

# Between the Keys

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Fall 2006  
Volume XIV, Number 2

# The BBF

Ian Gleadall

The year moves rapidly on as we now approach two important events in the life of materials writers in Japan. The first, in early November (2<sup>nd</sup> to 5<sup>th</sup>), is the *JALT National Conference 2006* in Kitakyushu City. The other is MWSIG's first ever partnership in the *PanSIG* series of conferences, which will be held in Sendai the weekend of 12<sup>th</sup> and 13<sup>th</sup> May, 2007.

At JALT 2006, there are a number of MWSIG events you'll want to attend. In partnership with Teacher Education SIG and Cambridge University Press,

settled on the MWSIG plenary speaker we'll be sponsoring. As I write, it's the wrong time of year for vigorous email list activity, and so far the MWSIG email list on Yahoo Groups has come up with only one suggestion for a plenary speaker. I for one would rather see several candidates proposed and then have a lively debate about whose plenary is likely to be of most interest and benefit to materials writers. We can make funds available to invite pretty well whomever we wish from wherever we wish, so please contact me as

*"...do your best to get that light well and truly kindled and get your bushel along to one (if not both) of these conferences."*

we are sponsoring Brian Tomlinson (Leeds Metropolitan University), who will do (among other things) a sponsored presentation: *Materials Development in Teacher Education*. We shall have our own discussion forum of materials writers (*Other Paths to Publication*, on Friday, 3<sup>rd</sup> Nov.), where the panel will outline their experiences in getting textbooks published, and answer questions from the participating audience. Lastly, there is the MWSIG AGM, where members can quiz the present MWSIG officers about what's going on, and elect new MWSIG officers for 2007. In addition, we'll have the usual MWSIG booth publicizing who we are and what we do.

The PanSIG conference is still over half a year in the future but plans are already well under way. As yet, MWSIG is lagging behind a little because we still have not

soon as you can with your suggestions. If you'd like to suggest someone but don't want your name associated with that suggestion (maybe you'd like to suggest yourself), that's fine: just let me know and I'll propose your suggestion(s) to the list as an anonymous contribution. This means, of course, that if you have not yet joined the MWSIG email group, now is the time to join and contribute (address: [jaltmwsig@yahoo.com](mailto:jaltmwsig@yahoo.com); to join, mail John Daly: [john-d@sano-c.ac.jp](mailto:john-d@sano-c.ac.jp)).

If you're one of the many in MWSIG whose light tends to be hidden under a bushel, do your best to get that light well and truly kindled and get your bushel along to one (if not both) of these conferences. However well these conferences are organized, they will only be as good as

*Gleadall continued on p. 14*

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MW's Between the Keys

# From the Editor

Jim Smiley

A common complaint levied against groups such as ours is that of isolatory practices: for fear of having our secrets and projects robbed, or having our egos crushed, we ruthlessly guard our work individually. To an extent, this is natural. It does, however, rather run counter to the ethos of a group. John Nevara shows an excellent example of how association with other material writers can help shape, for the better, a materials project. He outlines his hopes for peer-editing and how the process worked for him. This kind

in BTK! The more and deeper coverage we present of diverse thought, the stronger and richer our professional environment.

Many authors seem to be reticent about approaching Japanese publishers with their projects. Jacoba Akazawa interviews Keiko Eizawa, editor for foreign books at Hokuseido Press and discusses how non-Japanese authors might begin the process of working with Japanese publishers.

Besides our own SIG, there are other materials writers groups worldwide. We reprint an article by Daniel Droukis which

*“The more and deeper coverage we present of diverse thought, the stronger and richer our professional environment.”*

of communal effort can only be applauded. Perhaps less than incidentally, his associate collaborator was none other than the indefatigable Greg Goodmacher, instigator and coordinator of the highly successful materials writing competition.

Brian Cullen lists 65 questions materials writers may ask themselves while preparing a textbook. His caution that the list items are not as much fixed in stone than a starting point for discussion may be taken as a challenge: authors, find the points of contention and get your opinions printed

was initially published by TESOL Materials Writers Interest Section on the preparation of materials for athletes.

As another example of collaboration, this BTK issue may herald a new age of joint and communal involvement.

BK

*Between the Keys* is published by the JALT Materials Writers Special Interest Group (MW-SIG). The editors welcome contributions in the following areas: publishing issues, classroom activities, page layout or desktop publishing, experiences in publishing or materials design, announcements of materials-related meetings or newly published materials, or any other articles focusing on aspects of materials writing or publishing. For information about reprinting articles, please contact the editor. All articles contained in *Between the Keys* ©2006 by their respective authors. This newsletter ©2006 by Materials Writers SIG.

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# Getting Feedback: Having Materials Peer-Edited

John Nevara

I am currently completing work on my fourth textbook, but it is my first solo project. From the experience I have accumulated in both creating my own materials and using others' materials, I have discovered that it is easy to patch together a workable textbook but much more difficult to create something which many other teachers can also enjoy using.

For this reason, I desired independent, constructive feedback on my advanced academic writing text, which I will tentatively call *Academic Writing for the*

no royalties and nothing more than an acknowledgement.

Not one member wrote back about co-authoring a writing text, but perhaps it is natural to be tentative about working on a major project with a stranger. Surprisingly, however, there was one response indicating a willingness to peer edit the textbook.

It would have been ideal to have two or three people edit my text, but even having just one editor brings to the writer many benefits. My text was in limbo, usable in class but certainly not publishable.

*"It would have been ideal to have two or three people edit my text, but even having just one editor brings to the writer many benefits."*

*Social Sciences*. Unlike with the co-authoring process, my solo project does not afford ample, quality reviewing and editing before sending the text off to the publishers.

Therefore, the Materials Writers SIG seemed like an appropriate channel to search for another materials writer to help with the text. In a post to the group's site, I mentioned that I had been teaching academic writing to undergraduate- and graduate-level students, and had compiled a textbook. I also mentioned an interest in exchanging ideas, possibly even a cooperation leading to co-authorship. Making the text better through the process of peer editing was my initial intent, but I also left open the possibility of working together, assuming that many materials writers would not want to bother editing something that would give them

Having a merely adequate book is better than having none, which is why I started writing it, since there was no text on the market which filled my students' needs. Nonetheless, after creating the basis of a text, it seemed that the next logical step was to "perfect" the material. From this perspective, the peer editor performed a valuable role by providing the independent, constructive feedback that I was seeking.

This was my first experience sharing materials with a stranger, so of course there were concerns about the whole process. I had few fears about copyright protection, partly because the materials themselves are not unique but also because my peer editor is a respected and active member of the materials writers group. My main concern in the process of sharing was how to re-pay the editor. If the text is

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published, a dutiful acknowledgement of the editor's role is certainly appropriate, but also I offered reciprocity—a review of the editor's own materials—to be carried out at a later date.

The peer editor (Greg Goodmacher) wrote a total of 35 comments, long and short, through the 44-page text. All the comments were typed on the right-hand margin, and they were easy to match to their respective areas of concern.

With slightly under one comment per page, most comments were not aimed at detailed editing of my writing. Rather, the comments could be divided into several categories: 1) error correction, 2) suggestions for addition or deletion of explanations and/or activities, 3) warnings about level appropriateness, 4) hints about developing creative classroom-based

accessible to upper-level undergraduate students with an interest in academic writing. Words such as *infrastructure* and *maternal mortality rate* are appropriate for the students that I have, but likely are too challenging for intermediate-level students. Thus, the vocabulary and exercises have been simplified per the editor's recommendations.

The peer editor's comments on the arrangement and order of units also had a profound effect on the text. Various activities were shuffled into other units, and one unit was re-written as two units, in an attempt to provide some consistency and clarity to the text. One specific example pointed out by the peer editor reflects horrendously on my unit-arranging skills. In this case, the text originally had asked students to write a short essay one

*“The peer editor’s comments on the arrangement and order of units also had a profound effect on the text.”*

exercises, 5) analysis of potential problems with the exercises (e.g., multiple correct answers for some exercises), 6) suggestions for the arrangement and structure of the units, 7) hopes for the inclusion of outside articles, and 8) positive feedback.

Certainly, all of the comments were useful. Out of the total of 35 comments, all but four were heeded in changing the text. Therefore, nearly 90 percent of the peer editor's advice was accepted. The remaining 10 percent was rejected only after serious thought.

Of the accepted advice, most notably comments concerning level appropriateness forced me to review the entire text and make both the vocabulary and the content more accessible. While my experience teaching the material has mostly included high-level students, I also desire to make the book

unit before a detailed explanation of essay structure. Obviously, this exercise needed to be moved further back in the text.

Furthermore, since the text is activity-based, advice about creating new types of activities proved helpful. Two new activities have been created and will be tested in a classroom environment before eventually being included as permanent aspects of the text. To give just one example, in a section on plagiarism, students will engage in a classroom-based activity which hopefully allows them to distinguish between quotations and paraphrases/summaries.

All other comments also were instrumental in making a new draft of the text. However, matters such as error correction and the addition or deletion of various words had a more localized effect. Such changes can be considered

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minor to the overall construction of the text, although I do not want to belittle their importance. Also, the peer editor's addition of occasional positive feedback was certainly encouraging, but it did not affect the overall text.

Actually, perhaps half of the peer editor's advice pinpointed problems which I had also half-sensed. Nonetheless, having someone else notice the same problems had the benefit of forcing me to deal with them. For example, I had originally felt that the text lacked real articles from the social scientific community, but the peer editor's comments pressured me to consider practical ways to remedy this problem and add more examples from social science journals.

Overall, having my text peer-edited proved to be a valuable experience. I am confident that the text has been improved. Whether it has been altered enough to be accepted by a publishing company is still not clear, but my present students will no doubt benefit from the new text. Having support in the material-creation process is a positive experience. Also, I have learned that sharing one's own work is a pleasant process in itself.

IK

## Preparing Materials for Athletes

Daniel Droukis, Kyushu Kyoritsu University (Kitakyushu)

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*This article first appeared in TESOL's Material Writers Newsletter, July 2006, Vol. 19, No. 2.*

This year, Kyushu Kyoritsu University opened a new sports department. In preparation for its opening, the English teachers worked hard to write a textbook suitable for the incoming students. All seven full-time English teachers played specific roles in the production of this book.

As I was the only native speaker involved, it was decided that I would write the opening passages, dialogues, and questions for each unit. Other teachers created the grammar activities, which required a lot of work in Japanese. We spent a great deal of

time checking and rechecking each other's work. I am sure that my colleagues would agree that the experience was interesting, frustrating, tiring, and satisfying all at the same time.

To begin, we selected the grammar points to focus on and discussed how each unit would begin. We decided that each unit would start with a passage on an athlete familiar to the students, such as Koji Murofushi, who is introduced in the first unit; Murofushi is an Olympic gold medalist. Of the 12 units, 10 focus on Japanese athletes. Among these are graduates of our university: Daisuke Nakano, who won a gold medal at the 2004 Athens Olympics in gymnastics, and

Nagisa Arakaki, who is a pitcher in the Japanese Professional Baseball League. Including these two athletes in the text will hopefully make the text more attractive to the students as they can make a connection to successful graduates of the university.

We are only a month into the course and, except for the occasional student who forgets the textbook, there have been few problems. Students have had some difficulty with cloze passages, but the passages seem to be challenging, yet not too complicated, so students can experience some success from the outset.

The grammar activities produced by the Japanese teachers focus on the main points in each unit. These activities include some translation exercises that help familiarize the students with the materials.

that they will be called on in class. A lot of listening also makes the class a little less threatening to those who are not comfortable speaking out in class.

Finally, asking the students to make their own questions about the text helps them to practice asking questions, an area in which they do not get enough practice. The response from other teachers has been promising.

It is still early but as the course continues we will hopefully see more activity and progress in our students and an affirmation that this type of material is a good way to get students involved in using the language a little bit more.

Having athletes in our classes is nothing new. We have popular baseball, gymnastics, rugby, and soccer programs composed of

*“Keeping activities fast-paced helps the students focus more, even if it does sometimes make them afraid that they will be called on in class.”*

After two lessons, I felt that the students needed more chances to answer questions, so now I fire off quick questions to them that can be answered by referring to a particular sentence. For example, Koji started hammer throwing in high school. The passage is read aloud and then followed with quick questions such as:

- *Who started hammer throwing in high school?*
- *What did Koji do in high school?*
- *When did Koji start hammer throwing?*

This type of activity, while simple, seems to be just the right type of activity to get all the students involved and keep them on their toes. Keeping activities fast paced helps the students focus more even if it does sometimes make them afraid

students in economics and engineering. However, having a department dedicated to sports is a new world in which the English teachers will have to come up with ever more creative ideas for making the English classes more attractive. In addition, it will be a place where athletes can be as successful as other students. Teachers will also be required to produce more materials in the coming years as we grow to include classes for the sophomores, juniors, and seniors.

### Reference

Arimura, Y. Takesue, Y., Tanaka, M., Nakashima, H., Nakano, H., Yukitoki, K., and Droukis, D. (2006). *English learning with athletes*. Kitakyushu City, Japan: Ad Luck Press. BK

# Writing English Texts for the Japanese Market

Jacoba Akazawa

In this interview with Keiko Eizawa, an editor from Hokuseido Press who edited the book I co-authored, answers 11 survey questions on the theme of how non-Japanese write texts for the Japanese market. Keiko graduated from a Japanese women's college and continued her studies at a Japanese conversation institute for two years. She worked as an editor for the international department of Shufunotomo for five years before moving to Hong Kong, where she lived for 14 years. On her return eight years ago she became an editor for the Hokuseido Publishing Company where she edited the book we were working on.

Being the first time writing a text, we made many mistakes and our preconceptions about what makes a good text and how to go about doing it were not necessarily what the Japanese publishing company had in mind or were expecting. Without the support, constant challenge, understanding, and advice from our editor Keiko Eizawa, this book would never been published.

If you are thinking about or have already published text books, this interview will give you some insights into what Japanese companies want from their non-Japanese authors.

## Q & A

1. *Why did you become an editor for foreign books?*

I simply liked English, and I was very much interested in working in the

publishing world. The company that I worked for published many foreign books in English, Spanish, French, Dutch etc, mainly books on Japan such as Japanese tea ceremony, Ikebana, Bonsai, cooking and so on. That was really great, and what I have experienced there became the basis for my later work at Hokuseido.

2. *What types of texts have you worked on?*

At Hokuseido, textbooks for university students: reading books, listening books, practical TOEIC tests and 4 skill textbooks.

3. *Which presented the greatest challenge? Why?*

4-skills textbooks. It definitely depends on the author's ability anyway, but usually some parts of 4-skills are attractive and the rest of them are just ordinary boring exercises. It is difficult both for a writer and an editor to provide exciting balance of interesting materials of 4 skills.

4. *Which gave you greatest satisfaction? Why?*

4-skills textbooks. As I mentioned before, this type of textbook needs much more attention than other reading and listening types of textbooks. So it gives me lots of joy when books are successful.

5. *What changes have you observed in the Japanese publishing houses?*

Textbook publishing companies are now facing lots of problems (of a class sizes are getting smaller, more classes led by non-

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Japanese teachers, more foreign textbooks used, more PC used in class, etc) and it seems hard for them to keep up with the changes and reforms in universities and to meet their demands.

6. *What kinds of materials are needed in the market?*

Well-composed materials that make students express their own ideas or present, explain in their own words, and bring out a certain progress after the term. In particular, we need more small and short sub-textbooks that focus on the improvement of reading and writing abilities.

7. *How should non-Japanese authors approach Japanese publishers with ideas for texts?*

Just contact them. Bring a sample chapter and a book proposal. We are

9. *What formats do most publishing companies use and can these be changed?*

You will see several frequently used formats. However, more publishers use the same format as foreign textbooks such as Oxford, Longman etc. Formats can be changed if you have a definite idea.

10. *Any further comments?*

I do not think non-Japanese teachers seem to be enthusiastic about writing textbooks for Japanese students. We expect more teachers write text to contribute to the development of understanding in English for students. We also would like to listen to frank comments about textbooks by Japanese publishers. Any ideas and proposals would be greatly appreciated.

11. *Do you have any advice for teachers teaching Japanese students?*

***“In particular, we need more small and short sub-textbooks that focus on the improvement of reading and writing abilities.”***

always wondering why non-Japanese authors (teachers) hate or hesitate to bring materials to Japanese publishers, and instead use foreign textbooks published by English publishers, such as Oxford, Cambridge, Longman etc.

8. *How long before should the book proposal be made and what should it include?*

At least a year ahead of sales promotion in autumn. Preferably a year and a half ahead. It should include “content (including aim or target, student level)” “sample materials or the whole materials” “your resume” and so on. Publishers may ask or expect to know how many copies you can use in your class.

You may have some difficulties teaching students at the same time as letting students study harder. Please tell your viewpoints and experiences to your students and give them chances to think and present their ideas. I think Japanese use less words and you use more words. We are not good at expressing our ideas convincingly and understandably. That is your job.

In conclusion this survey indicates that Japanese publishing companies are open to accepting book proposals from non-Japanese authors directly. It is better to get the proposal in at least one year, and preferably one and half years, before sales promotion begins in the fall. In

the proposals, include sample chapters, give details of your aims and objectives, expected student level, skills based as well as your resume. If your book proposal has been accepted, you probably will be working with an editor, and if you are lucky, your editor will be like Keiko Eizawa, who has the experience, depth of knowledge and patience to help enhance your book.

Jacoba Akazawa is a Tasmanian Kyotoite who works in a number of universities around Kyoto. She has been an educator in various fields for the past 28 years and co-authored a book with Kim Bradford-Watts, *Talking About the Australian Mosaic* (intermediate-level text, teacher's manual, and listening CD). Tokyo: Hokuseido Press.

BK

## Textbook Design for Scientific English

Brian Cullen, Nagoya Institute of Technology

Today's talk is intended to be practical, for above anything else, textbook design is a practical discipline. We could discuss ESP, needs analysis, and vocabulary lists ad nauseam. These areas inform us and shape our beliefs, but in the end, as teachers we want to carry something into the classroom that we know will work with our students—something that will help them learn.

We call this thing a textbook. No textbook is perfect. I have yet to use a textbook, even one of my own, which fits perfectly with all my beliefs about language teaching. In every single class, as teachers, we must make decisions about what will work and what will not work. We look at a textbook activity. We look at our students. Then we use the textbook activity as written, adapt it, or throw it out and do something entirely different. All of these are good options at one time or another. The good teacher recognizes that the textbook is a good resource, but only a resource. Ultimately, the *learner* must learn, for it is

only the learner that *can* learn. The teacher is merely playing the role of a guide.

The textbook can assist the teacher in being a good guide. It can lay out learning steps. It can offer learning activities that will achieve the course goals. Today's talk shows where the learning steps and the learning activities in my own textbooks emerge from. I have laid this out in the form of questions. The questions address some of the issues that came up while I was writing the books. They are not intended to be comprehensive. It is possible that you will not agree with all of my answers, but that is not really the point. Indeed, I do not now agree with some of the answers that I gave when I wrote the textbooks. However, when we think about questions like this, we are examining our own beliefs and like students who are willing to engage with a text, we shall learn.

### Course Objectives

1. What can we expect students to *do* at the end of the course?

2. What do we expect students to *know*?

### **ESP**

3. Are our students studying ESP?
4. How closely can we specify their “specific purposes”?
5. What are their needs?
6. What is the students’ level?

### **Textbook Objectives**

7. Are the objectives of the textbook clear?
8. Are the objectives of the book compatible with the objectives of the course?
9. Can the book be used to fulfill alternative objectives?
10. Is the book a course book or a resource book?

### **Topics**

11. Should the topics be familiar or new to the students?
12. Which of the following are suitable/not suitable as a textbook topic: culture, food, linguistics, engineering ethics, environment, a car engine?

### **Book Issues**

13. How many pages should the book be?
14. How many units should there be?
15. How much class time should each unit cover?
16. Should there be more than enough material in the textbook?
17. Should each unit in a textbook follow the same pattern?
18. How important is the layout of the book?
19. Should the book be colour or grayscale?
20. How should the images relate to the content of the book? Who prepares the images?
21. How much should the book cost?
22. How often can the book be updated?
23. Who is writing the book?

24. In the case of multiple authors, what is the division of labour?
25. How much time is available to write the book?
26. What is the division of the work between the author and the editor/publisher?

### **Listening CD issues**

27. What types of listening material should be included: lectures, conversations, announcements...?
28. How long should a listening text be?
29. Should texts be ‘authentic’?
30. Who pays for the recording of the CD?

### **Selection/Creation of Texts**

31. Should texts be ‘authentic’?
32. Is it appropriate to *write* texts to exemplify grammar/functional points?
33. What should the source of texts be: popular science magazines, general English, scientific papers...?
34. How long should a text be?
35. Who arranges the copyright permissions for texts?

### **Skills and Language Items**

36. What should be the primary organizing feature of the book: grammar, function, topic, vocabulary, skill ...?
37. Which language items should be explicitly taught by the book: grammar, functions, topic, vocabulary, discourse structure ...?
38. How much emphasis should be put on tasks such as: writing scientific papers, reading scientific papers, making scientific presentations, general English conversation, explaining technical tasks orally, writing reports?
39. How much emphasis should be placed on each of the four macro-skills: Reading, writing, speaking,

listening?

40. Can these skills be easily assessed for grading purposes?

### **Learning Tasks/Activities/Exercises**

41. Are the tasks 'high-success'?
42. Are the tasks motivational?
43. What kinds of tasks are suitable for teaching each skill or language item?
44. Is the goal of each task clear?
45. Are the tasks 'real-world' or pedagogic?
46. How long should a task take?
47. Should the book include 'reflective' tasks?
48. What balance should there be between individual tasks and group tasks?
49. Can the tasks be used successfully with students of varying language ability?

### **Vocabulary**

50. Should vocabulary be specific to discipline?
51. How much vocabulary load should there be?
52. Should the vocabulary be drawn from standard lists? Basic word list (2000 words); Academic word list (800 words); Discipline specific lists?
53. Should vocabulary be taught with corpus data; showing collocations?
54. Which vocabulary should be specified as 'target vocabulary'?
55. How should less frequent vocabulary be treated?

### **Methodology**

56. Who will be teaching this book?
57. Should the class be teacher-centered or student-centered?
58. What is the role of the textbook:

source of information about science; source of information about grammar; a way to provide reading practice?

59. Should the textbook *explain* all the activities in detail?
60. Can the book be used flexibly or must all the activities be done in a fixed order?
61. What is the role of the teacher in the classroom: giver of information/lecturer, facilitator, resource?
62. What should be contained in the teacher guide?

### **Use of Technology**

63. Should some materials be available online?
64. Should discipline-specific materials be provided online?
65. Can some of the assessment be carried out online?

### **Information on Textbook Evaluation**

One readily available source of information on textbook evaluation (and teacher guide evaluation) can be found at: <http://www.cels.bham.ac.uk/ELTED/Vol3Issue1/mikehelm1.pdf>. Appendix 2 offers a summary of eleven checklists for the evaluation of ELT textbooks and materials. The paper also has a good reference list for those who would like to read more on the topic of textbook evaluation.

### **References**

- Cullen, B. (2003). *SciTech Discovery*, Kenkyusha.
- Cullen, B. (2004). *Humanity and Technology*, 2<sup>nd</sup> Ed, Intercom Press.

# MATSDA Conference in Japan – October 2006

The international Materials Development Association (MATSDA) will be holding a conference for teachers of English:

at **Reitaku High School**

in **Minami Kashiwa, Chiba** (40 mins from central Tokyo)

on **October 28<sup>th</sup>-29<sup>th</sup> 2006**

with the theme of:

## **Materials for Successful Change: Helping Students and Teachers to Gain from Curriculum Change**

The speakers will include:

**Brian Tomlinson      Hitomi Masuhara**

**Chris Binch      Brian Cullen      David Barker**

The Conference fees for the two day programme will be:

**10,000 yen (7,500 yen for MATSDA members and Reitaku staff)**

To apply to give a one hour presentation related to the theme of the Conference please send a 100 word abstract (deadline September 30) to:

**Chris Binch**    *cbinch@hs.reitaku-u.ac.jp*

To enrol for the Conference and to get information about accommodation please contact:

**Masumi Kishi**    *mkishi@hs.reitaku-u.ac.jp*

**SEE YOU AT REITAKU**

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the people who take part, so it really is up to you, dear member, to help make them happen. If you've never been to a major conference, now is the time to make it your first. You will not regret it. Not only will you come away with new ideas and answers to problems you may be experiencing, you will also enjoy meeting all sorts of interesting people. JALT members cover an amazingly broad range, in both age and background. Many of them truly are friends you just haven't met yet, and whatever you put into these conferences, it's guaranteed that you'll get back far more than you put in.

. . . which brings me to my request for some specific help from you. Particularly for the MWSIG publicity booth, offers to

help out for 20 or 30 minutes, even, will be very welcome. All the officers will be there, of course, but we can't all be there all of the time. Manning the publicity booth is always an interesting experience, not only from the point of view of meeting other members face to face, but also because of the opportunities to interact with people involved with other SIGs. It's a good chance to find out what else is going on if your only SIG membership is MW. In addition, help with any of the above-mentioned events is very welcome. Just drop me a line.

Looking forward to hearing from you and meeting you soon.

All the best,

Ian G. (mw@jalt.org)

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## Pan-SIG Conference Call for Papers

### The 6<sup>th</sup> Annual JALT Pan-SIG Conference 2007 *Second Language Acquisition: Theory and Pedagogy*

This year's conference explores the relationship between second language acquisition and the mechanics of the second language classroom.

#### ***Call for Papers Deadline: 27 October 2006***

Proposals are invited for:

papers (45 minutes), workshops (120 minutes), and poster sessions

**Contact:** pansig2007@yahoo.co.uk

**Dates:** 12–13 May 2007

**Place:** Tohoku Bunka Gakuen University, in Sendai.

**Hosts:** The Other Language Educators, Materials Writers, Pragmatics, Teacher Education, and Testing and Evaluation SIGs, as well as the Sendai JALT Chapter.

# MW-SIG Officers

## Coordinator

Ian Gleadall is leading us to new heights. It's a good thing he has eight arms.  
octopus@pm.tbgu.ac.jp

## Programs Chair

Yvonne Beaudry decides on which issues will be discussed in our forums.

## Membership Chair

Daniel Droukis puts on a second hat, making sure that members stay members.

## Treasurer

Scott Petersen is the guy keeping an eye on our money.  
petersen@ma.medias.ne.jp

## Newsletter Editor

Jim Smiley takes care of submissions for the newsletter.  
jimsmiley@beach.ocn.ne.jp

## Newsletter Layout

Derek DiMatteo assembles the newsletter with the help of dark chocolate.  
derek@blueturnip.com

## Newsletter Distribution

Daniel Droukis gets the newsletter out to you in time.  
dandro@jcom.home.ne.jp

## Our Share Editor

Ian Gleadall is working on a follow-up to the successful *Our Share*.  
octopus@pm.tbgu.ac.jp

# MW-SIG Resources

## MW-SIG Web Site

<http://uk.geocities.com/materialwritersig/index.html>

The site contains articles on topics ranging from copyright to desktop publishing techniques, an extensive list of publishers including contact information, tutorials and software recommendations, and information on submission requirements for *Between the Keys*.

## MW-SIG Yahoo! Group

<http://groups.yahoo.com/group/jaltnwmsig/>

The Yahoo! Groups site houses our discussion list, a database of members' publications, a file repository for sharing work and ideas, a space for photos, and the ability to conduct polls, create a calendar, and have a live chat session.

***Let's make 2006 a year of renewed vigor and activity!***

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**The Materials Writers SIG** is dedicated to continually raising the standards in the creation of language teaching materials, in all languages and in all media, whether for general consumption or for individual classroom use. The editors encourage participation from colleagues using new media or teaching languages other than English.

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