literature in ELT; Cultural Studies and ELT  
Address The Old School, Taverham Road, Norwich NR8 6SY UK  
Tel +44 (0)1603 260398  
Fax +44 (0)1603 869232  
Email [AlanPulverness@msn.com](mailto:AlanPulverness@msn.com)

**Raper, Paul**

Qualifications Diploma in Construction Engineering, mechanical and electrical. Higher diploma in Construction management and claims resolution and law; MSc. in Teaching English for Specific Purposes (current: Aston University)  
Services Specialised Courses for Specific Purposes, Intercultural Courses, and Management Courses and Technical Translation  
Website [www.business-english.ch](http://www.business-english.ch)  
Address Im Hof 13, CH-8590 Romanshorn Switzerland  
Tel 0041 71 460 0355  
Fax 0041 71 460 0357  
Email [info@business-english.ch](mailto:info@business-english.ch)

**Smith, Anne Margaret**

Qualifications BA (Hons) in English Language and Linguistics, CertTEFLA, MA in Language Studies, PGCE (Post-compulsory Education), Postgraduate Certificate in Specific Learning Difficulties.  
Services Tailored InSeT workshops for EFL professionals focussing on including students with disabilities and learning difficulties; consultancy service for assessing and implementing individual students' support needs.  
Website [www.eltwell.co.uk](http://www.eltwell.co.uk)  
Address PO Box 774, Lancaster, LA1 9BP. UK  
Tel/Fax 0845-051-9328  
Email [ams@eltwell.co.uk](mailto:ams@eltwell.co.uk)

**Williams, Steve**

Qualifications BA (Hons) German; PhD; Dip. Trans. IoL; Dip. Pub.  
Services Materials development (German and English); editorial services; design and page layout; project management  
Address 16 Stubble Close, Oxford OX2 9BT UK  
Tel +44 (0)1865 865794  
Email [WortSchatz@compuserve.com](mailto:WortSchatz@compuserve.com)

***Are you interested in...***

## ***...joining MATSDA?***

MATSDA membership runs from January to December or July to the following June.

Membership includes:

- two issues of FOLIO
- mailshots about MATSDA conferences and other events
- reduced fees for MATSDA conferences
- eligibility to be considered for financial support for suitable research projects

### **Membership fees**

Individual	£30.00
Full-time student	£15.00
Overseas	£15.00
Institutional	£100.00 (up to four unnamed members)

### **Method of Payment**

Cheques in sterling OR International Money Order, made payable to MATSDA  
OR by credit card. We can accept payment with the following cards: Visa, Eurocard, Mastercard, DELTA, JCB

Please include the following personal details with your membership application:

Title, name, occupation/position;  
Address for correspondence;  
Telephone, fax and e-mail;  
Payment and type of membership required.

All payment should be sent to:

Helen Crossley  
MATSDA Membership Secretary  
Leslie Silver International Faculty  
Leeds Metropolitan University  
Headingley Campus  
Beckett Park  
Leeds LS6 3QS  
United Kingdom  
e-mail [h.crossley@leedsmet.ac.uk](mailto:h.crossley@leedsmet.ac.uk)

## ***... subscribing to FOLIO as a non-member?***

Please contact Helen Crossley, e-mail [h.crossley@leedsmet.ac.uk](mailto:h.crossley@leedsmet.ac.uk)

## ***... writing an article or letter to FOLIO?***

## ***... advertising in FOLIO?***

Please contact:

Jo Appleton *Folio Editor*  
Leslie Silver International Faculty, Leeds Metropolitan University  
Headingley Campus, Beckett Park  
Leeds LS6 3QS, United Kingdom  
Tel: +44 (0)113 283 7440  
e-mail [j.appleton@leedsmet.ac.uk](mailto:j.appleton@leedsmet.ac.uk)

