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From the Editor

Freda Mishan, University of Limerick

Welcome to issue 15.1 of *Folio* and my first as journal editor. I would like to thank the board of MATSDA, in particular Brian Tomlinson and Hitomi Masuhara for giving me the opportunity to take on this role. Many thanks also to my predecessor Rod Bolitho for his insights into the inner workings of the journal. Daunted though I am at the prospect of following in such doughty footsteps, my initial experience as editor has reassured me that the generosity of practitioners in submitting excellent and challenging articles will ensure the continuing quality of the journal. The contributions to this issue come, as ever, from around the globe. There are articles from authors in Japan, Turkey, Belgium, Britain and Ireland, falling under three main themes.

The first two articles, headed by a thought-provoking and robust critique of the 2009 French edition of Murphy's 'Essential Grammar in Use', by Eloy JM Romero-Muñoz, deal with the teaching of grammar. Phil Martin's, which follows, proposes taking a systemic functional approach to grammar using authentic texts from the media so as to raise learners' awareness of authentic language in use.

The next three articles discuss different aspects of the process of materials writing. Two of them, by Daniel Jenks, Paul Stone and Diego Navarro in Japan and by Mehmet Ates in Turkey, describe experiences of collaborative materials writing: Jenks et al. look at the development of academic materials within a University setting, while Ates describes an ambitious seven-year course book development project involving 42 team members. A contribution from an ELT editor, Gemma Ruffino, is the third on the theme of the materials writing process; in this she draws interesting parallels with, and contrasts to, the processes involved in computer programming.

With the intriguingly titled 'a Wordle in your ear', we turn to the next theme, the use of technology for language learning, in which Marcus Brindle illustrates the versatility of an online 'app' that generates word clouds, for creating an impressive variety of reading and writing activities.

Lastly, this issue contains two book reviews: in the first, Eloy JM Romero-Muñoz reviews Mishan and Chambers' 2010 volume on materials development, based on papers from the MATSDA conference 2008. The second is in fact a set of reviews of recent Cambridge University Press readers 'from the horse's mouth'; reviewed by EFL learners and compiled by myself as editor.

I am very grateful to the contributors to this issue for being prepared to share their work. For others interested in doing so too, Folio's 'perspectives' can be seen on http://www.matsda.org.uk/folio_guidelines.html. These include a new 'Student spot' where materials development and ELT students can share experiences of, and experimentation with, materials design. Finally, I trust that issue 15.1 will be to the liking of the discerning MATSDA membership.

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Invited speakers:

Kathleen Bailey
Anne Burns
Michael Byram
Andrew Cohen
David A. Hill
Annie Hughes
Chris Kennedy
Ben Fenton-Smith
Irma Ghosn
Alan Maley
Hitomi Masuhara
Freda Mishan
Jaya Mukundan
Ivor Timmis
Brian Tomlinson

MATSDA

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MATSDA and ACELS members €140 (€100 for one day)

Students €100 (€75 for one day)

Non-members €170 (€120 for one day)

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For further information contact: **freda.mishan@ul.ie**

[Submission of abstracts to **brianjohntomlinson@gmail.com** is now closed]

To join MATSDA contact Susie Pearson:

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University of Limerick
Ollscoil Luimnigh

Greetings from the President

Brian Tomlinson, MATSDA President

Welcome to *Folio 15.1*, the first of what we trust will be many excellent issues from our new Editor, Freda Mishan from the University of Limerick.

I would like to thank our previous Editor, Rod Bolitho of NILE, for all his hard work and for a series of outstanding issues during his editorship. MATSDA depends very much on volunteers giving up their valuable time and we are very appreciative when somebody does it as willingly and as well as Rod did.

Our main event this year is the MATSDA/University of Limerick Conference on Applied Linguistics and Materials Development to be held at the University of Limerick on June 9th-10th, 2012. This is a conference which explores the match between applied linguistics theory and materials development practice. The Invited Speakers have all contributed chapters to Tomlinson, B. (ed.) 2012. *Applied Linguistics and Materials Development*. London: Continuum, a book which also investigates the match between theory and practice. These speakers include such MATSDA stalwarts as Irma-Kaarina Ghosn, David A. Hill, Annie Hughes, Alan Maley, Hitomi Masuhara, Freda Mishan, Jaya Mukundan, Ivor Timmis and myself, plus such eminent newcomers to MATSDA as Kathleen Bailey, Anne Burns, Michael Byram, Andrew Cohen, Ben Fenton-Smith and Chris Kennedy. In addition there will be thirty two presentations from academics and materials writers from all over the world plus thirty poster presentations. Cambridge University Press will be awarding a prize for the best poster presentation and we have already received a number of offers to publish a coherent collection of papers from the Conference. You can still register for the conference and for accommodation by going to *https://www.iccbookings.com/reg/matsda-conference-2012/13.aspx* To view on-campus accommodation in Cappavilla village (58 euros per night, 5 minutes' walk from the conference venue) go to: *http://www.conference.ul.ie/index.jsp?p=227&n=252* and for all enquiries about registration, accommodation and the venue go to: *inbound@limericktravel.ie*

In 2013 MATSDA will be celebrating its 20th birthday with a conference, a materials writing workshop and two issues of Folio. We are also in discussions with APPI with a view to a joint conference in Portugal and with NATESOL with a view to a joint conference in the north of England. In addition, we are considering running a MATSDA day at the IATEFL Conference in Liverpool in 2013 and at the 17th World Congress of AILA in Brisbane in 2014.

We would welcome suggestions for themes and venues for our 2013 Conference and our 2013 Materials Writing Workshop. Please contact me with your suggestions at *brianjohntomlinson@gmail.com*

See you in Limerick.

Brian Tomlinson

President of MATSDA

FOLIO 15/1

Never judge a (text)book by its cover: How localized is Murphy et al.'s *Essential Grammar in Use – French Edition?*

Eloy JM Romero-Muñoz

Following up on the growing interest for localized teaching materials in ELT (see for example, Mishan & Chambers, 2010), this paper looks at the treatment of the present continuous and the present perfect simple in the French edition of Murphy's best-selling *Essential Grammar in Use* (2007) to determine the added value of this localized edition. The paper contends that the French edition largely retains the 'one-size-fits-all' approach of its English-only counterpart as well as its focus-on-formS[1] agenda. It is also suggested that the contrastive approach adopted by Murphy et al. (2009) may in the end prove detrimental to French learners, especially due to simplified 'rules of thumb', lack of consideration for actual usage and excessive emphasis on morphosyntax.

Introduction

To the outsider, language teaching materials might seem to offer a variety of approaches and teaching solutions. Witness the vast number of textbooks in all sizes and colours, the glossy covers and programmatic blurbs. Such surface diversity unfortunately belies a deeper homogeneity both in terms of content and organization. ELT publishing is indeed highly risk-averse; it is characterized by a tendency to replicate commercially successful course books (see for example Tomlinson, 2003). The main reason for such self-replicating approaches lies in what applied linguists have dubbed the 'washback effect' (see for instance Alderson & Wall, 1993). Macro-level variables such as high-stakes testing or job market requirements have indeed been shown to constrain micro-level variables such as classroom practices and textbooks.

The existence of one of Cambridge University Press' best-selling titles for the French-speaking market, Murphy's *Essential Grammar in Use* (2007), should thus be considered, at least potentially, as a step in the right direction.[2] Localized materials, which have become a central axis of research in materials design (see for example, Mishan & Chambers, 2010), are indeed more likely to be context-sensitive, learner-oriented and innovative (Farr et al., 2010). However, this paper contends that the descriptor 'French edition' in Murphy et al.'s (2009) textbook is deceptive. The localized edition only provides limited contrastive information and does so in ways that are likely to confuse, rather than help, French-speaking learners. More fundamentally, the French edition retains the same problematic 'form-as-facts' approach of the English-only volume. In short, this paper argues that the French edition offers little added value. The treatment of the present continuous and of the present perfect simple is a case in point.

Homogeneity in diversity

Since the beginning, the 'French edition' of Murphy's *Essential Grammar in Use* has consistently looked almost identical to the international edition: with a similar cover design, size, colours, fonts, illustrations and length. All of these similarities have created a sense of editorial consistency. In marketing terms, the French edition has clearly capitalized on the success of the *in Use* brand.

Interestingly, a diachronic look at the various editions of *Essential Grammar in Use* shows that changes have mostly remained at the surface level, for instance with the addition of colour to the illustrations. Note, too, that the latest French edition has had the privilege of inaugurating the new larger format for the whole series and that the upcoming international edition will be hallmarked, as announced in CUP's latest catalogue, by a 'fresh new cover'. From a sales perspective, it makes sense to recycle 'tried and tested' course books so as not to compromise years of branding efforts with radical changes.

The similarities between the French and international

[1] The term 'focus on formS' is intended to indicate a focus on individual forms in traditional grammar-focused lessons, to differentiate this from occasional focus on form during meaning-focused activities ('focus on form'). Both terms were coined by Long (1991).

[2] Note that Murphy's Essential Grammar in Use has also been localized for the Spanish, Italian and German markets. In their foreword (2009, p.ix), the authors of the French edition suggest that the Spanish and Italian localized editions were instrumental to their own project, which leads me to suspect that the observations made in the present paper have wider implications.

editions extend far beyond such cosmetic considerations though. The tables of contents indeed look conspicuously similar both in terms of selection, sequencing and space devoted to individual items and this is true, once again, whether you look at *Essential Grammar in Use* and its localized spin-off synchronically or diachronically. The progression is largely, if not solely, determined by the morphological complexity of individual forms in English. The fact that the present continuous is dealt with before the present simple might seem to contradict my argument, but this is easily explainable. Indeed, ELT publishing tends to consider the present continuous as 'the unmarked form' even though actual corpus evidence suggests otherwise (Biber & Reppen, 2002, pp.203-5).

The reviewed texts thus reflect, and possibly also help perpetuate, a focus-on-formS ethos in ELT in which language is viewed as a repertoire of 'words and rules' acquired incrementally to form a system of 'accumulated entities' (Rutherford, 1987). More worryingly perhaps, the situation anno 2012 seems to be identical to that which researchers reported on in the 1990s. Basturkman (1999), for instance, looked at blurbs in bestselling EFL course books in New Zealand. Her content analysis uncovered the beliefs about language and language learning that informed EFL practice in New Zealand. She concluded that '75% of the blurbs claimed the work to be based solidly in grammar' (Basturkman 1999, p.19). The descriptors used in those blurbs further revealed that 'content referring to the language system had a high frequency of occurrence [...] especially words denoting grammar' (ibid., p.27). In other words, we have not come a long way from Thomson & Martinet's structuralist approach (1960).

There are many reasons for the perpetuation of such a focus-on-formS ethos in ELT. From a teacher's perspective, it is convenient, because '[...] language can be treated as a set of fixed forms and routines which can be isolated, in grammatical and functional terms, and taught separately' (Tarone & Yule, 1989, p.11). From a publisher's perspective, it would seem unwise to change a book that sells so well and risk alienating customers because in the end, ELT publishing is about profit-making first and only secondly about actual learning. Moreover, it is generally believed that if textbooks sell well, it means they must somehow meet customer needs although it is more likely the case, Tomlinson (2001, p.7) remarks, that the textbooks themselves have served as models for teachers' and learners' expectations.

From an SLA researcher's perspective, however, there is much to be said against such surface-level treatment of linguistic phenomena. There is a robust body of corpus evidence that points to the necessity for grammar pedagogy to go beyond word-level, morphosyntactic considerations. English is indeed largely formulaic i.e. it consists of a vast number of multi-word units (see for example, Sinclair, 1991). SLA researchers now agree that second language acquisition is facilitated by the acquisition of a repertoire of such multi-word units and prefabricated chunks (see for example, Nattinger & DeCarrico, 1992). Murphy does include some patterns (see for example, Unit 34 - Would you like ... ? / I'd like ...), but these attempts provide a very limited number of highly frequent functional phrases that are at best typical of Communicative Language Teaching in the 1980s. However convenient from a language teaching perspective, taking the word as the basic unit of analysis may lead to confusion in the learner's mind as to the nature of language learning.

There is an additional, perhaps more problematic, caveat to Murphy's approach. ELT typologies for grammar teaching have indeed been shown to rely more on intuition and tradition than on actual objective, research-based criteria (Byrd, 1995). For instance, Gabrielatos (2003, 2006) has pointed to the inconsistencies of traditional approaches to English conditionals. Römer (2005) has done the same for the present continuous. Key aspects like frequency of occurrence (see for example, Biber & Reppen, 2002) and register (see for example, Conrad, 2000) are not taken into account, which once again raises the question of the accuracy of the grammatical descriptions that are provided.

Leaving aside content requirements for grammar teaching, detailed treatments of instructional options by Long & Robinson (1996) and Doughty & Williams (1998), among others, have demonstrated the value of occasional attention to form within communicative language teaching, the so-called focus-on-form approach.

Finally, the focus on 'verbal fluency' also obscures the fact that conceptual errors are the most prevalent and the most disruptive in L2 acquisition (Danesi, 2008). This has crucial implications for FL teaching. Learners may make different mistakes depending on their linguistic background. The idea is that individual languages constrain human thought processes in ways that are language specific (Pütz & Verspoor, 2000; Niemeier & Dirven, 2000). Bowerman and Choi's cross-linguistic discussion of prepositions (2001: 484-7), for instance, has demonstrated that children resort to language-specific semantic structure to denote space. In other words, when using teaching materials that are designed for a worldwide audience as most people do, you may be missing on important contrastive conceptual and formal aspects while at the same time wasting valuable class time on things that are 'transparent' for learners, not to mention the deficit in affective engagement.

What is the added value of the French edition?

As we argued above, the organization and contents of the French edition parallel that of the international edition. In this sense, the former bears more likeness to a translation *in* French than to an edition *for* French-speaking

learners. This is not to say that the French edition offers no contrastive information. Unfortunately, it does so in ways that may prove detrimental to French-speaking learners. For the most part and as evidenced by the section on the present perfect simple, the problems are a direct consequence of the focus-on-formS approach. On the other hand, the treatment of the present continuous illustrates that the overreliance on intuition rather than referral to actual usage is also to blame.

The present perfect simple

The form of the present perfect simple should not be problematic for French-speaking learners as French too has a morphologically similar tense, the 'passé composé', which is formed using either the auxiliary *être* or *avoir* with a past participle. The present perfect simple is all the more transparent, at least morphologically, since students need not choose one of two possible auxiliaries as is the case in French. The French edition includes a note pointing out that *have* is the only option in English (p32C), although from my experience students rarely use *be* to form the present perfect simple anyway. My intuitions were confirmed by a search of the International Corpus of Learner English (ICLE) which revealed that out of circa 1500 uses of the present perfect simple, only a small percentage contain the auxiliary *be*.

The problem lies in the often radically different temporal arrangements that these morphologically similar tenses construe, at least in their most prototypical use. In French, the 'passé composé' prototypically construes an action that is located in a past-time sphere (as in 1) and only marginally – that is less prototypically – in a pre-present sphere (as in 2). In its most prototypical use, then, the 'passé composé' resembles the simple past. In English, the present perfect simple prototypically locates an action in the pre-present sphere only (as in 3).

1. J'ai mangé une pomme ce matin (I ate an apple this morning – past-time sphere)

2. J'ai mis mon chapeau; il est donc sur ma tête (I have put on my hat; that's why it is on my head – pre-present sphere)

3. I have seen this movie (pre-present sphere)

The French edition still tells students that the present perfect simple 'often corresponds to the 'passé composé' in French' (p32C, my translation). It remains to be seen whether we are talking about the resultative 'passé composé' or the other one. 'Often' is a rather vague indication of frequency; such impressionistic claims are best avoided unless clear percentages based on solid corpus evidence are also provided as in Biber et al.'s *Longman Grammar of Spoken and Written English* (1999). Such a focus-on-formS approach is indeed likely to mislead French-speaking learners into believing that there is a one-to-one correlation between 'passé composé' and present perfect simple (Romero-Muñoz, 2011: 32-3), which is far from being systematically the case as in 4 and 5 where French uses the 'présent simple'.

4. How long has she been in Ireland? (Depuis combien de temps est-elle en Irlande?)

5. I have just eaten (Je viens de manger)

It seems French-speaking learners need to be made aware that the present perfect establishes a connection between past time and speech time. Any reference to the morphological likeness between the present perfect simple and the 'passé composé' is bound to create confusion and should thus be avoided. Likewise, any reference to French tenses when teaching English tenses should be avoided for the same reason unless the tenses display almost identical usage patterns such as the past perfect and the 'plus-que-parfait'. In this sense, Murphy et al. (2009) deserve some credit for using English names for English tenses in the French edition.

The present continuous

The treatment of the present continuous presents us with a different, but equally problematic, pedagogical choice. As we pointed out above, both editions of *Essential Grammar in Use* are built around the same logic that views language acquisition as a cumulative sum of discrete items. In keeping with this atomistic conception of language, the authors consistently disregard actual usage and seek to formulate a priori rules that force language into artificial categories. The present continuous, for instance, is said to refer to actions or situations that are ongoing (p8B). This characterization, which the book shares with most of the ELT world, proves problematic for even common usage events as in (6) and (7):

6. ?The phone rings every time I'm here.

7. ?I'm lovin it

As the question marks indicate, these sentences may prove hard to fit within the idea of *ongoingness*. Students will typically say that in (6) the action of 'ringing' lasts for some time even though the phone is not ringing now and we should be using the progressive, or that a stative verb cannot be put in the continuous as in (7). Once again it seems that the very concept of *ongoingness* is rather impressionistic in that it may mean different things to different people.

By forcing usage data to conform to 'artificial' categories such as *ongoingness* (by 'artificial' I mean that they are not linked to the way our brain conceptualizes reality), authors risk overlooking underlying conceptual principles. After all, we do not

think in terms of verbs and nouns. Rather, grammar encodes our subjective perspective in the form of 'viewing arrangements' (Langacker, 2001:16).[3] Meaning therefore is not inherent in a situation nor do the structures that are used to express something have meaning as such. Students do not need a simplified 'rule of thumb' that works for the majority of cases; their attention needs to be drawn to conceptual mechanisms underlying grammatical structures. Clearly, the concept of *ongoingness* is not the most adequate.

While the idea of telling students that no one-to-one equivalent exists in French is commendable (p8B), one might wonder at the potentially undesirable consequences of the following comment: 'You normally use the 'présent' (*être en train de + infinitif*) *to describe an action that is ongoing or a habit'* (8, my translation). If the sentence refers to the 'présent simple' in French, then it is badly phrased. Is the author talking about the 'présent simple' in general or the grammaticalized verb phrase 'être en train de' in the 'présent simple' in particular? By contrast, if the author refers to the 'present continuous' in English, then it is simply wrong, because habits are prototypically expressed using unmarked/simple aspect in English as in the following sentences:

6. I wake up at six every day

7. I walked/would walk/used to walk to school when I was a child

Where do we go from here?

It should be clear by now that I consider that the French edition of *Essential Grammar in Use* offers little in terms of added value. This 'localized' edition has indeed been shown to recycle the international one both in terms of contents and presentation without any serious cross-linguistic/contrastive considerations. The problem may not lie so much in the fact that most authors are adopting the same taxonomies or in the use of misleading descriptors such as 'new' and 'French edition' as it does in the realization that course books are being replicated almost unchanged despite (a) the emergence of a consensus around the *sine qua nons* of effective materials design (Tomlinson, 1998), (b) the documented need to match textbooks with local teaching contexts (see, for example, Farr et al., 2010) and, more worryingly, (c) the recommendations from pedagogical grammar research (see, for example, Long & Robinson, 1998; Doughty & Williams, 1998; Larsen-Freeman, 2003) to shift the focus from 'a form-as-*facts* to a form-as-*meaning* approach' (Romero-Muñoz, 2010, p.18; author's emphasis). The focus-on-formS approach indeed results in the problematic dissociation between form and meaning, and I agree with Ellis when he says that 'any reference grammar that fails to describe form-meaning connections of the target language must necessarily be inadequate' (2006, p.87).

However much as SLA researchers might disapprove of Murphy's atomistic approach to grammar, CUP has sold an estimated 30 million copies so far and other titles that put more emphasis on meaning such as Swan & Walter's *The Good Grammar Book* (2001) have not been so successful. I see two related reasons for this. If you look at 'theories-in-use', you realize that teachers are predominantly proponents of the 'words and rules' approach. Teachers might espouse more communicative or meaning-focused approaches, but for them language teaching largely consists of teaching grammatical structures supplemented by vocabulary learning.[4] Teachers have also been shown to value practical solutions (Basturkman, 1999). Not only are teachers convinced that the 'accumulated entities' model works, but that the model also lends itself to teaching. By contrast, a usage-based, corpus-driven grammar of English that reflects language in all its complexity is bound to look a lot 'messier'.

In short, SLA researchers should not advocate a *tabula rasa* approach; they should distance themselves from the prevailing ethos in SLA research, which consists in 'a problematic progressivism, whereby whatever is happening now is presumed to be superior to what happened before' (Byram, 2004, p.278). Rather, any viable innovation in grammar teaching needs to build on what is already available, be it only to avoid putting actual practitioners off. In a first stage, existing typologies could be reorganized so as to reflect a concept-based progression rather than a form-based one only. Perhaps the addition of a secondary table of contents centered on concepts rather than forms as in Leech & Svartvik's *Communicative Grammar of English* (1996) would be a good start. There is nothing wrong with providing clear indications about form, for instance in charts and grammar boxes, but teachers should always try to weave their grammatical agenda into their lessons rather than the other way around. In other words, meaning should always come first. Grammar is a means to an end, not an end in itself. Exercises should be revised too so as to ensure they focus on the prototypical; the idea is to draw attention to regularities first and only subsequently to idiosyncrasies. This is all the more true since irregularities are largely a by-product of impressionistic rules of thumb (see the discussion of *ongoingness* above). To do this, a localized grammar textbook will need to be based on carefully selected usage events that combine data from native as well as

[3] Note that the term should be taken figuratively, with 'viewing' referring to all possible ways of conceptualizing a situation, not just through visual perception.

[4] 'Theories-in-use' represent what teachers would actually do in certain situations. This concept, which Basturkan borrows from Argyris and Schön (1974:6–7), is usually contrasted with the teachers' 'espoused theory of action,' which is what teachers claim they would do in such a situation.

learner corpora across a wide range of registers.

What of rules then? However questionable traditional rules may be, they still serve some descriptive and analytical purpose. Unfortunately, such heuristic approaches are at odds with what we know about our neurocognitive system and its network-like configuration (Lamb, 2001, pp.188-9). Such networks do not contain rules in the canonical sense; they are composed of schemata at different degrees of abstraction that coexist with concrete instances (Bybee, 1985; Langacker, 1987; Dabrowska, 2004). An abstract schema representing the S-V-O construction may coexist with chunks like 'Michael wants milk' even though the latter is clearly a concrete realization of the former. 'The grammar of a language, then, consists not of a single delimited system, but rather,' Hopper (1998) informs us, 'of an open-ended collection of forms that are constantly being restructured and resemanticized during actual use' (p.160). Any cognitively sound pedagogical grammar should therefore allow 'particular statements (specific forms) [to] coexist with general statements (rules accounting for those forms) [...] [and incorporate] a huge inventory of specific forms learned as units (conventional forms). Out of this sea of particularity speakers extract whatever generalizations they can' (Langacker, 1987, p.46). Grammar is thus best taught inductively in a prototype-to-extensions fashion using corpus-informed usage data to identify the necessary descriptive rules and the even more necessary repertoire of chunks (Achard, 2004).

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Rob

Authenticity in the classroom: functional grammar from authentic texts

Phil Martin

I have always tried to supplement classes based on global EFL coursebooks with as much authentic text as possible; love them or loathe them, one of the limitations of books from the major publishers such as Cambridge University Press (CUP), Pearson-Longman and Oxford University Press (OUP) has always been the rather bland diet of textual input they bring to the classroom. Indeed, if we explore the pages of Headway Advanced (Soars & Soars, 2003) we find the written input (always helpfully allocated to the reading section) rarely strays from a mid-range, semi-formal register configuration of the general audience broadsheet article or novel extract. Similarly, spoken input for listening activities exists solely in the form of BBC Radio 4 style interviews: heavily staged, distinctly turn-based and quite unlike any conversation you are likely to hear over the course of a normal day. With this in mind, I decided to start sourcing texts from further out along the register spectrum, bring them into class, and have the students take them apart and analyse the language in use.

The materials I drew up bore in mind the concept of simply the teacher, students and a text as the basis for a class. No photocopiable activities or pages of controlled practice exercises; students and the teacher work together, and address language points as they arise from discussion. There is a lot here that draws on theory by Thornbury & Meddings (2009) who advocate the 'unplugged' method of teaching, as well as Long (1991, as cited in Doughty & Williams, 1998, p. 3) and his argument for incidental focus on form.

Functional grammar in the ELT classroom

My instinct, based on experience, is that there is a big opportunity for this text based approach to shift the focus from structural grammar to functional ideas, particularly with higher level students. So, instead of looking at the syntactic rules of how sentences hang together, we are breaking down whole texts into their constituent parts, looking for patterns, and seeing how bias, ideology, commitment and evasiveness weave their way into everyday discourse. Furthermore, one of the key ideas that comes out of functional grammar is the concept that the grammatical choices people make have just as significant an impact on their overall meaning as the words they choose.

However, while functional concepts such as register configuration, genre, modality, theme and transitivity are discussed at length within the academic community of linguists, they rarely make it as far as the EFL classroom. This is surprising when you consider that the insights into language that we get from such concepts would seem to be a great way for students to become exposed to a wider variety of texts, as well as master the shades of meaning grammatical choices offer us as speakers and writers.

With this in mind, what I have tried to put together is a conceptual framework for materials which expose learners to authentic texts, both spoken and written, and give them the chance to discuss how the language is used by the author or speaker.

Realising the theory

So what would such a lesson look like in practice? The example below is a text I found online, and contains some interesting linguistic points. It also highlights the differences between how people use language to write, and how it is realised as spontaneous speech. Therefore, as a warm up, we could have the students brainstorm some ideas on such differences; what language would you use with your boss that you would not use with a close friend in a bar? I would deliberately leave out any contextualisation of the text specifically because I want students to give me their impressions on the nature of the social interaction taking place in the text without any preconceptions. Indeed, I even went so far as to blank out the names of the speakers (they will be revealed later). Similarly, there is no prearranged language point I wish to teach; I have some ideas, but first I want to see what the students notice for themselves.

Speaker 1: Yo, Speaker 2. How are you doing?

Speaker 2: I'm just...

Speaker 1: You're leaving?

Speaker 2: No, no, no not yet. On this trade thingy... [indistinct]

Speaker 1: Yeah, I told that to the man.

Speaker 2: Are you planning to say that here or not?

Speaker 1: If you want me to.

Speaker 2: Well, it's just that if the discussion arises...

Speaker 1: I just want some movement.

Speaker 2: Yeah.

Speaker 1: Yesterday we didn't see much movement..

Speaker 2: No, no, it may be that it's not, it may be that it's impossible.

Speaker 1: I am prepared to say it.

Speaker 2: But it's just I think that we need to be an opposition...

Speaker 1: Who is introducing the trade?

Speaker 2: Angela

Speaker 1: Tell her to call 'em.

Speaker 2: Yes

Speaker 1: Tell her to put him on, them on the spot. Thanks for the sweater, it's awfully thoughtful of you.

Speaker 2: It's a pleasure.

Speaker 1: I know you picked it out yourself.

Speaker 2: Oh absolutely, in fact I knitted it!!! (laughter)

(Adapted from BBC News, 2006)

Once students have finished reading we can assign some points for discussion, keeping the arena for discussion as wide as possible so students are free to comment on whatever aspect of the text they like.

1. What do you think is happening in this text?
2. Who are these people?
3. What is their relationship?
4. Is it easy to identify what they're talking about? Why or why not?
5. How well do they know each other?

The first two questions are really just to get students talking and sharing their overall impressions; the two times I used this particular text in class, students very quickly identified the key lexis which point to the field of the text. The "*trade thingy*", the "*discussion*" that arises and "*who's introducing the trade?*" were quickly picked out as lexical clues which place the discussion in a business context of some kind.

The third question can draw students' attention to the use of *mood*, and how speaker 1's use of the imperative, as well as short, declarative statements could be interpreted as giving his speech more authority. Speaker 2 on the other hand, uses more interrogative mood structures, giving him the sense of being a bit more subordinate (or at least, this was my impression. In reality, when we discussed this in class, a host of interpretations were put forward by students).

The text also draws attention to how *modality* is used. Other than the mood structures, we can also see Speaker 2's language is much more hedged:

Speaker 2: *Well, it's just that* if the discussion arises...

Speaker 1: I just want some movement.

Speaker 2: Yeah.

Speaker 1: Yesterday we didn't see much movement..

Speaker 2: No, no, *it may be that* it's not, *it may be that* it's impossible.

Speaker 1: I am prepared to say it.

Speaker 2: But *it's just I think that* we need to be an opposition...

At this point in the lesson we can elicit other language students know that is used to soften speech or lower commitment levels. The text also lets students see that the functional concept of modality is not restricted to the use of modal verbs *per se*.

With the fourth question, it is possible to introduce the concept of *cohesion* and *coherence* in a text. Notice there are a number of anaphoric, back-referencing, statements: what is Speaker 1 planning to say? What is the nature of the discussion? Who is Angela going to call? The identification of such pronouns and definite articles were evidently made earlier on, in a part of the conversation we were not privy to. Furthermore, many segments do not make sense to anyone unaware of the larger picture surrounding the conversation. For example: movement of what? Why is it impossible? The meaning of the text is obviously heavily dependent on the context in which it is spoken; again we, as external participants, are denied these insights and, to us, the meaning of the text remains partially obscured, highlighting the important role coherence plays in discourse.

Finally, I asked how well the speakers might know each other. One might reasonably conclude that they are very familiar, even if the power in the relationship isn't exactly equal. Obviously the first clue is in the vocative at the beginning: "Yo". They also talk about highly specific, context sensitive topics, a sign that they interact quite frequently with each other. We also saw earlier that one might hold more authority than the other. Is there any affective involvement? It is hard to say, though probably not, as their discussion seems to be quite business orientated.

In this last question we discussed part of register configuration, specifically, the variable of *tenor*. We could also introduce the concept of *mode*; how does the speakers' discourse compare to a written text? There is very little nominalisation, human agents mostly occupy the *subject* position of the utterances, active verbs are common, and while there is every-day lexis, the grammar is non-standard, there are lots of false starts, hesitations and interruptions. All these

factors are hallmarks of dialogical spoken discourse (Eggins, 2004), yet rarely if ever would such items make an appearance in any of the texts we find in global brand EFL coursebooks.

The text is actually a transcript of a conversation that took place between George W Bush and Tony Blair, unaware they were not off-mike, backstage at a G8 conference in St. Petersburg in 2006. I decided to wait until the linguistic discussions had drawn some conclusions before revealing this to the students.

Summary of language

Obviously what I have gone through here is just a whistle stop tour of linguistic points; the classroom itself affords much more opportunity for group discussion, as well as comparisons between the speech here, to that of different texts. We can also create opportunities for output tasks; students could extend the conversation, creating a context for themselves from the language we have here. For the right class it could perhaps be used for a drama.

The point I have tried to demonstrate is that all we really need is a text. Even the relatively short extract we have looked at provides fertile ground for a range of functional elements; specifically;

- Modality – affecting a speaker's level of commitment.
- Mood structure – demonstrating the impact of choosing declarative, imperative or interrogative structures to form our discourse.
- Cohesion - highlighting the importance of appropriate discourse markers, and how their absence makes a text seem fragmented to the external participant.
- Register – showing how word choice and structure affects the level of formality.

Principles for text selection

The kind of language points above are abundant in texts that exist all around us: literature, news, online resources such as blogs, radio podcasts and Youtube all provide opportunities to bring authentic texts into the classroom and expose learners to as wide a range of linguistic input as possible. With this in mind, it is important to gauge text selection carefully, with not only linguistic richness but also the potential for affective involvement as important criteria. As such, the personalities, interests and passions of the learners and also the teacher will play a part in deciding on texts to use in class.

A prudent strategy can be to select two or more texts which share certain characteristics while differing in others, as this helps highlight linguistic strategies used by authors and speakers. For example: texts which focus on the same topic but address different audiences or serve different purposes. Saraceni (2008) provides a more detailed discussion of such a comparison, exploring an example of how the semantic value of form is exploited by two different news media to convey contrasting ideology.

Conclusion

My goal has been to find ways of introducing the concepts of systemic functional grammar to EFL students, as an alternative to the more structural focus maintained by popular coursebooks. This, in turn, adds language awareness to the range of learning outcomes students can hope to achieve. Even so, what I also hope I have managed to convey is simply the potential for adding to the range of linguistic input students receive in the classroom through the use of authentic texts; with a little imagination, transcript of a casual conversation can be turned into a grammatical gold mine.

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Material Gains: The Benefits of Collaborative and Creative Materials Development

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This paper describes three different materials development projects in the English Language Institute at Kanda University of International Studies (KUIS) in Chiba, Japan. With over fifty lecturers developing and teaching courses to 3500 students (including nearly 2000 English majors), and ten learning advisors working with students in the Self-Access Learning Centre (SALC), there are many such projects ongoing at any given time. Those included here are intended to demonstrate the range of challenges faced in developing materials for a specific context (be it a certain course, or a certain group of students or teachers), and some of the approaches taken to overcome those challenges.

Advanced Writing materials

Advanced Writing is a required second-year English department course that has been taught at KUIS in different forms for many years, having developed from previous courses in Academic Writing and Communicative Grammar. It exemplifies three of the concepts that Richards (2001) suggests writing courses may be based on:

> *Functions* (a range of essay types are presented and practised, including argumentative, compare-and-contrast, cause-and-effect, and critical essays)
>
> *Skills* (writing topic sentences, supporting an argument, self- and peer-editing)
>
> *Processes* (pre-writing strategies, post-writing evaluation and revision)

A range of materials has been used during the course's existence, including commercially-available writing textbooks, grammar reference books, and of course materials produced by individual teachers. This variety of materials led to institutional concerns about a lack of consistency between different teachers' course objectives and the possible lack of focus on *academic* forms of writing. The course was originally intended to provide students with the skills needed to produce formal academic papers in subsequent years, such as their graduation thesis. These aims, which seem to fall into the 'instrumental' category described by Gardner (1985), did not always coincide with the stated 'integrative' aims of some teachers. Those tended to be more focused on providing students with the skills needed to complete written tasks outside of university and in a wider range of genres. When students were asked about their own needs and goals for the course, their motivations seemed more evenly divided between instrumental and integrative, recognising the value in being able to write essays at the same time as showing interest in other forms of writing.

In order to better address the objectives of the institution, teachers and students, the Advanced Skills committee was asked to produce a new set of materials to be given to all Advanced Writing teachers to work from. Given that 'creativity motivates and stimulates' (Maley, 2003), the group decided that opportunities for creative interaction with the materials should be maximised, in order to promote 'learner self-investment' and encourage 'intellectual, aesthetic and emotional involvement' (Tomlinson, 2003b). But what openings for creativity exist in academic writing classes, when academic writing itself is defined by the structures and stylistic conventions that are expected in student essays? Indeed, the ideas of 'newness', 'experimentation' and 'unpredictability' that are sometimes associated with creativity (Maley, 2003) are not immediately apparent in the academic writing that students are commonly asked to produce.

By producing materials with the concepts of '*inputs*', '*processes*' and '*outcomes*' (Maley, 2003) in mind, opportunities for creativity were identified and exploited. With students able to select and develop their own writing stimuli, *inputs* offer perhaps the greatest potential for student involvement and choice. Whereas in the past students might have been given a theme from a textbook to write about, the new materials encourage them to choose and develop their own topics. Material to be used as the content of an essay can come from many sources, including discussion

and presentation of information provided by students, either through research or from existing knowledge and interests. Sample essays given to students to guide their writing come from previous years' students, providing more realistic goals than essays produced by non-peers. *Processes* (what the students are expected to do with the materials) attempt to offer a wide range of different tasks, appealing to different learning styles and offering chances for students to perform such creative tasks as brainstorming, predicting, questioning, visualising, researching, comparing, and even performing. *Outcomes* go beyond simply submitting written essays to the teacher, with students encouraged to share their work with others, obtain and offer feedback, and reflect on the process as well as the product that they have completed. In these ways, the materials were able to appeal not only to the institution (having fulfilled the requirement to cover several academic essay types), but also to teachers and students (with both groups being given freedom to use the materials creatively whilst practicing academic writing).

Freshman English materials

Freshman English is a required course designed to sensitise incoming students to the institution's approach to learning and teaching. Taught for six hours per week, it forms a central part of the students' university experience and is highly valued by the institution. Materials for the course are developed in-house by a group of teachers, and have evolved constantly since the course's inception. The fluid nature of the curriculum development process allows for creativity and collaboration in materials design, but also poses problems. Curriculum users and developers pass through the institution from year to year, resulting in institutional memory loss (Coffey and Hoffman, 2003). The challenge for stakeholders is deciding how materials should be evaluated and developed in a creative and collaborative way while incorporating the voices of a large number of users. One way of achieving this is to open up a dialogue between materials users and developers, which can lead to more relevant, motivating, and effective materials (Rubdy, 2003). A more learner-centred approach to materials development needs to also consider teachers' voices as they can bring experience and knowledge to the process. Properly done, student-teacher collaboration in materials development offers opportunities to extend student learning, promote teachers' professional development, and establish institutional memory.

Tomlinson (2003b) emphasises a principled approach to materials design. This is significant since 'materials have more and more come to be viewed as "an embodiment of the aims, values and methods of the particular teaching learning situation"' (Hutchinson 1987, quoted in Rubdy 2003). Therefore identification and discussion with all involved participants of the principles upon which a course is founded is an important first step in any materials evaluation and design process. Unlike an objective analysis of what the materials contain (or omit) this should be a subjective evaluation of how teachers and students respond to the materials in reference to the stated principles of the course.

Evaluation of materials is usually administered prior to use, as a way of checking their appropriateness, but Tomlinson (2003b) argues that post-use evaluation is more valuable. In accordance with this view we adopted a cyclic approach to curriculum development, collecting feedback at the end of each content unit (every 3-4 weeks). As classes neared the completion of a unit, students were given class time to review their notes and complete surveys which asked questions about how useful they felt the materials to be and how much they enjoyed using them. Similar surveys were also administered to teachers, with an added section that explicitly asked questions about course objectives and the principles of the curriculum. The surveys were intended to promote reflection and critical thinking on the lessons that the students had experienced, and to make explicit the learning principles of the institution, helping students and teachers see the intended purpose behind the lessons. Ellis (1998) distinguishes between macro- and micro-evaluation or materials. The former is concerned with either accountability or development, or both, while micro-evaluation has a narrower focus on specific aspects of a programme, such as the effectiveness of a particular task. The surveys thus began by requesting feedback on the individual activities and lessons and only later investigated how well the materials aligned with the programme's professed goals. Meetings were scheduled in which teachers and the caretakers of the curriculum could discuss the results of the survey, teachers having an opportunity here to give any deliver any further insights or suggestions concerning the materials as well as exchange teaching ideas and materials that they had developed themselves

This process brought to light the fact that learners were not always aware of the objectives of lessons and were sometimes confused as to how the lessons benefited them. It was also clear that teachers were not always in tune with the institution's principles and were significantly adapting and re-inventing the materials. The increased dialogue between all parties allowed for misunderstandings to be addressed on a number of levels, and created a climate where learner and teacher voices could genuinely influence materials development. However, the future challenge lies in how to channel the information collected though this process in a way that allows for continued creative development of materials in a systematic manner, as the surveys and discussions produced an abundance of often conflicting views and opinions.

Self-Access Learning Centre materials

Self-directed language learning (SDLL) as a legitimate approach to language pedagogy carries at its pith and core, individualised instruction (Victori and Lockhart, 1995; Sheerin, 1991). Self-access centres (SACs) at various educational institutions around the world are set up to support this *individualisation* by finding innovative ways to accommodate as many different kinds of learners as possible. One way in which SACs have proven successful in supporting the varied needs of learners is through the development of self-access materials (Holec, 1994; Cooker, 2008). Developing up to date and engaging materials which meet not only the needs of learners, but also their wants and interests, is a challenging enough endeavour when the setting is the language classroom. However, a shift in setting amplifies the challenge, as those involved in developing materials are asked to consider both the intrinsic and extrinsic motivation of possibly thousands of students.

In response to this challenge, a research project was conducted at KUIS to explore the feasibility of setting up a committee of interested students, capable of informing the materials development process for the institution's self access learning centre (SALC). One learning advisor acts as a conduit for the committee to funnel their ideas, suggestions and requests to the various stakeholders including but not limited to the SALC Director, the learning advising team, teachers, and assistant managers. Through the SALC Student Committee (SSC) research project we hoped to improve the quality of collaboration between students and educators in the materials development process. It was also hoped that a greater sense of ownership of the SALC amongst our students might be promoted.

Although a few studies on self-access language learning (SALL) have investigated the contribution of learners to self access centres (see Aston, 1993; Malcom, 2004; Thornton, 2010), there remains very little work on how learner involvement can inform aspects of SAC management or policy, including materials development. This gap in research and publication presents an important inconsistency as it would seem logical for professionals working in SACs to follow the movement of the SLA field towards a learner-centred approach (Allright, 1981; Riley, 2008).

Since its establishment, the SSC research project has accomplished various tasks which have proven useful in informing how SALC materials designers and learning advisors approach materials development. One example is an institution-wide survey administered to hundreds of students across campus, which provided the SALC team with a much needed student perspective on our SALC and its resources. From the survey, the SSC presented a summary of results, highlighting aspects of the SALC which seem particularly important to our students. For example, their report informed us that the pronunciation materials and computer programs found in the speaking booth section were being underused because the instructions were convoluted and the programs difficult to operate. The materials designers have since created scaffolding activities for the programs and simplified the instructions to make them more student-friendly. Consequently, there has been an increase in the number of users in the speaking booths.

The survey also communicated the fact that because of the large number of resources available, students felt lost when choosing appropriate materials. In response to this problem, the SSC have begun trialling materials in different sections of the SALC, writing reviews which outline what kinds of students could benefit from the materials, and suggesting strategies on how to use the materials.

According to the founder of our SALC, Lucy Cooker, one of the principles of self access centres is that "Students should have an integral role in the running of the centre" (2010). Although challenges remain for both SALC materials designers and the SSC, having a committee of involved students informing how our centre approaches materials design and promotion is a step in the right direction. The materials development process is one way in which we can ensure that students' voices are considered and valued, and if in the future we can move from students as promoters and evaluators, to students as designers and writers then we can also aid the transition to a more user-friendly centre.

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The English Textbook Writing Project in Turkey

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You have to stop and think for some time if you intend to design EFL textbooks with non-native English teachers in a country where English is not the mother tongue. Actually, we have stopped and thought more than 'some time' and we have been thinking about it ever since we launched this project in Turkey in 2003. Why did we decide to start this challenging project although there were already various textbooks written by native English-speaker authors that proved to be good? Next, how did we accomplish it? This article intends to give satisfying responses for those who are interested in developing ELT materials in this context.

Why local English textbooks?

Writing national English textbooks is not a new educational initiative in the ELT world as the first examples already started appearing in the early '90s in Morocco, Romania, Russia, Belarus, Uzbekistan, Azerbaijan and Mongolia. Apart from the arguments peculiar to our local conditions, we have similar arguments with these countries for developing local textbooks. The arguments are given below.

First of all, English teachers with the experience of thousands of teaching hours are the right people to reflect this precious experience in the textbooks. How is it possible for foreign authors - even if they are native English speakers- to consider all these aspects, which are peculiar to local conditions? Furthermore, authoring is not the job of professors who almost never breathe the dust of the classrooms. Bolitho (2003) claims that many teachers with their immediate chalk-face experience have the potential to write good materials and he writes of the perceived need to break into a 'closed shop' and broaden the local base of expertise and capacity in the area of textbook authoring. Therefore, with training and collaboration with English speaking colleagues from local institutes or ELT professionals, local English teachers can be the best authors. They have enough language capacity, a vast background about other textbooks, knowledge about where the students in their country stand, their stereotypes (likes and dislikes, interests etc.) and way of thinking, the grading system of the schools, the allocated time for English classes, YGS (the Examination for University Entrance) and the national curriculum. Bolitho (2003) indicates the long tradition of teacher-writers in the world of ELT; Tom Hutchinson, Rob Nolasco, Penny Ur, Brian Abbs, who are some of the best-known authors of globally successful textbooks, started out as teachers.

The second point in this argument is about new vocabulary items, techniques and methods of language teaching. The English language has become more global with a lot of new words taken or derived from different languages. Britain, USA and Australia have become the lands of many elements of different cultures. The more languages appear in these countries the more words the English language borrows from them. Writing a textbook with non-native English speakers is one of the ways of lending new words to the English language. Another significant point is that local textbooks include new teaching methods and techniques, social and cultural issues which are transferred directly from the authentic lessons of the different schools or even classrooms. Therefore, developing a local textbook contributes to English language teaching and global culture in terms of new vocabulary, genuine teaching methods and techniques.

The National Curriculum can be considered as the third point. The Turkish Ministry of National Education (MEB) has designed the new national English curriculum for Anadolu Lisesi (high schools that require an entrance exam (SBS)), General High Schools and for schools with English as a second foreign language and aimed to incorporate the communicative approach to language teaching. This curriculum is based on the criteria of the Council of Europe Common European Framework of Reference for Languages (CEFR). This reference, recognised by member countries of the Council of Europe, sets standards for language learning, teaching and assesment. After the completion of the new curriculum, the MEB decided to launch the textbook writing project since the current textbooks in the market do not match the new national curriculum. This is also another important reason to be considered in terms of writing local textbooks.

As stated earlier, Turkey has a long English Teaching tradition with many well experienced teachers. Transforming this local potential into authoring will help

ELT gain a tradition and a trend of authoring/authors and textbooks in Turkey. In the long term, this tradition will probably evolve into a strong branch of ELT textbook writing within the Turkish education system. What is certain is that this branch will empower and enrich the current body of the language learning tree.

Another argument in the textbook writing world is the matter of ignoring local aspects. It can be easily argued that a textbook written by authors in Britain or the USA cannot be appropriate for classrooms in quite different countries at the same time. No one can claim that such textbooks can meet students'/teachers' needs, reflect their cultures or appeal to them all, for instance, in Canada, Chad, Saudi Arabia, China, Finland or Turkey. Nguyen Thi Cam Le (2005) claims that materials from these English-speaking countries do not reflect the learning styles or cultural values of the EFL students who use them; as a result, students lose motivation and become reluctant to interact in class and share opinions or ideas. Stevick (1976) maintains that materials can cause students to feel alienated from their home culture, the target culture, and even from themselves. It is a reality that local textbooks should not only reflect local cultures, preferences and values. However, global textbooks should not close their doors to the various colours of the world either. The world of ELT today needs local textbooks with global perspectives, and the most recent and accurate cultural information and global values.

One more reason for writing local textbooks is the pressures on writers from the market and from publishers. In the case of writing local textbooks, writers feel free to focus on methodology, social and cultural values, current tastes and teaching philosophy rather than marketing strategies.

Lastly, the life reflected in the EFL textbooks seems to be unrealistic for the students with different experiences of life. This is also supported by Peaty (1999), who states that 'most EFL course books tend to focus on superficial aspects of western consumer culture: pop music, fashion, food, and celebrities'. We have a responsibility as educators to provide our students with more substantial, meaningful content, such as topics reflecting the importance of natural resources, endangered animals, local languages, foods, festivals, relationships, alternative ways of life, democracy and human rights which help make students aware of such issues and become active citizens.

Communicative Methodology?

The English Textbook Writing Team have managed to write three series of textbooks with different levels; *New Bridge to Success* (NBS) for Anatolian High Schools, *Sail* for students as a second language learners and *Breeze* for General High Schools. The textbooks include workbooks, teacher's books, audio cassettes, and dictionaries. The team has followed the main principles of the communicative approach and incorporated them into the learning materials. There are a number of reasons why the team has this priority. First of all, the communicative approach puts the learner in the center of learning. Second, it is obvious that when the lessons are tailored with this approach learners can learn better. Clarke (1989) maintains that communicative methodology is based on authenticity, realism and context, and has its focus on the learner. Finally, the communicative approach emphasizes the teaching of culture through language, 'It is claimed that natural integration of language and culture takes place through a more communicative approach than through a more grammatically based approach' (Canale and Swain, 1980, p.31).

The project team

The project team consists of English teachers, art teachers, curriculum designers, and computer teachers selected from teachers in the province of Izmir, situated in the western part of Turkey. This challenging job started with 42 people: 28 English teachers, 8 art teachers, 5 designers/computer teachers and a project manager. The criteria that were used by a committee in the local authority of Ministry of Education for the selection of the teachers were:

- Competence
- Experience
- Having worked in different parts of Turkey
- Being a staff member of an Anadolu Lise
- Having worked in a related project
- Being open to team work.

The Process of Writing

The process of writing the textbook has four main stages.

Pre- writing

1. English teachers are divided into groups and sub-groups. A group of art teachers and a designer is allocated to each group. They receive the first drafts of the materials from the authors, draw illustrations for the texts and design them as textbook pages.

2. The project manager makes a detailed introduction of the project.

   Co-authors are informed about:

   - The requirements, extent of artistic freedom/ license, design, and copyright policies

- The method and strategy of the project
- The format of the textbooks/workbooks/teacher's book/audio cassettes
- Textbook target audience (who the textbooks are for)
- The deadline of the project.

3. Training seminars for authoring and the latest methods alongside the former ones are introduced by ELT professionals.
4. Professional course book designers deliver seminars on textbook illustration and designing methods.
5. Co-authors study the current textbooks on the market.
6. An overall introduction of the curriculum is made which is designed according to the CEFR.
7. Each unit in the curriculum is studied carefully (topic, functions, language areas and structure sets, vocabulary sets, language tasks and study skills, students' project work).
8. Skills are determined such as:
   - listening for specific information related to personal details
   - reading and answering personal questions
   - speaking about past events
   - writing a postcard/e-mail
9. Team members are assigned to work, mostly in pairs, on different skill sets.
10. A deadline is arranged each time and pairs start work.
11. The prepared materials are presented to all the team members and negotiated to determine whether they serve the purpose or not and whether they meet the objectives related to vocabulary, language areas and structures.

Writing Stage

12. Pairs come together and set an outline taking the comments and ideas of the whole group into consideration.
13. Texts for different skills stated as objectives in the curriculum are written in pairs or individually. The texts are designed to use the topics, language structures and areas, target words/phrases, idioms and expressions in an authentic way and within natural contexts. The reason for this is to create realistic and authentic situations so that learners can learn the new items through the context.
14. The required illustrations, photos or pictures are requested from the illustrators.
15. Layouts are designed with texts, illustrations, photos or/and pictures.

Post- writing stage

16. The drafts are edited and revised by the authors.
17. The methodology is checked to see whether the communicative approach is consistent.
18. The Turkish National Education criteria, human rights, gender discrimination, environment and other points are also taken into consideration while revising and editing.
19. The drafts are sent to the dictionary group. The highlighted words with their English equivalents are included in the dictionary.
20. Last drafts of the textbooks are revised and edited.
21. Authors put the last touches.
22. Designers prepare the last draft of the textbooks.
23. All the prepared materials are submitted to the Supreme Court of National Education (Talim Terbiye Kurulu) to be approved.
24. The materials are sent to the publishing house.
25. Audio cassettes are recorded by native English speakers - English, American, Scottish, Australian, children of mixed families (American-Turkish, etc.).

Textbook introduction seminars/workshops

The last stage of this process is the introduction of the textbooks via workshops and seminars. Co-authors deliver seminars and workshops to EFL teachers who come from all provinces of Turkey. The seminars and workshops are held once the textbooks are in the hands of the EFL teachers before they start to use them in their classrooms. These seminars/workshops include not only the textbook / workbook / teacher's book introduction sessions but also the introduction to the curriculum, the communicative approach, the role of the teacher, textbook adaptation and material development.

In conclusion, the most significant part of this project, unlike the ones in the countries before, is that it has been carried out by the Turkish Ministry of National Education except for the contribution of the native English speaking editors and readers (for the audio cassettes). Although we do not actually claim that this is the best way of developing textbooks, on the whole, we have proved that it can be at least one of the ways. Naturally, this method of textbook design has many positive aspects as well as negative ones. In the seven years spent on this project, we have come

across many expected and unexpected challenges and barriers due to lack of experience in the field of authoring, organization, textbook design and effective co-ordination among 42 team members. However, we have had to accept the naked truth that progressing with baby steps while designing textbooks is the natural way to reach this ultimate aim. It is obvious that we have produced good textbooks but we have not produced the perfect ones, YET.

Post Use Evaluation

Although we do not have scientific data which indicates the users' views yet, the following comments will give us a tiny idea of the satisfaction level.

A high school teacher, Suheyla Güne says;

> *Breeze is definitely the most joyful book I have ever had the opportunity to teach.The topics of the units are highly attractive and popular. I think it is not only a book which was written to teach English but also a means to teach students many things about science, different cultures, global warming and art. For example, they had the opportunity to read about Shakespeare and learn about his most famous plays. When it comes to the English teaching method of the book I must say I admire it. My students were at the tenth grade last year but their level of English was far below it. In spite of that with the help of the communicative method used in the book the students were able to make dialogues and write paragraphs by themselves after a while. The book does not give you the grammatical rules directly but the students see the new patterns in the text and perceive it in a natural way. However, I would prefer to see more interesting and updated topics.*

Another experineced English Teacher, Özlem Yağcı says;

> *Breeze is a good textbook. My favourite parts are the way of language presentation and the texts.*

A high school student, Ege (16), says;

> *I both learn English and a lot of new things from the book. The topics are very good and useful. There isn't much grammar. We do speaking so much and I learn to write well.*

Another student, Ferhat (15), says;

> *I have a good teacher and I start to enjoy learning English with her. We use a colourful book with a lot of interesting tasks from different parts of the world. I also learn things about my country. It is interesting to see things from different cities and culture in English. Very nice book.*

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Code switching: what insight can computer programming provide into the process of materials design for language learning?

Gemma Ruffino

As more and more language learning materials that will never see a printing press are developed, those of us involved in educational publishing are coming into contact with computer programmers more frequently. Whilst such contact may at first be a clash of cultures, my own experience as an advisory member of a small team programming educational software has convinced me that materials writers and editors can apply several lessons from computer programmers to their own work. Although many analogies between the work of a programmer and a commercial materials writer quickly become strained, we can recognise several common elements in the tasks that we face. We are all designing tools that others will use to achieve their own goals, goals we anticipate as best we can. The products we produce contain several layers of complexity, but they are grounded in basic principles. Of course, there are many ways in which materials cannot be compared to computer programs, not least because we cannot press a button marked 'run' and instantly see if what we have produced works as we expect. However, my intention is not to construct an exact analogy, but to find new stimuli for our work.

Although many areas of materials development remain under-researched, recent years have seen an increase in publication (Harwood, 2010). However, Tomlinson and Masuhara (2010) amongst others, still draw attention to the lack of empirical research in the area. Analyses of the course book materials themselves often treat the course books as cultural artefacts to be examined, and aim to reveal influences on their creation, but the process of creation itself has rarely been studied. In contrast, researchers have been investigating the process of software design for over 50 years, and proposing models for the way it works. Researchers also recognise the influence of the process of development on the final outcome of the project (Brooks, 1975). This raises the question of whether a similar attention to the process of language learning materials creation might reveal previously unconsidered influences on its quality.

Modelling the process of design

One model for the materials design process has been proposed by Jolly and Bolitho in their 'Framework for materials writing' (2011). They identify stages in the process, illustrated by examples from published materials, and use this review to propose a flow-chart summarising the materials writing process, in a descriptive rather than prescriptive way, asserting that 'most materials writers move in this direction' (p. 96). They recognise the model's limitations, and that 'the human mind does not work in the linear fashion suggested [...] when attempting to find solutions to problems,' (p. 97) and therefore add a series of feedback loops, although these loops are not explained in detail. Although the descriptive nature of the model and the numerous different paths provided through it allow room for variation, the illustration suggests that the process is linear by default, and that clearly defined stages can be observed within it.

An early proposed model for the software design process was Simon's 'Rational model,' (Simon, 1996). This lists, in a similar but much more simplistic way to Jolly and Bolitho's flow-chart, a series of stages that designers work through in a linear manner, although without making provision for feedback loops. Jolly and Bolitho's model does not seem to have been significantly critically examined or compared with actual experience of the materials design process, but substantial examination of Simon's model has taken place, which has led to its rejection, as extensive empirical evidence has shown that designers do not, in fact, work this way (Schön, 1995). The same evidence led Schön to develop an alternative, empirically-based theory, the action-centric perspective. This contends that rather than being the result of predictable and linear steps, design prototypes are produced in an improvised way, using creativity and emotion to generate possible solutions to defined problems (Ralph, 2010). It also rejects the idea of different stages within the process, using evidence to argue that analysis, design and implementation take place at the same time and cannot be clearly differentiated from one another.

Although it would be premature to apply this perspective to materials design, it suggests an interesting line of inquiry when considering the processes that produce materials. If materials writing is largely based on intuition, checklists or instructions for the writer may not be an effective way of improving the quality of language learning materials. As a first step, it would be useful to question authors of materials to discover what role intuition plays in their planning processes.

Empirical evidence for the process of materials design

Some articles on the way that materials authors write provide this necessary insight into the way they work. These methods are summed up by Tomlinson (2003) as being largely driven by intuition rather than by objectives, principles and procedures, although he does qualify this by describing it as 'informed' intuition. As he recognises, to say that development is driven by intuition is not to claim that materials that are written in this way will be of lower quality, but the lack of a systematic approach means that best practice in the development of quality materials is harder to establish.

Empirical research seems to support Tomlinson's summary. Johnson (2003) explored the process of materials design at task level, by conducting a study that asked sixteen writers (half of whom had written a commercial textbook, half of whom were unpublished) to design the same task whilst completing a think-aloud protocol of their actions. Although he collected the data to gain insight into the design process from a particular perspective – he was interested in the development of expertise amongst course book writers – his findings also offer answers to questions about the process of course book design. The extracts that Johnson reports from the think-aloud protocols are consistent with action-centred theory: that candidate solutions for the problem emerge continuously throughout the design process, that they are driven by emotion and intuition rather than by working through several stages of a linear model, and that the various stages of the process occur contemporaneously and are inseparable. Johnson coded the different stages of the process but his extracts show that the participants moved rapidly from stage to stage, and jumped from any one stage to another. He concludes himself that they are often in two stages at once, and never stop considering new scenarios, concluding that 'none of the designers in our study follows a sequence that might be regarded as entirely 'logical' or 'systematic from beginning to end' (2003, p. 88). It is important to note here the limitations of think-aloud protocols, and their inability to capture all the participant's cognitive processes. However, the results of this task-based study suggest that a more extensive investigation of larger-scale projects might contribute to the development of a new model for the materials design process.

To find further insights how writers write, we can consider Prowse's qualitative survey of what materials authors say about the way they work (2011). He concurs that course book writing is an intuitive process, and feels that authors are 'viewing textbook writing in the same way as writing fiction' (p. 137). This is a fair summary of all but one respondent in his survey, who describes a more structured approach to the writing process. However, as Prowse does not reveal the questions posed, we cannot exclude the possibility that the emotional nature of the responses was prompted by the nature of the questions. Allowing for this caveat, the data gathered is still suggestive that the process of materials writing may be more emotional than rational.

Another perspective on the writing process is given by Bell and Gower (2011), who describe their writing experience in an anecdotal manner. Although their account gives a comprehensive view of the process, we must not forget that the retrospective nature of the reporting may lead to a greater appearance of order than might otherwise be found had they recorded their experiences simultaneously. They outline the brief given, and identify competing demands within it, although they do not mention whether these conflicts were clear to them from the outset or whether they emerged as their work proceeded. Bell and Gower describe the pressures that these original principles were subject to: budget restrictions and the impossibility of using famous pop songs. In exploring the constraints placed on the work by publishers and by institutional expectations, they report that, like the authors described by Prowse and Tomlinson above, they valued their instincts above advice on length and structure.

Group size and design processes

A second area of the process of software design which seems particularly relevant to materials development and which has been extensively investigated is the effect of the division of the creative tasks between several team members. Despite the fact that most major course books are written in large groups, as we can see by consulting the imprint of new publications, accounts of the materials design process have not extensively explored the influence of group dynamics on the writing process. Whilst some of the authors interviewed by Prowse (2011) mention how they work together with their writing partner, their accounts concentrate on organisational aspects of their work such as the frequency of their meeting, the allocation of tasks within the group and the way in which they communicate with each other and exchange ideas and drafts. However, the influence of group dynamics on project outcome may go far beyond these organisational aspects.

Although I cannot say how typical this is within the educational publishing work, I have personally worked on projects where an increase in the number of writers and editors was used to solve the problem of having to complete a multi-level course book and all its components within a short space of time. The number of writers credited for other publishers' courses leads me to wonder whether other publishers are also taking this approach as product development time decreases. The approach of adding more programmers to projects in order to meet tight deadlines has been explored in the field of software development. Brooks (1975) found that adding more programmers could actually increase the time taken to realise a project. He suggests plausibly that the main reason for this is the addition in relationships and channels of communication that occurs when the size of a team increases. The number of relationships, where n= the number of team members, is n(n – 1)/2. So a team of five will have to maintain ten different relationships, but a team of fifteen – certainly not an unusual size in my publishing experience – will have 105 connections. For me, considering the invisible burden of communication on a team this size explains many difficulties experienced on past projects, which seemed inexplicable at the time.

Conclusion

Although these few comparisons are not substantial enough to provide more than food for thought, they highlight the fact that research into the process of materials design and group dynamics within teams course book writers is not as advanced as in other fields of design. Although research in these other fields suggests that rational and logical views of design processes tend to be proved incompatible with empirical studies, as the actual nature of human behaviour is not taken into account, in the field of materials development we must conclude that we cannot yet say. The literature does not provide any empirical surveys of actual design processes within conventional commercial environments. The close observation of language learning materials design in progress could provide the chance to study and learn from these processes in detail, and I for one intend to work on collecting such data as soon as the next opportunity presents itself.

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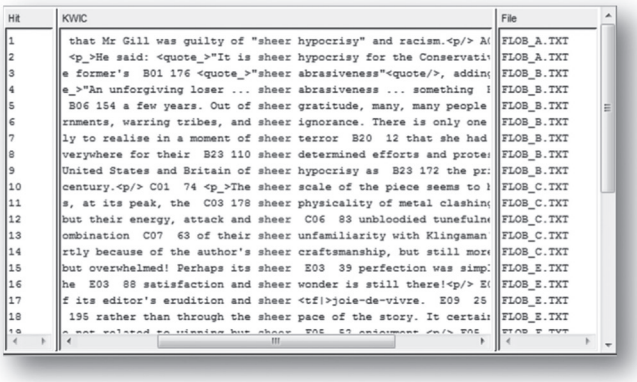
A Wordle In Your Ear: Creating corpora for the classroom

Marcus Bridle

Whilst the use of corpus based materials has long been advocated as part of Data Driven Learning (Johns, 1991), the gap between the theories developed through research and the practical classroom activities available to learners and teachers is still wide. Braun (2007) goes so far as to say that, even though corpora is a buzzword in linguistic research circles, it can be 'terra incognita altogether' for the practitioner (2007, p.48). There are a number of studies which suggest why the classroom remains resistant to corpora.

Traditionally, corpus data is presented in the form of concordances. The concordance lines shown below illustrate the uses of item 'sheer' in the F-LOB corpus (Freiburg–LOB Corpus of British English):



Hit	KWIC	File
1	that Mr Gill was guilty of "sheer hypocrisy" and racism.<p/> A(	FLOB_A.TXT
2	<p_>He said: <quote_>"It is sheer hypocrisy for the Conservati	FLOB_A.TXT
3	e former's B01 176 <quote_>"sheer abrasiveness"<quote/>, addin(	FLOB_B.TXT
4	e_>"An unforgiving loser ... sheer abrasiveness ... something I	FLOB_B.TXT
5	B06 154 a few years. Out of sheer gratitude, many, many people	FLOB_B.TXT
6	rnments, warring tribes, and sheer ignorance. There is only one	FLOB_B.TXT
7	ly to realise in a moment of sheer terror B20 12 that she had	FLOB_B.TXT
8	verywhere for their B23 110 sheer determined efforts and prote:	FLOB_B.TXT
9	United States and Britain of sheer hypocrisy as B23 172 the pr:	FLOB_B.TXT
10	century.<p/> C01 74 <p_>The sheer scale of the piece seems to l	FLOB_C.TXT
11	s, at its peak, the C03 178 sheer physicality of metal clashin(	FLOB_C.TXT
12	but their energy, attack and sheer C06 83 unbloodied tunefuln(	FLOB_C.TXT
13	ombination C07 63 of their sheer unfamiliarity with Klingaman	FLOB_C.TXT
14	rtly because of the author's sheer craftsmanship, but still mor(	FLOB_C.TXT
15	but overwhelmed! Perhaps its sheer E03 39 perfection was simp:	FLOB_E.TXT
16	he E03 88 satisfaction and sheer wonder is still there!<p/> E(	FLOB_E.TXT
17	f its editor's erudition and sheer <tf|>joie-de-vivre. E09 25	FLOB_E.TXT
18	195 rather than through the sheer pace of the story. It certai:	FLOB_E.TXT

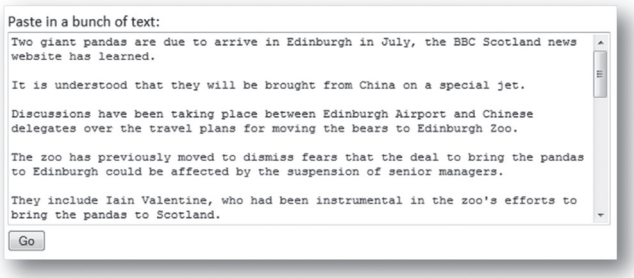
The benefits of studying concordances are based on the belief that language acquisition is facilitated by encouraging inductive learning (Klapper, 2006); students are given the opportunity to notice patterns of language use, form hypotheses and test them. In the above example, students might quickly notice the place of 'sheer' in the clause and then perhaps go on to look at the types of nouns it is used with and establish contexts for its use.

However, this benefit is somewhat neutralised by the common complaints of learners that concordances can be difficult to use, that the amount of information is often overwhelming and that using them is more time consuming than the teacher telling them what is 'right' and what is 'wrong' (Yoon, 2011, p.133). A study which introduced corpus technology to trainee teachers found that 61% of participants were unable to find corpora which they could integrate into the course and that many found the irregularities of language present in the concordances undermined their authority and self confidence (Breyer, 2009, p.162). An issue, then, appears to be how the advantages of corpora, and particularly the 'impact' that they can have through arousing learner curiosity and interest (Tomlinson, 1998), can be reconciled with the inherent technical and pedagogic difficulties.

One answer might be found in Wordle. This is a free, online program which is corpus lingustics in its most basic form. Essentially, Wordle is a frequency counter which shows its results in graphic form: the more frequent the word in the text, the larger it appears on the screen. 'Word clouds' created by Wordle highlighting key search terms can be seen on many websites. It is an extremely simple, user-friendly program which should pose no problem to technophobes and which is capable of creating interesting ways of examining texts. In the remainder of this article I would like to discuss some of the ways it can be used for creating materials and in the classroom with students.

Wordle Step-by-step

- First, a text needs to be found. As an example, the following sequence uses a BBC news article from the BBC website. The text is copied and then pasted into the box on www.Wordle.net:



- After clicking 'Go', a graphic portrayal of the text is shown:

- A Wordle document appears showing the ten (in this case) most frequent words from the larger text. The screen shot shows that there are tabs allowing you to change the colour schemes, the fonts, the layout (vertical, horizontal, a mixture as above) and that there is the option to print. Teachers and students can spend hours playing with these features but the most interesting aspects of a Wordle document are the activities that can be developed from it.

Wordle based tasks and materials

1. Predictive tasks. Show students the word cloud generated by Wordle. Tell them these are the ten most frequent words in the text they are about to read (or listen to – I have found that using Wordle is a good way to activate schematic knowledge before listening tasks), with the largest word being the most frequent. Ask the students to predict the content of the task and let them discuss it. You might extend the questions depending on the level to matters of text source and genre.
2. Give students the text to read (or, again, listen to). Afterwards, present the word cloud generated by Wordle. Explain that these are the most frequent words and ask the students to 'grammarize' (Thornbury, 1999) these words by recreating the text from memory.
3. Before the main receptive task, ask students to examine some of the words in detail. In this example, you might ask them to comment on the use of the verbs 'plans' and 'bring' to highlight that this piece is referring to future intentions.
4. Ask students to generate their own questions using the words from the Wordle sheet.
5. To consolidate any relevant vocabulary on the Wordle document, ask students to cover the sheets and ask them to list the most frequent words covered in the lesson (and to spell them).

The tasks above are not far removed from conventional pre- and post-reading types which most teachers will be familiar with, for better or worse, from text books. Below are a number of more creative ideas that I have used to great effect with varying types of learners, from children to EAP students and GE students of varying levels. You will notice that these tend towards giving the learner as much input as possible and aim to be fun. Technically we would say that Wordle allows us to manipulate the presentation of language based upon its frequency, but I think that anyone who uses Wordle will acknowledge that what it actually does is allow us to play with language.

6. Students create their own texts and do the activities above.
7. Students choose a text, Wordle the text and make a poem from the Wordle document.
8. Take the filter of words off (i.e. use all the words including grammatical tokens such as conjunctions and articles) and Wordle a poem. Students then use all the words to try and (re)create (the) a poem.
9. Wordle a short story. Students write short stories using the Wordle document, then everyone compares stories and the original at the end.
10. Find a play. Take the dialogue of different characters and Wordle them separately. Create new dialogues from the Wordle documents, or identify the characters from the Wordle sheets and justify.
11. Take one story which is in three different online newspapers. Wordle them. Ask the students: 'Why do different papers or writers use different words to talk about the same things?' 'Do the most frequent words highlight points of view or differing styles?' 'Do they highlight features of different genres?'
12. Students take a major news story and follow it for one week, creating a Wordle document each day. How do the most frequent words change throughout the week? Does this represent the changes in the articles as a whole? How would they change the language to meet the requirements of different genres or registers?
13. Students read or listen to a text and write down their list of key words. Does it match the frequency list produced by Wordle? The next question will probably be 'Why not?' and this could generate some useful discussion. A word frequency count is not necessarily a key word count and students might wish to discuss why. This is a task which can lead to interesting language work through the learners' natural volition and inquisitiveness and as such prompts cognitive learning.

There are undoubtedly many more tasks which can be engendered by Wordle. If the teacher is able to access computers in class, so much the better. The graphic nature of the fonts and layouts and the use of multiple web-sites combined with other activities can make a

lesson with Wordle particularly multi-dimensional. Incidentally, in the same way that corpus software offers a manageable entry point into vast bodies of text for the linguist, so Wordle seems to make texts less daunting for those learners who dislike reading. The 'friendly' - for want of a better word - aspect of a Wordle document tends to have a positive effect, particularly at lower levels where a small number of frequent words on a Wordle document act as a map for the larger text.

Whilst 'Wordle' does not have the capacity to provide students and teachers with the data necessary for analysing language in depth in the way that concordances can, it does circumvent many of the technical and linguistic obstacles posed by traditional corpus programmes. It requires virtually no training to use, provides an instant interpretation of a text and can be manipulated with ease to provide a range of levels of language practice.

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BOOK REVIEW

Perspectives on Language Learning Materials Development

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Introduction

Half of the papers in this book are based on presentations given at the 2008 MATSDA (Materials Development Association) event on 'Developing materials to meet needs and wants'. The scope of this volume, however, has a keener focus; all papers attempt to promote localized, teacher-generated solutions over traditional, mass-produced teaching packages in language teaching.

Content overview

The book is divided in three parts, comprising four, two and four papers respectively. Section one (pp. 9-108) focuses on 'Naturally occurring discourse' and consists in an appraisal of the potential (McCarten and McCarthy; Farr, Chambers and O'Riordan; Timmis) but also the limitations (Tomlinson) of Corpus Linguistics for materials development. Section two (pp. 109-72) envisages technology as a tool rather than a medium in materials development. More specifically, Information and Communications Technology (ICT) is advocated either as a selection and parsing tool for naturally occurring language in the media (Gilmore) or as a means to create genuine, meaningful activities for effective Task-Based Language Learning / Teaching (Mishan). Section three (pp. 173-270) centres on needs analysis in materials development. Two papers offer a more theoretical take on this topic (Hughes on young learners and Hann, Timmis and Masuhara. on adult ones) while the remaining two adopt a more practical, case study format (Mason on '[u]sing ethnography to promote intercultural competence' and St Louis et al. on '[d]esigning materials for a twelve-week remedial course for pre-university students in Venezuela').

Detailed summary

Part one: Materials development and naturally-occurring discourse

In chapter one, McCarten & McCarthy discuss the caveats of developing **Touchstone**, a conversation-based, corpus–informed ESL textbook for adults. Careful analysis of a North American spoken corpus allows them to identify and teach high frequency language beyond word level, especially the distinction between 'transactional' language (which carries content information) and 'functional' language (which is concerned with conversation management) (O'Keeffe et al. 2007).

In chapter two, Farr et al. advocate the use of corpora in initial and continuing Language Teacher Education (LTE). They start by outlining the 'underlying principles for the development of LTE material'. Their list, which draws on Tomlinson's discussion of fundamentals in language learning materials (1998), pinpoints factors such as cognitive development, input selection and processing, and affective factors. They go on to suggest ways of '[preparing] teachers for the use of corpora in more active and inductive ways than simply by consulting published corpus-based materials' (38). Teachers are encouraged to use freely accessible, mostly online resources to enhance their everyday practice (for instance by providing a list of attested examples) as much as promote pedagogic awareness (for instance by illustrating typical teacher and learner discourse).

In chapter three, Timmis takes up the challenge of implementing spoken language research in the classroom. He starts by discussing the sociocultural dimension of teaching spoken language features, especially in terms of relevance—those features are

potentially of great value for learners (66), and appropriacy—they can be taught in 'sociolinguistically appropriate ways' (66). Timmis then addresses the two-fold methodological challenge posed by selection and task design. Selection ought to ensure that texts are both relevant and accessible in terms of form and content with motivation being a prerequisite. Teacher-generated materials, he contends, offer just that. Designing appropriate tasks then involves combining listening and noticing activities with a clear focus-on-form feel that correlate form and function in a descriptive rather than prescriptive way.

In chapter four, Tomlinson outlines some limitations of using corpus data for educational purposes. He argues that corpora, and even more the teaching materials they have inspired, offer a partial and static representation that typically lacks the contextual, pragmatic and dynamic dimensions of actual language use. Tomlinson suggests we revisit everyday life media to go beyond these limitations. Using footage from Saturday Kitchen, a culinary TV programme, Tomlinson details how such materials can be used to promote noticing and language acquisition.

Part two: Technology and materials development

In chapter five, Gilmore outlines a method for using audio-visual materials in the classroom. Such materials, he contends, '[provide] learners with the opportunity to make new linguistic, paralinguistic and pragmatic meanings in the L2' (112). Gilmore mentions the pros—especially 'accessibility' (115-7), 'authenticity' (117-9) and motivation (119-20), as well as the possible cons—especially selection (121-2) and copyright issues (123-5). In the rest of the paper (125-44), Gilmore provides a detailed, at times technical procedure for turning rough audio-visual materials into readily usable language learning materials.

In chapter six, Mishan revisits the notion of task in relation to Information and Communications Technology (ICT), especially learners' growing electronic literacy. Borrowing from SLA theory, she starts by identifying affective engagement as 'arguably the most fundamental area of the SLA rationale for task' (150), points to the oxymoronic nature of 'task authenticity' (151) and considers ICT a validation of the task paradigm. She then underscores the importance of designing meaningful tasks at the classroom level that both exploit and harness learners' de facto computer skills.

Part three: Tailoring materials for learner groups

In chapter seven, Hughes sets out to embed young learners' language learning within more general developmental processes. Her discussion starts by outlining a theoretical framework, which combines Piaget's theory about developmental readiness with Vigotskyan insights about the values of interaction for cognitive development. Hughes further endorses innatist views of language acquisition and underscores the existence of multiple intelligences. Consonant with her theoretical orientation, Hughes then reports on teaching activities that place experience, interaction and authenticity at the center of the teaching equation. Evaluation of learning outcomes, she contends, should be formative rather than summative and should also rely on tasks that mirror the learning approach used in the first place.

In chapter eight, Mason discusses the benefits of using ethnography in language learning. The paper starts by defining ethnography (the science of describing a culture) and intercultural competence (the ability to function across cultures) and then reports on an ethnographic interview project in Tunisia that stimulated fruitful intercultural exchange for both interviewers and interviewees as well as language practice. Mason further explains how to replicate such projects even in seemingly unfavorable contexts (limited access to native speakers for instance).

In chapter nine, Hann et al. reflect on the challenges involved in teaching English to adult immigrants in Britain, –English for Speakers of Other Languages (ESOL) learners – with a view to formulating a series of recommendations for educators working within ESOL. This category of learners is characterized by its extreme diversity, which means that careful learner profiling and needs analysis ought to come first. Hann et al. further advocate a skills-based, participative approach that '[caters] for learners' real and immediate needs' (240) and also '[respects] and [exploits] the diversity of ESOL learners' backgrounds' (241). Following up on Tomlinson (2003), they view '[g]reater personalization and localisation of materials' as essential.

In chapter ten, St Louis, Trias and Periera report on the development of materials for a pre-college remedial course in Venezuela. This step-by-step process sees the authors reflect on their own beliefs (254-6), carry out a needs analysis (256-7) that helps them formulate realistic objectives (257) and finally create relevant activities (263-4). The central idea here is that locally-produced materials are better suited than internationally published resources.

Evaluation

'Think global, act local'. This catch phrase, borrowed from environmentalist discourse, captures the essence of this volume. The editors indeed further a view of foreign language pedagogy that aims at inclusion and intercultural exchange by promoting teacher-driven and learner-centered practices. Central to their project

is a belief in the pedagogical potential of naturally occurring spoken language corpora, especially teacher-generated ones. The main strength of their discussions is thus that actual usage, teachers' input and learners' needs finally come to occupy centre-stage, which has seldom been the case in ELT pedagogy, let alone materials development (see for instance Tomlinson's uncompromising content analysis of published ELT materials (92-95).

It comes as no surprise, then, that large portions of the volume should centre on the do's and dont's of using corpora for pedagogical purposes. Although contributors do not say as much, they mostly advocate a corpus-driven approach in the sense that text selection precedes the identification of potentially useful language structures (a corpus-based approach would make a priori claims and look to validate those claims using a corpus). Teachers are not only encouraged to create corpus materials; they also get practical advice on how to do so. For instance, Gilmore's step-by-step guide for producing a corpus of audio-visual materials is bound to benefit even the least technologically inclined.

One reservation I have is that, for all the justified discussion of relevance, appropriacy and affective engagement, some contributors (Tomlinson, Gilmore) should settle for material that is inadequate for most types of English language teaching. I am a huge fan of John Cleese, but I daresay that choosing Fawlty Towers is unfortunate on at least two counts. The series dates back to the mid-seventies and is heavily rooted in that decade both in terms of language and life style. Add to this the highly idiosyncratic language use of the cast and you would be hard pressed to say that Fawlty Towers is representative of actual usage. The language used by Saturday Kitchen's chef is also very idiosyncratic. I am not suggesting that broadcasts, which are more often than not scripted or at least edited, can never qualify as a proxy for naturally occurring spoken language. Nor am I advocating the kind of artificial language that characterized teaching materials until recently. Perhaps opting for media content that is both more current and less linguistically marked would be a pedagogically acceptable compromise, especially considering the affective incentives of such a choice.

Another programmatic statement is to be found at the beginning of the volume: '[t]he field of materials development is concerned with strengthening the language learning basis of language teaching materials of all types [...]' (1). This is a major paradigm shift in a field that is infamous for its over-reliance on intuition. Contributors refer extensively and opportunely to theory and, with the notable exception of research on usage-based models of language acquisition (Barlow and Kemmer, 2002), major advances in SLA research are reported on. Special attention is paid to the role of salience, language awareness and scaffolding (see especially Hughes). Overall, the emphasis lies more on applications of theory than on theory itself. Theoretical considerations are systematically embedded in discussions of actual problems, which the authors supplement with readily applicable solutions requiring limited technical skills / effort.

Resources in language learning materials development are scarce and this volume is indeed, as the blurb claims, a 'much-needed' addition to the emerging scholarship on this topic.

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BOOK REVIEWS

Cambridge Readers

Freda Mishan

Cambridge Readers:

Harmer, J. 2011 Solo Saxophone, Cambridge English Readers, Cambridge University Press. Paperback ISBN: 9780521182959. Level: Advanced CEF/C1

Maley, A. 2009 The Best of Times? Cambridge English Readers, Cambridge University Press. Paperback, ISBN: 9780521735469 Level: Advanced CEF/C1

MacAndrew, R. 2012 Man Hunt, Cambridge English Readers, Cambridge University Press. Paperback ISBN: 9781107692695. Level 4 Intermediate

Hancock, P. 2005 Within High Fences, Cambridge English Readers, Cambridge University Press. Paperback ISBN: 9780521605601. Level 2 Elementary/Lower Intermediate

Moses, A. 2010 Book Boy, Cambridge English Readers, Cambridge University Press. Paperback ISBN: 9780521156776. Level: Complete beginner.

Newsome, J.M. 2010. Dragon's Eggs, Cambridge English Readers, Cambridge University Press. Paperback ISBN 9780521132640. Level: 5 Upper Intermediate

Prowse, P 2011 Arman's Journey, Cambridge English Readers, Cambridge University Press. Paperback ISBN: 9780521184939. Level: Starter/Beginner

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In an exercise in gathering responses from the intended end-users, these seven Cambridge University Press readers published between 2005 and 2012 were given to adult students studying EFL in Ireland (two books were also reviewed by a teacher). The students were asked to write a review summarising the story and the relationships between the main characters, saying what they liked or disliked about the book, and finally, whether they would recommend it to a friend. The resulting 'from the horse's mouth' reactions are collated below.

Book Boy, by Antoinette Moses, and **Arman's Journey**, by Philip Prowse, are both beginner level readers. In the first, the 'book boy' of the title, David, lives alone with his cat Socrates until he meets a drug addict, Ella, who is living rough, and the two find companionship and eventual 'salvation'. While the two student reviewers found the book 'interesting' and so very exciting that 'when you start reading you will not worry about the time', the teacher reviewing it suggested that the plot had too many holes and was unconvinced whether 'there [was] a sufficient hook to keep the reader interested'. One of the reviewers commented on the writer's style and 'the clear pictures [...] used to describe the story' and all agreed that the language level made it fully accessible to students at this level. The review of the other beginner level reader, **Arman's Journey** was carried out by only one student but it nevertheless came highly recommended in its portrayal of the eponymous Arman who leaves Turkey for England to avoid conscription. This is the start of a long journey during which he makes new friends, grows up and 'finds real love'.

At level 2 (Elementary/lower Intermediate) comes **Within High Fences**, by Penny Hancock, a romance in which a woman, Nancy, forsakes her 'perfect life' and rich boyfriend to follow her dreams with an asylum seeker with whom she falls in love. Two of the three readers (one of them a teacher) liked the book, one of them because of the genre; 'I like love stories' and the other because of its topicality, touching as it does on the issues of asylum seekers and detention centres. The teacher reviewer gauged it suitable for all level learners.

A Murder Mystery at level 4 Intermediate, **Man Hunt**, by Richard MacAndrew is about a revengeful ex-soldier turned serial killer. The book proved not to be greatly to the taste of the reviewer who read it and who found the level of detail off-putting: 'I disliked the detail of the crimes' although he recommends to book 'to students of law' (by which one assumes he means criminal law). In **Man Hunt**, in fact, the writer exploits the constraints of simplicity required for this proficiency level to give an icy matter-of-fact quality to the parts narrated by the killer himself.

At level 5, Upper Intermediate, **Dragon's Eggs**, by J.M Newsome, is a poignant story of love and coping with tragedy, set in Zimbabwe in 2006 where land mines were still killing and maiming the population. It is on one level 'a different love story' but also describes how the protagonist, Tendai, after going to live in an isolated village, learns and develops as a result of having to deal with the consequences of land mines. The student reviewer recommended the book as interesting yet easy to read, commenting 'I liked the way Tendai changes through the book' but with the reservation that 'I think there were too many details about his journey'.

The two advanced (C1) level books reviewed, **Solo Saxophone**, by Jeremy Harmer and **The Best of Times?** by Alan Maley, are set in Bosnia and Malaysia respectively. The young protagonists of each, Katy in **Solo Saxaphone** and Chee Seng in **The Best of Times?** are each getting over a personal crisis, abandonment by a boyfriend in Katy's case and his parents' divorce in Chee Seng's, which precipitates a flight – Katy to war-torn Sarajevo, and Chee Seng to Thailand. **Solo Saxophone** is described by its reviewer as 'an unusual love story', and **The Best of Times?** as 'a family drama'. Both books appeal on the basis of a degree of authenticity. In **Saxophone** this is in its realistic setting 'people can learn about conditions and feelings during a war'. **The Best of Times?** appeals to young people experiencing similar teenage problems as the protagonist: 'The story had many different subjects and there is at least one that young people of the protagonist's age are experiencing too, so they can compare and identify with the story'. At the same time, in the reviewer's opinion, this limits this book's appeal – to students between 14 and 21.

Neither book appeared to be sufficiently linguistically challenging to C1 readers, however: 'I like the easy language but somehow it was not challenging. I am a little disappointed' writes the reviewer of **The Best of Times?** 'I would recommend the book to people who are starting with level C1 advanced because of the easy vocabulary'; while **Saxophone** is described as 'easily written and easy to understand'.

What is striking in these reviews is the students' genuine interest in the books and in the subjects broached in the stories. These readers from Cambridge University Press illustrate that thought-provoking and exciting reading can be provided to students at every proficiency level. The books address current social and human issues that readers can empathise and identify with. Extensive reading, according to language practitioners such as Stephen Krashen, is the key to enduring language learning, and readers such as these can act as the perfect gateway to eventually reading original target language novels and short stories.

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Services	English for Specific Purposes content and materials developer, EFL teacher trainer and consultant, International Baccalaureate History teacher and teacher trainer, SPEAK test evaluator.
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Services	ELT and EAP materials development, including study skills materials for HE students and IWB materials. Online materials development with a special interest in using wikis. Course and syllabus design including summer courses and short immersion courses. Teacher trainer – experienced in providing training workshops to native and bilingual school teachers.
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Services	Teacher training: primary, secondary and senior secondary level. Organizing workshops for students and teachers based on Materials Development to supplement course text books. Curriculum design based on multiple intelligences in classes.
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Services	Materials for learning English online, including reading texts, vocabulary, expressions and idioms, grammar, pronunciation and conversational English. Exam preparation exercises and mock exam papers for IELTS and FCE, including map design. Business, Academic, Cultural, Vacation and General English materials, including games and learning/teaching tips.
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Qualifications	PhD Literature, BA 1st class (Hons.), TESL, TPC Proofreading (distinction)
Services	Offering a fully qualified and experienced copy-editing and proofreading service to academics, ESL writers, writers with specific learning needs and general texts for publication and post-graduate examination: Recent and current clients: Routledge, Ashgate, IB Tauris, CUP; Literary Encyclopedia; 'Women: A Cultural Review'; 'Journal of Latin America and Caribbean Anthropology'; academics at universities including Auburn, Cambridge, Cape Town, Dundee, Essex, Exeter, Groningen, London, Melbourne, Monash, Oxford, Portland, Stanford, Stony Brook, Sydney, Tokyo and West Georgia.
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Services	Curriculum development, materials development, materials development training, teacher development, test development. Recent clients include the British Council, Disney Publications, The University of Hong Kong, the University of Hue, the International Islamic University, Kuala Lumpur, the International Graduate School of English, Seoul, and Marshall Cavendish, Singapore.
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(Including Delta route)

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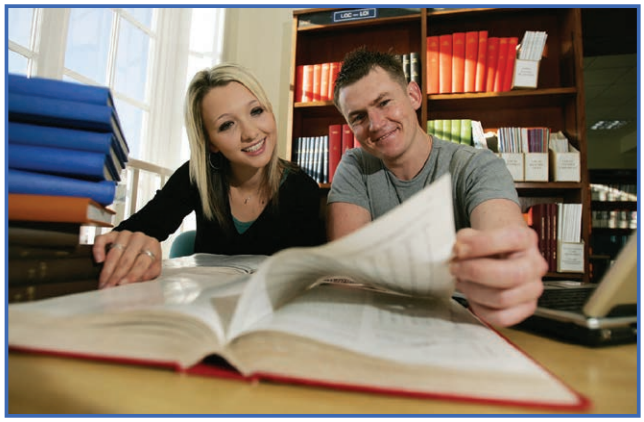

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