Between the Keys

A Publication of the JALT Materials Writers SIG © 2004

The Coordinator's Column
John Daly

Hello Everyone.

Welcome to Volume XII of *Between the Keys*. We've come full cycle, having started in the Year of the Rooster, crowing and strutting our stuff as the new sig on the block, and now a bunch of monkeys. Monkeys. Mon keys. Unlocking gates to new and better language-learning materials! (No, but I did have some wine last night.)

Anyway, it was good seeing you at the Conference in Shizuoka in November. Good to be able to attach faces to names I'd been reading, good to hear your ideas about what MW SIG can do. One topic that several people brought up, as we talked at the table there in the lobby, was self-publishing: how do you go about doing it? Well, thanks to you and those little chats, next November in Nara we are planning to present some answers to that question at a SIG Forum on Self-Publishing. As I write this at the beginning of March, we have four-fifths of our panel in place. Hoping to find one more person to relate experiences of self-publishing. There is a chance that, as you read this, that seat on the panel is still open. You are welcome to ease yourself into it. We'll even provide an extra soft cushion. Let me know.

The Annual General Meeting at the Conference was well attended. Not just a meeting of officers doing their duty, but of people with an interest in helping the SIG to grow. Too bad we had only 25 minutes. One idea that you gave me at that meeting is the idea of building a pool of resources, in cyberspace. People could contribute pieces of their work for others to use, providing help perhaps for the teacher looking to plug a hole in tomorrow's lesson plan. Users would provide feedback, resulting perhaps in a slightly improved version of what had been contributed. Helping each other, producing better materials: admirable goals for our sig, wouldn't you say? We've made a start at this at our Yahoo! group website, but we seem to be having a few technical difficulties. Please stand by. Or maybe we could build this pool at our sig website. One way or the other, look forward to mutually beneficial developments in this area in the not too distant future.

Important–Begin–Important

Speaking of the Yahoo! group website: I don't have an e-mail address for some of our sig members, and so I haven't been able to get those people into our Yahoo! group, jaltmwsig. So, if you haven't been receiving mail from me and jaltmwsig, it's probably because I don't know your address. Please get in touch, and I'll send you an invitation to join. Then you too will be able to communicate easily with your sigmates, and to make use of the files in the pool that we have begun to build.

Important–End–Important

One topic that has come up recently on jaltmwsig is the topic of piloting. The idea that is being proposed is that, like the resource pool, people will upload files to the jaltmwsig website. The difference is that people who contribute to the resource pool are basically saying, "Here's something that I've made. Feel free to use it if you like", while people who are piloting (I wish I could develop a nice aeroplane metaphor here) are saying, "Here's something that I'm in the process of making. I'd be grateful for any constructive criticism."

As of this writing, we have one file floating in the resource pool, and one file floating in piloting space. How about if we make

From the Editor

Jim Smiley

In response to a lot of discussion in Shizuoka, Trudie Heiman has written a brief guide to four ways to self-publish. Heiman helps to demystify the process and show how realistic self-publishing can be. It is hoped (nudge, nudge, Trudie) that this will be the first of a series of guides to each of the four Heiman introduces here.

John Adamson discusses how the debate in globalisation can be utilised in a series of lesson plans. Although he deals with business-based language learners, the topics and the methodology is of interest to the general learner.

Tim Newfields gives us an interview with the author of *English Firsthand* and many other texts, Marc Helgesen. This broad-ranging interview covers various topics, such as his involvement with the Monkasho-approved *New Columbus* text series, what he likes about being an author and his top 10 tips on becoming one.

Lastly, Jim Smiley gives a few suggestions about how to utilise the ubiquitous *keitai* camera in the class in his "My Share: Snappy Ideas!" Read on and enjoy.   𝕂

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this our main project for 2004? Contributing and making use of files, providing feedback. At the end of the year, to be able to look back and think, yes, we helped each other this year. That would kind of make membership in this sig feel worthwhile, wouldn't it?

The March issue of *The Language Teacher* came today. I opened to the SIG News page, and was surprised to see that just about everybody's doing something except us. Not really, I realized, upon closer inspection, but still: four sigs involved in conferences, several offering newsletters at their website, a journal, a book…. A few pages earlier, I had read about the Gunma Chapter's annual summer workshop at a hot spring resort. Which got me to thinking: Maybe we should try again to hold a weekend get-together. Hot spring sounds nice, maybe August or September. The Conference is in Kansai this year, so maybe we could do our thing in Kanto, maybe Hakone. No famous speakers probably, just you and me, bringing along with us our experiences, problems, solutions, insights, and, of course, our sociability. It seems to me that something good is bound to come out of a weekend like that. Wanna do it?

Happy Spring!

Happy New Year!

May those new materials of yours make those new students of yours sparkle!

John   𝕂

Self-Publishing Feature
4 Routes to Self-Publishing: From Finished Manuscript to Printed Book
Trudie Heiman, Tokushima Bunri University

Be in great company and join the ranks of the self-published! Did you know, Ben Franklin, Mark Twain's *Huckleberry Finn*, Anais Nin, Walt Whitman, Virginia Woolf, Carl Sandburg's poems, James Joyce's *Ulysses*, James Redfield's *The Celestine Prophecy* and Molly Katzen's *The Moosewood Cookbook* , Richard Nelson Bolles' *The Color of Your Parachute*, and Peter Mc Williams's *The Personal Computer Book* are self-published authors and/or titles?

Basically, there are four courses to self-publishing: desktop, local printer, vanity press, and one-off publishing. E-books are also a new entry into self-publishing; however in this presentation, comments are limited to soft- or hard-cover books on paper.

The chart provided on page 5 will give you a quick understanding of the key differences between the four routes to self-publishing so this paper will limit itself to an expanded discussion on one-off publishing.

One-off publishing has become a revolutionary economic new way to get rare out-of-print books back into the market for select buyers. This technology is now widely available to self-publishers with minimal financial outlay (perhaps from US$700.00 to US$2000) to get your book into print. There are no additional warehousing fees incurred for huge surpluses of unsold books as often occurs with vanity press publications. This technology can print on-demand, color editions of children's books and hard- or soft-cover. In addition many one-off publishers provide multiple-support services, which may or may not be included free in the various packages offered.

To name only a few of the possible services, a small list follows: viewing your sales on-line, having web-links established, online promotions and the provision of various other services for getting your book published such as securing an ISBN number, bar coding, editing, illustrations, etc.

One of the chief advantages of one-off publishing is that you do and can get access to worldwide distribution, which is more difficult if you publish through a local printer. This in itself makes this service very attractive.

One-off publishing companies also allow you to set up you own publishing house, within their services. This is a very attractive condition for authors who forecast putting out a string of texts, or as a way to launch our own company without a huge outlay of money.

It should be noted that self-publishing does not limit you in the future from going to regular publishing house. In many cases having your book self-published and presenting your sales figures to a prospective publisher will enhance your chances of being published.

New authors should note that even if your book is picked up by larger publishing houses, if you do not want your book to end up in the remainder bins, you will have to actively engage in promoting your book. Large publishers will allocate most of their promotional funds toward books and authors they are highly confident they will have big sales. (This usually means books by previously published authors.) Good luck with your dream to get your book in print.

Routes to self-publishing	General description	Types of books most suitable	Financial costs	Financial rewards	Marketing pros & cons	Other
Desktop Publishing	Print books from your computer and printer.	Very small editions of 15 or less with limited number of pages. For a known group number. In-house documents.	Costs of ink & paper, cover pages and binding borne by the writer. Minimal costs.	Suitable for give-aways or reap 100% of sales fees.	Not suitable for general release.	
Vanity Press / AKA Subsidy publishing or cooperative publishing	Often solicit manuscripts with adds that read, "Manuscripts wanted."		Writers are charged to publish their work, ownership of book often retained by publisher. Costs for warehousing surplus books may also be billed to the author. $5000–$25,000.	Royalties paid out on books sold. Author must purchase future books from publisher at wholesaler's price.	Limited promotions if any. Bookstores and reviewers are generally not interested in these books.	Buyer beware!
Local Printer	Have your book printed at the local print shop.	Print run under 1000–2000 copies. Black & white. Great for niche markets, captured audiences.	Costs for printing & delivery, perhaps add-on costs for special art work, covers. $500–$2000.	Set your own fee, wholesaler's price and collect 100% of incoming monies.	Must be done by author.	Recapturing financial outlay is often easy if the print run is not too large.
One-off Publishing	All types of books, including children's books in color.	Edition size unlimited. Expands with sales. Books printed upon sales.	Ownership of book stays with author. Prices from $700–$2000.	Author sets retail price. One-off publisher calculates the cost of single-copy printing costs.	Promotional support offered, including online access. Prompt filling of orders. Online access to view number of books sold.	Can use your own imprint. (Use your own publishing name —start your own publishing company.)

The Globalisation Debate in Business English: Exploiting the Literature

John Adamson

This article outlines the development of a lesson or set of lesson plans which use authentic materials for the Business English class. The topic area of these materials is that of globalisation, a current and controversial issue for company employees or students of business, i.e. those either facing or to be faced with globalisation issues in the future. It could also be argued that a wider audience of students may regard this topic as relevant to their learning needs, those, for example, interested in global issues in general. Generally, though, it is a topic which should be close to the lives of the students exposed to this material.

Its use, or exploitation, in the Business English class carries with it the sense that its relevance can create "common ground" (Clark, 1996) between the teacher as a materials writer and the students themselves. It is also possible that this "common ground" could be formulated between students themselves, whether the parties involved in the lesson agree or disagree with each other. The ethical nature of the debate itself is clearly a potentially sensitive one, evocative and even cathartic, as it calls upon the participants to review their fundamental belief systems concerning the nature and role of commercial activity in society.

In this explanation of how globalisation can be used as a topic in the Business English classroom, I will firstly describe the choice of literature and then move on to examine what linguistic objectives can be set when working with it. Following this, the methodological steps involved in the proposed lesson will be outlined, particularly focusing on the use of a reading 'grid'. Finally, some conclusions will be drawn about using such controversial literature.

The chosen literature

In this section, I will look at the possible choice of literature to be used in the lesson, showing the historical and stance-related perspectives under consideration in that selection.

The literature arguing for or against globalisation, or simply weighing up these points is plentiful in the media. Along with this topic relevance, there is also justification for its inclusion in the Business English (or global issues) syllabus on the grounds that it can act as a means to develop the students linguistically and also aid in their ability to interact with texts and fellow students critically. Such literature utilised for this part of a syllabus takes on not simply current viewpoints, but also makes use of texts written over thirty years ago about the activities of multinational corporations, long before the term "globalisation" began to be coined.

This historical perspective is taken, on theoretical grounds, because of recent insights into the stage at which globalization currently finds itself, that is, in Hindle's (2003) article, the stage called "the third age of globalisation". To elucidate this important concept, Hindle explains that the first age took place mostly in the post-war years when large companies sold products abroad that had been made in their own home-country factories, i.e. US products made in the USA. The second age, generally from the 1960s saw these companies transfer the produc-

tion facilities abroad, whilst maintaining their head offices in their home countries. In this sense, decision-making processes about doing business globally still took place on home soil. The third age which is now emerging is one in which companies start to transfer the location of their head offices to different countries in an attempt to include more 'local' considerations in the decision-making process. Most companies are somewhere between the second and third ages, IKEA (the furniture producer) being well-known as a company firmly in the third age.

If the concept of the existence of three ages is used as a premise for the text choice, then the inclusion of articles emanating from them can be seen as an attempt to bring a historical perspective to the debate, as well as investigating what texts are pro– or anti–globalisation. The combination of both the identification of historical and stance-related perspectives is seen as a means to encourage and expand student schemata, the latter area of which possibly moves into a kind of content-based teaching for those unaware of some the issues under debate.

The texts chosen are from the following sources:

Hindle (2003) *The Third Age of Globalisation*

Jacobs, Lent and Watkins (2003) *Progressive Globalisation*

Klein (2001) *No Logo*

Klein (2002) *Fences and Windows*

Ohmae, K. (1994) *The Borderless World*

Round (2000) "Time for Tobin" *New Internationalist*

Tugendhat (1973) *The Multinationals*

This literature choice is clearly a subjective one, open to debate in itself as to what texts best represent the various stances about globalisation and the ethical nature of multinational activities through time. The debate is potentially one which is highly political, apart from the multitude of economic, social and ecological considerations which can also exist. However, the choice made by this teacher is not intended as the definitive one and the process of arguing for what best represents stances and ages is in itself another potential source of constructive debate among teachers and even students themselves. It is, in fact, the linguistic and concept-based analyses, enhanced through the methodological approach dealing with the texts, which are the core foci in the proposed lesson plan. I will now turn to those foci by showing what linguistic objectives the students should be set when presented with the literature.

Linguistic objectives

In terms of what linguistic objectives this literature can meet, there are perhaps two main criteria for their choice. The first focuses on tense since the three ages identified in the texts involve use of simple past and past habit ("IBM invested in…", "BT used to trade with…"), comparing different ages through the past perfect simple and progressive ("This company had been cutting wood forests without license before government controls were implemented"). The second tense focuses on the use of present tenses ("US companies are now exploiting the South American markets"). Finally, future tenses, conditionals and speculative language can be used for the texts relating to the third age of globalisation ("future managers will have to outsource production facilities", "companies are likely to face more demands for disclosure").

The specific topic-related lexis is also an area which requires exploitation by the teacher. The exposure to the students of vocabulary (like "offshoring", "outsourcing", "hollowing out") is one source of learning, as is the contrast, for higher level students perhaps, of the change of tone and vocabulary between authors who are pro– or anti-globalisation. This contrast in lexical style could represent for more advanced students a way

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to identify so-called "genres" among pro- or anti-globalisation authors.

To successfully acquire such lexis, however, requires the students to consider additionally the type of linguistic strategies necessary to manage the task of processing and working with the texts. These strategies are described below in the methodological steps.

Methodological steps

I will now describe the specific methodological steps to be taken to practice those linguistic strategies. They involve, firstly, choosing the correct reading strategies to process the texts. The second step is how to orally interact with other students to collect information about texts they have read like an information gap exercise. This is, then, a reading and speaking-based methodology, involving skimming to get the "gist" of a passage, and summarising it in written and then spoken form. The recognition of the difference between written and spoken genres is also an important teaching point to monitor during this process.

To focus the students on a step-by-step progression through these potentially difficult tasks, a grid is utilized so that students have a clear visual structure (along with a limited amount of space to write the information in which encourages key word selection). The seven texts require the following information to be entered. Hindle's (2003) article is used as an example (Figure 1 below).

In the grid, the fundamental stance (for, against or neutral and possibly also descriptive) needs to be identified, followed by the main arguments. These are the most important objectives in reading, requiring, by means of skimming, key words to be written which crystallise the text's main points. Specifically focusing on main vocabulary and expressions then requires the students to choose what lexical items they have learned. Following this, in preparation for a final oral stage of the lesson, their own reaction to the text is needed, for example, how they agree or disagree with the text, or what they consider the author has failed to address.

The specific steps which this materials writer advocates to exploit the texts with the grid are as follows:

Give each student two or three texts out of the available seven (adopting a jigsaw reading approach). Each student receives a different set of texts. The objective is to complete the grid by reading your own texts and writing in the required information, then gather the remaining text information (apart from the final stance to the text). In brief:

1. Students read and summarize their texts.
2. Students interact orally to ask and answer questions regarding the missing texts.

At this point, students should have a completed grid in front of them. The next stage is to exchange opinions on their particular stances to the texts they have read and found out about. It may be the case that some students want to read all texts themselves before passing judgment on those they have not read, however, time limitations may exclude this extra reading stage. In any case, the lesson

Figure 1: Example Grid for Students

Text	Stance Pro/anti/neutral	Main arguments	Main vocab/expressions	Your stance to this text
Hindle (2003)	Pro to Neutral	3 ages, more "offshoring", corporate responsibility	Offshoring, Responsible, ethical	Agree but how about currency speculation?

stage has progressed on to an oral exchange based on the expression of opinions about the texts they have basically read. Some students may actually be more trusting of the summaries of other classmates and feel ready to evaluate them on that basis. This stage clearly is one which is an accumulation of vocabulary and comprehension acquired so far, an orally productive one in which students are to be encouraged to represent their own stances and justify them in small groups.

Conclusions

This article has shown how literature from different times, or "ages", in the globalisation debate can be utilized in the Business English classroom. The skills of reading, summarising and oral interaction encourage linguistic

and critical analysis of some selected texts. As a note about the literature, it is argued that the choice of what represents valid reading is open to debate both among teachers and students, inducing a new process which in itself can be seen as an extension to the objective of enabling students to think critically about globalisation.

Overall, the sensitive and evocative nature of the subject-matter, along with potentially difficult lexis, is viewed as a challenge to most students. It is a challenge, though, that carries with it a great potential benefit in adding more relevance to Business English materials and creating more "common ground" (Clark, 1996) among the classroom participants. Interacting with texts and students through the grid presents a clear focus for reading and speaking, possibly a methodology which is not sufficiently exploited in core Business English texts.

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Bio-data

John Adamson is from the UK. He originally has a background in Business Studies in the UK and Germany and has worked in sales in both those countries. He has been teaching Business English for 18 years and has the RSA Diploma, a MA in Applied Linguistics and TESOL, and has recently completed his Ed.D (Doctorate of Education) in Applied Linguistics from Leicester University, UK. His interests are in the areas of Business English methodology, discourse analysis and teacher beliefs about training and qualifications in TEFL. He currently teaches Business English in Nagano Prefecture at a college and a company.

An Interview with Marc Helgesen

Tim Newfields

Marc Helgesen is a professor at Miyagi Gakuin Women's University in Sendai and adjunct lecturer at Columbia University Teachers College in Toyko. Marc is the author of over 40 books, including the English Firsthand *series,* Workplace English *series, and* Impact. *Teaching in Japan since 1982, his interests include language planning, Innervoice, extensive reading, and listening. This interview was conducted in the autumn of 2003 by e-mail.*

Q: How have your concepts about text writing evolved over the years?

A: Two things have happened: my own thinking as a writer has changed and the publishing business has changed.

About my own evolution as a writer: The first edition of *English Firsthand* came out in 1986. That was the height of the communicative revolution—and we really thought of it as involving radical change. This was also the crest of Krashenism, which asserted lots of comprehensible input was all it took to develop fluency. Since then, I think we've recognized that "it ain't that simple," and a more balanced view of grammar and function has been found. Focus on Form (FonF) is now recognized as important. Overall, books and the ideas behind them are more complex and focussed. Not just my EFL books—nearly all of them. Many of the basic ideas behind communicative language teaching, however, remain solid. We still believe students don't study to someday communicate—they communicate and that's how they study.

The publishing business has also undergone significant transformations. On the positive side, textbooks are more professional. Authors, editorial staff, and marketing people are generally more knowledgeable now than two decades ago. On the down side, books have gotten more expensive to produce. As a result, publishers tend to resist taking risks because a lot of money is at stake. However avoiding risks is a mistake since doing new things is necessary for progress. I've been lucky with Longman because since *English Firsthand* is already successful, they are more likely to listen to new ideas. The general trend, however, makes it harder for new people to break into publishing. Please keep in mind I'm talking about large-scale professional publishing in which manuscripts go though a rigorous editorial revision, review feedback, and design process. It is pretty easy to self-publish or do small-scale publishing. However, such books tend to last only a season or two because they aren't well edited or promoted.

Q: What do you like most about being an author?

A: Why do we become teachers? For most of us, it is a way to make a difference—we are all part of the educational profession. As a teacher, I have just over 300 students. As a writer, I have thousands of students. Of course, I'm not naive or egotistical enough to think teachers use my books the way I do. But they do take the material and use it in ways they think will help their students. And if what I do facilitates that, it is pretty exciting.

Q: Recently English Firsthand *has been revised. What are the key changes?*

A: We've always tried to break some new ground. In the previous edition, we were one of the first course books to provide student CDs, a web site, and a section with questions directly for learners. In the new edition, we've continued this trend by adding new features such as the "Plan Ahead" section, which has a

language planning syllabus that lets learners think through what they want to say. We've also put all the homework pages online. Students can do the homework on-line, check it, then print it out. It gives them immediate feedback and saves teachers time (always good). We've also introduced pronunciation tasks with a "repeat it silently in your mind" step. Pronunciation work, to be effective, involves more than mechanical repetition—students have to be able to hear and reproduce sounds mentally before they can do so aloud outside of very controlled situations.

Q: You're an editorial advisor for the Monkasho-approved New Columbus *text series. Can you mention something about this series, and also how Monkasho guidelines have influenced editorial decisions?*

A: It's fascinating to work on. The process is very different than publishing with Longman or Cambridge. And that's not a put down—I'm not saying worse, just different. Publishing with western publishers is usually driven by the personality and vision of one or two authors, coupled with the editorial,

> ## *You're going to write. Then rewrite. Then rewrite. Then the work starts.*

design and marketing teams. Working on a Monkasho book is a larger team effort. All those people listed on the back page are really involved. So developing broad consensus among many parties is necessary. Monkasho books are adopted by whole school systems—cities and prefectures, so such books have to work for teachers with a wide range of beliefs, experience levels, and types of training. I have a lot of respect for the teachers who do such writing.

The Monkasho guidelines are something to keep in mind, but are seldom much of an issue. Trying to do new things while making it transparent what precisely you want readers to do is more of a concern. The biggest way the

Monkasho guidelines are an obstacle is how they limit the vocabulary: certain words have to be included in each text. Generally those are no problem because they are all high frequency words. The difficulty is in introducing new words, because you are limited in the total number of words you can include.

We are revising the *New Columbus* series. The new edition will deal with some issues not usually seen in Monkasho approved textbooks, including stuff about the weird mix of emotions that junior high students deal with in terms of love, self-confidence, and issues like that. 13–15 has to be about the strangest years in anyone's life, so it is interesting dealing with that.

Q: What advice would you give for people who are starting out developing EFL materials?

A: Gee, how about a "top 10 list"?

Marc's Top 10 things you need to remember if you want to be an author.

1. Put your ideas on the road. JALT presentations. Your local ETJ chapter. Newsletter articles. Anywhere. The experience presenting ideas on paper and in person are valuable. The feedback (feed forward?) is even more valuable. Also, this is how you get "discovered" by a publisher—and that's how it usually works. Publishers find potential authors, not usually the other way around.

2. The sooner you get that you are part of a team, the happier you will be. The editor, designer and marketing people are just as important to a project as you are. If you think an editor is mainly a person who spells better than you, either be prepared to change your opinion or don't bother getting into the game.

3. If those other people (editor, marketing etc.) aren't an important part of your project, you are probably dealing with a

second rate publisher (more like a printer than a publisher) and you will end up being disappointed. It isn't that hard to get a book into print. Actually getting it used by lots of teachers is the way to make a difference.

4. Don't set out to write "the new whatever" (*Firsthand*, *Interchange*, *Side-by-side*, etc). If you do, you are looking in the wrong direction. Look forward, not backward. Innovate.

5. Yes, innovate. But about 80% of the book has to be instantly transparent to a teacher. That sounds like I'm saying be conservative. I'm not. If you do 20% innovation, that is a huge space to play.

6. Learn the basics of how to do a proposal. It's been written up dozens of times. One easy place to find the guidelines is at <*www.longmanjapan.com/EHTML/Main/ Editorial/Pub_Gui.html*>.

7. A couple other resources are *Materials Development in Language Teaching*, edited by Brian Tomlinson (Cambridge) and the *Materials Writer Guide* by Pat Byrd (Heinle [Thomson]). Read them both. As someone who's a lousy speller and a lousy but fast typist, I love the fact that a typo made it onto the spine.

8. A few years ago, some other Japan-based authors and I did an article about our experiences. It is at <*http://gue.hyper.chubu.ac.jp/ jalt/pub/tlt/00/feb/helgesen.html*>. Have a look.

9. Don't plan on making any money. You're almost certain to be disappointed. I once joked that writing books works out to about ¥100 an hour. Another author commented: Your books are doing that well?

10. You're going to write. Then rewrite. Then rewrite. Then the work starts. ᴮᴷ

Snappy Ideas!

Jim Smiley, Ohu University

Most people these days use a mobile phone, and more often than not, one which has a camera installed (keitai camera). This "My Share" lists a number of ways in which this handy photographic device may be utilised in the classroom.

Uses

Class Register

April is fast approaching. Many new classes will begin, restarting the need to remember dozens of new students' names. Using your keitai camera, you can save yourself a lot of trouble by snapping each student on the first day, making a note of where they sit and prepare a visual class roster before the second class.

Class Newsletter

For first classes, get students to interview each other, while the teacher goes around shooting (not literally!) each class member. Students write up the information. Before the second class, the teacher prints out black and white copies of the photographs. In the second class, students make a newsletter using the photos, the gathered information and captions which they supply. The final edition can be copied and distributed.

Self-Introductions

After initial introductory interviews are done in class (against the backdrop of a busily photographing teacher), students write up more about themselves and hand their reports in before the second class. Using a word processing package like Word for Windows, teachers can easily prepare a handout featuring the photos and the self-write ups, which are distributed to all class members during the next class.

Photo Story 1

Students write their own stories. They illustrate their texts with photos they have taken using their keitai cameras. This may be done using teacher-prepared photos to start with, building up to complete student-written texts.

Photo Story 2

Students leave the room for 10 minutes to photo something of interest nearby. They report back to the class explaining what they have shot and why it is of interest. This may be extended into a poster session.

Description Activity

The teacher photographs a number of objects and makes a single copy of each object. Photos are placed at the far side of the room. Student pairs are formed, and these pair sit in the near side of the room. Each pair has blank paper and coloured pens. Student 1 goes to the desk of photos, chooses one but is not allowed to touch it. They return and describe it to their partner, who has to draw the photo.

Imperatives or Processes

As most students have access to a keitai camera, a lesson on how to use it is possible. The language focus falls naturally into two types, imperatives (open the cover, find the camera icon, choose your subject) and processes (First, do x, then y. Finish by z-ing).

Content Classes

The world of photography is vast and enthrall-

ing for a lot of enthusiasts around the world. It is accepted by the digital photography world that the low-end digital camera market will soon give in to the high-end mobile phone camera market. Even today, most keitai cameras can control white balance, have different compression and sharpness modes and have a good range of effects, like sepia, black and white and vivid colours. It would not be impossible to foresee an entire course centring on the keitai camera and photography, given the right student base.
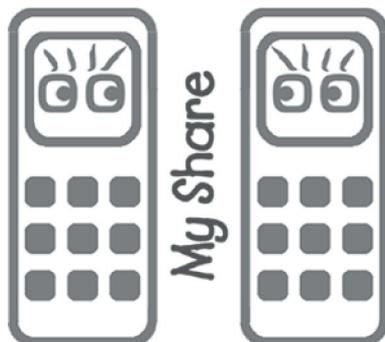
Continuing Letter

A continuing letter is one which never ends. A photo about 1/6 the size of the page of the student's face is printed in the top left corner. Next to that is a 'Dear *Teacher's name*'. Space is allowed for a short letter. Under which, on the right side of the page is a similarly-sized photo of the teacher and space for a reply. This format is repeated three times on each page. The page is given to the student. Letters build up and pages are finished and redistributed. This is similar to the student diary concept.

Technical Issues

A Note on Resolution

For top-quality prints, a resolution of 300 DPI (dots per inch) is required. However, for class handouts, 150 DPI is perfectly adequate. A keitai camera whose capture is 640 x 480 can produce 300 DPI prints up to 5.4 x 4 cm, or 10.8 x 8.1 cm at 150 DPI. That is almost half of an A4 page!
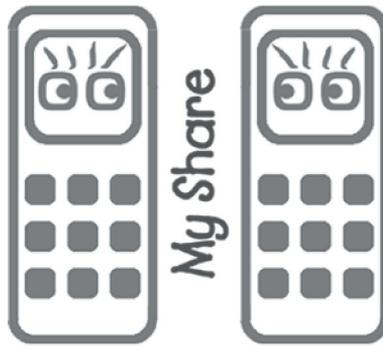
How to Use the Images from the Camera

There are a number of ways of getting the image from your camera to your computer. The easiest, but most expensive in the long-run, is simply to e-mail the image to yourself. However, some cameras do not allow their top quality file settings to be e-mailed. (Small files of 120 x 160 will only give 2 x 2.7 cm at 150 DPI.)

This forces you to buy an adapter for your memory stick/card. These adapters are cheap and will allow you to communicate with your computer flawlessly. Simply take the memory stick/card out of the camera, put it in a suitable adapter, insert it into your computer and you are away. Open Word and choose 'insert from file' from the 'insert' menu and select the drive your adapter is in. You can resize the file easily, and you can even perform simple image adjustments, like conversion to greyscale (for b&w printers), and brightness and contrast.   𝕂

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Selected Bibliography

Appelbaum, Judith. 1998. *How to Get Happily Published, a Complete and Candid Guide, 5th edition*. Harper Perennial.

Ross, Tom & Marilyn. 1994. *The Complete Guide To Self-Publishing, 3rd edition*. Writer's Digest Books.

Selected One-off Publishers

1st Books: <*publish.1stbooks.com*>

iUniverse Publishing Services: <*www. images.iuniverse.com*>

Ilumina: <*www.llumina.com*>

The Floating Gallery: <*www.thefloatinggallery.com*>

Trafford Publishing: <*www.trafford.com*>

TPS: <*www.tps1.com*>   𝕂

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Special thanks to Kathleen Yamane and Stephen Ryan for helping us out for so long! ⒷⓀ

Check out the MW website at: http://uk.geocities.com/ materialwritersig/ index.html%00

WANTED

Your article in *Between the Keys*. Contact Jim Smiley, editor, at <jimsmiley@beach.ocn.ne.jp> for submission requirements and deadlines.

On the Inside

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