Between the Keys

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JALT
THE JAPAN ASSOCIATION FOR LANGUAGE TEACHING

Greetings BtK readers,

I hope this latest issue of the BtK journal finds you well.

Following on from last issue, in which various authors tackled the topic of entering the EFL textbook market, John Spiri relates his experiences in self-publishing, offering a wealth of advice for other writers considering such an option.

Brian Cullen is back with another "Writer's Point" column, exploring different types of materials writing projects and featuring comment and insight from materials writers from around the world. In this issue, Brian interviews experienced materials writer Greg Goodmacher about his materials development philosophy.

After giving a brief history of English use in Japan, Keith Barrs offers suggestions on how the use of English language found in Japanese can be a useful resource in creating a variety of teaching materials.

Best wishes to you all for the autumn semester from everyone here at BtK.

BtK

I haven't composed this short column in a few years. Then, I had to step down from my MW-SIG duties to undergo intensive 18-months of hospitalisation to rid myself of lymphoma. Thankfully—and with a lot of support from many of you—I'm clear of that rascal. A big hand goes to Greg Goodmacher who bravely took over the MW reigns during that time. But my return is to be short. New blood is needed at the healm of our SIG, and I will step down at the National Conference in November.

Here I implore you, dear reader, to become more actively involved with our group. It is indeed *our* group: made by and for us. The time required to serve as an officer is not that demanding yet the rewards are often highly motivating.

We will have officer 'elections' at our AGM (see note on page 16) where you can officially announce your intentions. I put 'elections' in quotation marks because in reality anyone who wishes to offer their services can do so at some level, and in my eight-year experience as an officer here there has only ever been one actual vote needed. It would help the AGM if you could let me know prior to the meeting if you are interested in joining our team. <mw@jalt.org>.

Our plans for 2012 include participation at the Pan-SIG Conference in Hiroshima, continued support of local JALT chapter material-related presentations and, of course, putting on a good show at the 2012 National Conference.

Arra best 'abody!

BtK

Writer's Point
Brian Cullen, Nagoya Institute of Technology

Welcome to Writer's Point. This column explores different types of material writing projects and feature materials writers from around the world. All comments and suggestions are welcomed. Email the editor at: cullen.brian@gmail.com

EFL Textbooks: Explaining Japan to the World

What is the purpose of learning English in Japan? Some teachers answer the question humorously by saying that English in Japan is not EFL, ESL, TESL, or TESOL, but rather TENOR–Teaching English for No Obvious Reason. Yet, there clearly are reasons for the vast investment of time and energy into English language education, and while these reasons are not always made explicit, we can discern some of the answers by looking at the implicit assumptions underlying the textbooks used in Japan.

For example, many years ago, as part of the preparation for a workshop I was giving to high school teachers on using textbooks more effectively, I carried out an analysis of the focus of Oral Communication textbooks at senior high schools in Japan. The books seemed to fall into one of two types: Japan-focused books and non-Japan-focused books.

Japan-focused books

These books made an implicit assumption that Japanese students learn English in order to explain Japan effectively to the rest of the world. This type of book featured Japanese characters taking their foreign friends to places in Japan like Kyoto and explaining different facets of Japanese culture.

Non-Japan-focused books

These books did not focus specifically on Japan and seemed to be implicitly assuming that Japanese students learn English so that they can communicate effectively and fit into the rest of the world smoothly when they are abroad. The books featured scenario and photographs involving Japanese characters going to places like Los Angeles and interacting with people from that country.

While the two kinds of books look quite different, their goals are by no means mutually exclusive and can certainly support each other. Both can be considered as simply different means to achieve the same goals–allowing Japanese people to explain their own culture as well as interacting successfully in international society.

Asking a Materials Developer

Recently I had the opportunity to talk to Greg Goodmacher, a materials writer who is well known to members of the Material Writers SIG for his work in the SIG over the years in the role of coordinator and much more. Greg has a wealth of teaching experience all around Japan as well as the USA, the Middle East, and Thailand. As well as publishing and presenting widely on the topic of materials development, he has written several content-based textbooks including *Stimulating Conversation* and *Nature and the Environment*.

Greg's current materials development project falls firmly into the Japan-focused textbook type. Currently, he is developing materials for a new content-based ESL course called Japan Studies. The goal of the course and the materials is to prepare the students to explain Japan and Japanese culture to foreigners. The course took on a new dimension of realism when to his surprise, one Russian and one Italian student also signed up for the course. They said that they wanted to improve their English skills and also learn more about Japan. Like many other material writing projects, Greg started working on these materials because he could not find anything appropriate that matched the goals of his course. Although there are many textbooks that claim to help students to learn and communicate about Japan, most of those have a lot of information about other cultures, and he wants his students to focus on Japan. In addition, Greg found that most existing textbooks were primarily reading texts and they did not match some of his pedagogical beliefs, in particular:

a) the value of content-based materials
b) activities which encourage personalization and student engagement
c) a whole language experience

Each of these areas is discussed in the sections below.

Content-Based Materials

Greg says that all of his textbooks have been content- or theme-based textbooks because he likes to learn new things himself while teaching and preparing materials, that learners also want to learn new things, and that content-based textbooks can be effective for many students in engaging motivation and desire to learn.

Creating a Whole Language Experience

Rather than breaking the learning of English into the traditional divisions of listening, speaking, reading, and writing, Greg believes that students learn more effectively through a whole language experience. He describes his concept of developing this whole language experience as follows:

"Readings will be used to introduce each topic and useful vocabulary. I will design discussion, role play, and presentation activities around those. For listening, I will find short but useful videos on the web, or I might use the reading texts as listening texts that I read aloud. Students will do some of the writing activities in the book. After analyzing their writing, I will decide what grammar I should teach them. If the materials that I end up making to flesh out the textbook work well, I will revise them for the next time I teach the class, and maybe create a textbook from them."

Personalization and Engagement

In his materials development, Greg always believes strongly in the value of personalization–allowing students to connect the content of what they are learning to their own lives. This fits in very well with the focus on Japan since students can easily find the connections between the classroom and their own everyday lives. Personalization is such an important concept for Greg that he tries to incorporate it into every part of every course. For example, he uses the very useful "Find Someone Who…" activity as both an icebreaking exercise for the first class meeting and a way to introduce useful vocabulary and topics to students. He inserted vocabulary and concepts that the students would encounter in

Find A Student or Teacher…

-
- who can wear a kimono without help …
- who often cooks traditional Japanese food…
- who has been to more than twenty hot springs…
- who practices a Japanese martial art…
- who will soon enjoy a cherry-blossom viewing party…
- who went to a shrine on New Year's Day…
- who wants to teach Japanese to foreigners…

the course into the activity. An extract from the material his students used on the first day is shown below:

Greg also believes that involving students in materials creation can increase motivation and engagement. In the Japan Studies course, on the first day of class he had his students take a ten question quiz about Japanese culture. In groups of three, students discussed a variety of multiple-choice questions and chose a correct answer from among four possible ones. The questions covered Japanese geography, history, food, famous personalities and other aspects of Japanese culture. One student from each group reported their answers to the entire class. The first homework of the course was for each student to create his or her own quiz on Japan. After correcting any language errors, these quizzes will then be used in the classes throughout the entire course. In these ways, Greg engages the students with the materials and the learning process by connecting the learning to their own lives and their own contributions to the class.

Final Words

Greg has a huge amount of experience in materials development and I will finish this article with some of his very

practical advice that may be useful for the many other material writers out there.

• Use your time effectively. Take the materials that you are writing for your classes and try to turn them into textbooks. Kill two birds with one stone.

• Try to get feedback from your students about the materials that you create for them.

• Do not give up if your proposals are turned down. Try other publishers. Ask the editors to explain what was wrong. Consider their advice. You can always revise and resubmit your proposal.

• Try to keep your ego under control, but do not accept any conditions that you might later regret.

• Make sure to save your documents often and keep backups of everything.

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In my early 30s I attempted to live "close to the land" in rural Vermont. One of my great pleasures was purchasing a chainsaw and using it to cut down dead trees which I then cut into logs, chopped, stacked, and used for heat in my wood stove all winter. It was very satisfying to feel the heat that I made such major efforts to produce.

While creating and utilizing classroom materials is a far more complex endeavor than cutting down trees and chopping logs, the potential satisfaction derived from a successful lesson from one's self-published textbook is similar.

In 2002, encouraged by self-publisher Trudie Heimen (who wrote "4 Routes to Self-publishing" for Between the Keys), I stepped into the world of self-publishing when I printed 1,000 copies of Global Stories. A year later I printed 1,000 of Nature Stories, and 1,000 of Inspiring Stories. While there were few grammatical or typographical errors in those 100 page texts (a danger when a writer is editing and proofing his/her own work), I now cringe to see some of the layout, design and pictures that graced its pages. In addition, some of the prose meant for students to practice needed revising.

The print run also was problematic. 1,000 texts of each of the three was a burden, especially when my contract ended and the texts were not appropriate for my subsequent teaching position. Thus, my family lost a lot of closet space. Eight years later most of the 3,000 texts have been used, and second editions of all three have been print-ed. Below are some descriptions of issues that individuals considering self-publishing might want to consider, with links to related articles that have appeared in Between the Keys.

Software

By 2002 I had been using and tweaking the methods used in creating the Global Stories textbook for years, but paid little heed to software. I created handouts and eventually the textbooks with now defunct AppleWorks software by my own admittedly non-stringent standards and self-published with that. Perhaps only because the printing company was owned by a friend's father, they accepted the manuscript printed on A4 papers with all images provided separately and later placed them in the desired places on the desired pages. I cringe when I consider the hours of overtime the employees must have worked to complete these texts.

In the eight years that have passed since Cronin (2002) discussed QuarkExpress software in "Between the Keys", Macromedia's InDesign has become the industry standard. Other than cost (¥88,800 for Adobe's Creative Suite 5 in May 2010), there is no reason for prospective self-publishers to eschew InDesign. Compared with QuarkExpress, the basics are extremely easy to use and it can create professional print-ready PDFs for booklets, textbooks, or brochures in a wide range of sizes, with lots of online support available, including InDesign magazine. Creating a folder for the project file, preparing images (sizing them at the right resolution), and properly

placing them on the page are perhaps the three trickiest steps to creating great hand-outs or textbooks.

Adobe Photoshop is the industry standard for images. However, as Smiley (2006) noted, less expensive software such as Gimp can do an admirable job. There may be small compromises with free software such as Gimp, such as an inability to save images in cmyk format, which a printer may recommend to ensure colors are printed properly. However, an active developer's community tends to create a software plugin for any deficiencies; a free plugin that allows RGB to CMYK separation in Gimp appears available at websites such as http://linux.soft5000.com/download3246.html.

Because I work from multiple computers, writing early drafts and outlines as google documents was extremely helpful.

Printing Companies

Most self-publishers I know use a local Japanese printer as I did with my first editions. A competitively priced print-on-demand (POD) option, especially for full color printing, is MojoPrint based in Osaka. An added incentive for many is the fact you can work with a native English speaker. Mojo offers design services but even if you decline to pay extra for this, in my experience they are careful to catch obvious problems. For example, before printing, one of the employees, Daniel caught a number of subpar images quality-wise and brought them to my attention. He also was willing to accept an ISBN file separately and integrate it into my PDF. On the other hand, for my projects it was very expensive to view proofs at Mojo, and subsequent print runs would not be discounted, even if your file remains unchanged. Some local printers may be cheaper, especially if you have a personal connection.

The factors that affect cost with any print run, with brief comments, are:

book size - Japanese publishers/teachers tend to like B5 size while Western publishers lean more towards A4. After consulting with a couple of publishers I know I recently printed Nature Stories at the unusually small A5 size but haven't yet gotten feedback.

number of pages - Always in multiples of four, the number may affect binding. At MojoPrint, it is recommended to have fewer than 96 glue bound pages because with more pages, some slipping out becomes possible.

binding - Some teachers and publishers feel glue binding looks more professional than stapling. With Mojo, stapling is significantly cheaper. Local printers may be more expensive than Mojo but probably have stronger binding.

print run - At Mojo, 1,000 copies is only marginally more expensive than 500 copies. Local printer price differences may not be that dramatic. Unless you are certain you can sell 1,000 and will be happy with the content and design for that long, it is advisable to make a smaller print run if possible (see below).

paper quality - At Mojo glossy paper was used due to miscommunication. This is troublesome as Japanese students strongly prefer using pencil, which writes only faintly on gloss. Matte coating is vastly preferred because the images look sharp but it can still be easily written on in pencil.

There is a notable alternative to printers that almost require high print runs via pricing. To pilot a writing text, I utilized a "univ.

co-op" printing service after finding a pamphlet about printing options in my university mailbox. Since renamed "U-POC", this print-on-demand service offers teachers or other individuals a variety of self-publishing options regarding binding, book size, number of pages, color, etc. Their website, which is entirely in Japanese, notes that they save data so additions and changes can easily be made to subsequent editions and printed in a timely fasion. My university bookstore did not charge me, the author, to print 50 copies of Response Writing, which were intended for a single class of approximately 30 students, providing me ten free copies and keeping ten copies. They will then set the price and sell to students in the fall semester. One problem, however, is that the cost for full color printing, which I wanted, is prohibitively high. But this option is ideal for piloting.

ISBN

The MW SIG has helpfully provided me with all of my ISBN and it has newly instituted the very reasonable policy of limiting MW members to a maximum of three numbers. To produce the bar code, I recommend the affordable, website "Bar Code Graphics" which offers downloadable bar codes. While there are a number of bar code options, ones with no prices are probably preferable for self-publishers. Bookstores prefer that texts have a bar code for check out at registers and for inventory purposes. Also, it looks more professional. Even if your book doesn't have one, you can always get the ISBN after it's printed by purchasing the barcode, and printing and sticking labels on as needed.

Images

One option for getting illustrations is offering such work to students, but this can have drawbacks. For example, I knew of an ex-student who enjoyed drawing. I explained my project and told him I might be interested in having him illustrate my textbook. He was willing to do a couple of sample drawings. Unfortunately, they looked too much like manga for my taste, and I declined to use them. I never heard from the student again.

My first edition of Nature Stories utilized at least three different illustrators to depict a number of creatures: from meat-eating plants to zebras. Since so many illustrations were needed for the text(approximately 100),I sought budget illustrators and found some artists willing to create images for 1,000 yen each. This is far below the industry standard of five to six thousand yen per drawing. Some are sharp, but others look subpar compared with commercial textbooks.

A development that has had a major impact on my self-publishing is the growth of "creative commons" and in particular the flickr.com website (for more about using digital images see Smiley (2006)). For the second edition of Nature Stories I almost exclusively abandoned the illustrations of the first edition in favor of flickr.com photos. The website has an amazing variety of downloadable quality photographs of every sort of creature imaginable. Photographers have various options such as making their photos inaccessible (not downloadable), accessible but with limited copyright permission, or accessible with full permission. When downloading I got in the habit of immediately labeling the size of the photo, which varies, along with the person's flickr name. Later, if I decided I wanted to use the photo in my text, I wrote to the person asking permission. Most readily granted permission, with a few requesting a sample copy of the text once it has been published. Only

a couple refused. Approximately 40% never responded, which I took as implied consent considering the individual had left the photograph downloadable to begin with. To express appreciation, I bought a year's flickr membership for a few photographers.

For Global Stories and Nature Stories, illustrations were key as they were visual representations which would be discussed, then used to better understand and practice sentences that were listened to. When visuals are merely meant to make the page more aesthetically pleasing, or to create white space, anything might do, but I've since come to believe that it's better to turn to a professional illustrator and pay the higher rates, if financially possible. I found a very proficient illustrator from South Africa through SCBWI (the Society of Children's Book Writers and Illustrators). There are also a number of pay-for-photograph websites which offer decent prices for bulk orders of photos, which I recommend. One of the better ones is istockphoto.

Conclusion

There are many compelling reasons to create your own classroom materials and self-publish a textbook. For myself, the main motivation stemmed from feeling a need to make my students aware of global realities. My logic was, students are given a skewed view of what it means to be human in the 20th century because the vast majority of textbook content features relatively wealthy individuals rather than individuals trapped in poverty or struggling from other social ills. I couldn't think of any justifiable rationale for almost completely excluding individuals working in sweatshops or struggling to deal with landmines. There are many taboo issues in ESL/EFL textbooks such as religion as Helgesen (2006) pointed out. Even issues that don't appear on Helgesen's list, such as poverty and crime, are as good as taboo.

In addition, I developed a series of activities that worked extremely well in my classes. Finally, I'm a freelance writer, so writing articles was enjoyable as well. An interest in design, illustrating, or some other pedagogical or personal vision may inspire others to self-publish. The irony is I promote self-publishing as well as my own textbooks, which have been accepted by RIC Publications for distribution. I know other self-publishers who banded together to pay for a publisher's booth at JALT, and others who are content to only use the texts with their own students. Textbooks certainly have their place, such as when rushing from class to class during a busy semester. At the same time, instructors who take the time to deeply think about the needs of their students and create the most appropriate classroom materials for them, that fulfills their vision, will likely develop professionally as well as feel greater job satisfaction.

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Reconceptualising English in the Japanese Language as an L2 Lexical Resource for Teachers and Learners

Keith Barrs, Kanda University of International Studies

Introduction

Because of an extensive period of linguistic contact between the Japanese and English languages, thousands of English-based lexical items have been absorbed into Japanese and have become fully functioning and integral parts of the language. Such items exist alongside thousands of others absorbed from an eclectic variety of sources, such as Portuguese, German, Italian, French and Dutch, and all of these occur along with an extensive vocabulary and script resource imported from the Chinese language. This admixture of linguistic elements in the Japanese language, especially in relation to those absorbed from English, has for centuries caused discussion and debate as to whether, essentially, the language is being enriched or polluted by these outside influences (Gottlieb, 1995; Stanlaw, 2004).

This article will contribute to the small but growing body of literature which conceptualises the English in the Japanese language as a useful and important lexical resource for Japanese learners of English (see Daulton, 2008; Nation, 2003; Ringbom 2007). It will first outline the history of English in Japan, will then outline some of the principle arguments on both sides of the pollution/enrichment discussion, and finally offer some suggestions of how the English found in the Japanese language can be pedagogically useful both to teachers preparing language learning materials and to the Japanese students studying in the language classes.

The History of English in the Japanese Language

Japanese has always been a language which has been open to absorbing linguistic elements from outside sources. Japanese had no written system until kanji characters were absorbed from the Chinese language in the first few centuries A.D., and it was only then that simplifications of kanji led

to the native scripts of hiragana and katakana (Gottlieb, 1995). With the later influx of Christian missionaries into Japan the Latin alphabet script was absorbed into the Japanese writing system, ultimately contributing to the modern-day orthographical system of five main scripts in use in Japan; kanji, hiragana, katakana, romaji and the English alphabet. The complex, dynamic and creative interplay between these scripts and their application in society is readily observable in the Japanese linguistic landscape (Backhaus, 2010; Barrs, in press).

Historical contact between Japan and English-speaking nations stretches back over 400 years. Individuals such as Ranald MacDonald, an L1 speaker of English who was involved with teaching English to professional interpreters in Nagasaki, paved the way for trade and political negotiations to be held when Matthew Perry entered Japanese territory in 1853. During the Meiji period, Japan's time of focused industrialisation and modernisation, many words were absorbed from English to fill lexical gaps or simply to be used as substitutes for existing Japanese words (Stanlaw, 2004). This tradition has continued up to the modern day with estimates of the amount of English in the Japanese language generally being around 10% (Daulton, 2008; Loveday, 1996; Shibatani, 1990; Stanlaw, 2004).

The Influence of English on the Japanese Language: Negative Conceptualisations

Many articles deride the use of English vocabulary in the Japanese language and we can see it described as a 'pollution' (Kirkup, 1971), a 'barrier' (Hirai, 1978), a 'block' to communication (Martin, 2004), an 'alien' language (Dougill, 2008) and an 'Alice-in-Wonderland universe of strangeness and familiarity' (Nuttall, 2000). Such opinions are primarily formed due to the often extensive orthographical, morphological, phonological, syntactical and semantic changes which English undergoes in Japan, often appearing to an outside observer as a confusing hybridisation of the Japanese and English languages. Indeed, Nuttall states how what he sees as 'Janglish' devalues the Japanese language and he even comments that "few things frustrate me more in Japan than the weird concoctions of Janglish" (2000, p. 57). It has even been suggested that English loanwords in Japan "may tend to weaken and cheapen the Japanese language" (Sheperd, 1996, p. 1) and that they will cause "the dumbing-down of Japanese" (Rollins, 1999, p. 1).

Such perspectives on the influence of one language on another are not limited to the Japanese context. Writing about the absorption of Arabic, Persian and English words into Turkey and their effect on the Turkish language, Elyildirim and Sahin (2008) use a wide range of negative words such as 'intrusion', 'damage', 'incorrect', 'invasion' and 'contamination', all clearly establishing their particular viewpoint. There has also been extensive debate in France about the influx of words of English origin into the French language. The Academie Francaise, a body established to monitor and protect the French language, regularly publishes reports listing words of foreign origin which should be avoided and offers French language equivalents.

Such negative conceptualisations often arise from viewing language as a static, monolithic entity with a supposed 'pure' form which is being corrupted by the influencing language. People often think that the language 'they grew up with' is the best and purest form, that which is being polluted by foreign elements, and as young become old the complaints about the new and strange

words which are being used on the streets and in the media continue afresh. Languages, in fact, are dynamic and flexible systems which incorporate linguistic elements from other sources as they come into contact through such situations as politics, trade, media and travel. Language change is inevitable as it adapts to meet the developing requirements of the society in which it is used, an inevitability researched in the academic field of sociolinguistics, such as in the subjects of World Englishes and Linguistic Landscapes, showing that, slowly, these negative conceptualisations of the influence of one language on another are giving way to discussions of how languages are being energised and enriched by this contact.

The Influence of English on the Japanese Language: Positive Conceptualisations

Countering such negative viewpoints and perspectives, there are some who argue that the English found within the Japanese language can be conceptualised as a powerful and useful linguistic resource for Japanese learners of English. Ringbom (2007) states:

"I realise that Japanese has many loanwords from English, and that a large proportion of these are high-frequency words, which, however, have been considerably modified. As the similarities between the borrowed words and the original words have been obscured by the differences in scripts and phonological systems, this has led to views in Japan that loanwords are a hindrance rather than a help: that they confuse learners and lead to unnecessary errors. I cannot see that such a view is fruitful for language teaching. On the contrary, it seems to me, learners should be guided to make use of the built-in lexicon, gairaigo, which

provides a powerful tool for more effective learning". (pp. 4-5)

Similarly, Kay (1995) writes that "the existence of a large number of loanwords derived from English provides a Japanese person, regardless of English proficiency, with a resource for communicating with English speakers who do not know Japanese" (p. 73), and Daulton (2008) calls these English-based loanwords a 'built-in lexicon' within the Japanese language.

The majority of such positive perspectives on the quantity and quality of English-based words in the Japanese language focus on the advantages to the Japanese learner of English, but it can be argued that these words are also of a great benefit to the teachers of those students, offering them a resource of words which can tapped into when developing materials for the EFL classroom.

A Pedagogical use of English Words and Phrases in the Japanese Language

One of the easiest and most resourceful uses of English found in the Japanese language is in the construction of word lists for Japanese learners of English. It is a common pedagogical practice in language learning environments for both teachers and students to construct categorised word lists which can be studied and referred to as needed (Nation, 1990). These are often considered an integral part of the vocabulary development strand in language courses, especially in content-based curriculums. If the teacher is wholly or partly responsible for developing word lists to fit with the course curriculum then they can be assisted by referring to the English vocabulary that already exists in the Japanese language. An extremely useful resource for help in this area can be the free advertising literature

found in post-boxes, such as food menus, travel brochures, estate agency leaflets and company flyers.

Table 1 lists the katakana words found on an advertising flyer for a recycling company, received in my apartment post-box. The flyer is rich with vocabulary that has either direct equivalents in the English language or is 'English-based' in that it may have been adapted in some way but still has a connection to an English language linguistic term. The katakana words in Table 1 are shown with their English language equivalents which are either Direct equivalents (the word has undergone only minor changes and is very close to the original English word), or Adapted From equivalents (the word has undergone major changes obscuring the direct relationship to the original English word).

Below are some suggestions of how this flyer and the English words contained within it could be used by teachers and learners:

A. Teacher Uses of the Vocabulary:

The teacher could use some of the words on the flyer to begin the construction of categorised word lists of items which appear both in English and Japanese. This could motivate lower level students who are able to notice similarities between vocabulary in the L1 and L2 and thereby reduce the 'learning burden' of particular vocabulary items (Nation, 1990).

The teacher could use the words on this flyer to compile a word list for a spelling challenge. Students could be presented with the katakana and asked to give the English language spellings. Attention could be focused on common spelling changes that happen to English words as they are incorporated into Japanese, such as the change of 'ds' to 'zu' as with 'kids' and 'goods'. This could help students to become more aware of how to spell words in English with which they are already familiar from their L1.

The teacher could use the words on this flyer to compile a word list for use as a meaning test. Students could be presented with the katakana/Latin alphabet words and asked to state whether they think the words are direct transcriptions of items found in the English language or if they have been adapted to fit Japanese morphology, phonology etc. This could also be done as a group discussion activity where opinions are noted down and exchanged between the groups.

Katakana	English Equivalents	
	Direct	Adapted From
テレビ		TV
オーディオ	Audio	
レンジ		Microwave Oven (Range)
ポット	Pot (or kettle/teapot)	
チェスト	Chest	
スチール	Steel	
ダイニングセット		Set of dining table and chairs
チェアー	Chair	
レンジボード		Sideboard
ギフト	Gift	
インテリア	Interior	
キッチン	Kitchen	
フィギュア	Figure	
ゲーム	Game	
ゲームソフト		Game Software
スポーツ	Sports	
アンティーク	Antique	
ノベルティーグッズ	Novelty Goods	
インテリア	Interior	
T シャツ	T-Shirts	
ジャンパー	Jumper	
シャツ	Shirt	
スカート	Skirt	
コート	Coat	
パンツ	Pants	

Table 1: A List of the Katakana Words and their Direct or Adapted From English Equivalents

The teacher could use the words as a lexical resource to create a list for focusing on phonological similarities and differences between English and Japanese. For example, attention could be focused on what has been called 'katakana English pronunciation' whereby vowels are often added to the end of words, such as: coato and shirto. Learners could be made aware of certain patterns of phonological adaptation that English words receive when incorporated into Japanese.

B. Student Uses of the Vocabulary:

Students could be asked to begin creating their own word lists from examples found in Japanese society around them, related to a particular subject such as movies, music, the environment etc. They could be given homework over the weekend or over a few weeks to write down or photograph instances of English found in Japanese society connected to the theme of their classes. The words they find can then become sources of in-class discussions whereby students' awareness of the quantity and quality of L2 vocabulary in the L1 environment can be raised. This could also encourage autonomous out-of-class learning whereby students are encouraged to notice and study a L2 vocabulary resource in their L1 environment which is often ignored or discouraged.

Students can be asked to create two columns in their workbooks; one for L2 vocabulary found in the L1 with which they are already familiar and comfortable using when communicating in English, and one for words which are new to them or in some way 'feel strange' due to possible changes the words have undergone when absorbed into their L1. Teachers could then scan the workbooks to get lists of words for lesson activity ideas based on the type of vocabulary which the students list in each column.

Conclusion

It is an inescapable fact that the Japanese language has a vast English vocabulary resource built into it, brought about by centuries of contact between the two languages. While some deride these lexical items as a 'pollution', a 'block to communication' and an 'alien language', there are also those who consider this vocabulary as a useful pedagogical resource for teachers and students. Daulton (2008) states that this resource has been actively ignored in Japanese EFL and, along with Ringbom (2007), argues that teachers and students should become more aware of the high level of correlation between the English vocabulary in Japanese and the equivalent items in the English language. This can be achieved by incorporating the vocabulary into L2 learning activities and examples of such activities have been presented above. As such, it has been shown how pedagogical use can be made of the free and extensive advertising literature found in Japanese society.

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B^T_K

MW-SIG Announcements

Tne MW-SIG is delighted to collaborate with other JALT organisations to create events that foster a deeper understanding of materials creation issues. We announce a double-header presentation by Cameron Romney for Akita and Iwate JALT chapters on Saturday Septemeber 24 and Sunday 25. Entry is free for members of MW-SIG and members of those chapters.

Further details can be seen on our website.

MW-SIG Sponsored Presentations by Cameron Romney

Presentation 1

Typography and document design for classroom materials: Many teachers give students handouts of some sort in the classroom. Whether these are in-class activities or homework, the content of the handout is only half of the document. The other half is the visual elements: graphics, page layout, typography, etc. While lots of thought and energy went into the creation of content, often the visual elements of the document are ignored. Teachers should be concerned about these elements because research has shown that the visual design effects comprehension, motivation, etc.

The presentation will review research related to visual design and then cover some of the basics of document design including: typeface (font), line spacing, white space, lines/shapes and clip art/graphics and offer some suggestions for best practices. Participants should come away from the presentation with a greater understanding of what the visual elements of a document are and how visual elements affect a reader's comprehension and motivation.

Presentation 2

Japanese copyright law and authentic materials: What teachers need to know Authentic materials such as newspapers and videos are protected by copyright. If teachers use them in the classroom are they violating the copyright? How can teachers legally use them? This presentation will look at the copyright laws in Japan as they pertain to teachers, students and classrooms.

Profile:

Cameron Romney first came to Japan in 1998 and has taught in a number of educational environments since then. He holds an MA in Applied Linguistics from the University of Colorado at Denver and his main area of research is visual communication and L2 learners. He is currently a Sr. Adjunct lecturer in the Center for Foreign Language Education at Momoyama Gakuin University in Osaka, Japan.

AGM JALT National Conference

The MW-SIG AGM at the JALT National Conference will be on Saturday Nov 19 from 6:45 PM to 7:45 PM in room 304.

At the meeting we will appoint the officers for the new year, vote on the new constitution, hear officer reports and discuss our plans for 2012. Please come along and show your support by becoming involved.

Making a class handout booklet
Jim Smiley, Tohoku Bunka Gakuen University

Very rarely these days do I create a class handout on a single sheet of paper. In the past, my poor students' files were jam packed with one extra handout or another. Perhaps a sign of increasing materials maturity, I find myself working on systems of materials that span many pages. Having these in electronic files already prepared presents a choice: do I continue handing the pages out weekly, or can I prepare a mini-booklet? Increasingly I take the time and prepare a booklet. The advantages of the booklet are that the papers are more stable being in a collection and that there is

a nice, wholesome feeling to handing out a mini-book. Here is a guide to preparing an 8-page A4 booklet.

1. Page Count Total

We will be printing double-side on A3 paper. Each A4 sheet holds four B5 papers so the final number of pages that will be printed will be a multiple of four. Some pages can be blank, for instance, the inside left (page 2), the inside penultimate (page 7) and the back pages. For these and the cover (page 1) consider preparing some basic text such as a title page (page 1),

a list of contents with teacher contact information (page 2), a vocabulary or grammar summary (page 7), or a pretty graphic (page 8). Remembering that at least four pages can be blank--or at least easily generated-- takes away the pressure to select class handout page numbers totalling in multiples of four only. In our example, we will only use eight pages of handouts without any pre-or suffixary pages.

2. Initial Printing

I am assuming that you create your handouts on A4 paper. In doing so, you will have selected font sizes that are legible on an A4 print out. If so, print out your eight pages on your printer as usual. If you are starting a project and have access to either a copier that can reduce print sizes (i.e. A4 to B5) and an B4 or larger printer, I would highly recommend that you select font sizes slightly larger than normal. Create the handout on B4 paper with the body text at 14pt, or on A4 at 12pt. Print out at 100% and reduce the final printout from B4 to A4 or A4 to B5. This makes the typesetting appear tighter and the overall look of the page is better.

3. Initial Collating

InDesign, Word and other software programmes can print out single-sided booklets in which the collation is done for you. However, collation is not difficult and anyway you need to use another machine for mass printing so I'll explain the how of collation the old-fashioned way.

Now you have eight individual sheets of A4. Take a blank A4 sheet from your scrap paper pile and cut it in half leaving you with two A5 sheets. Fold, not cut, these in half again and place them inside each other. Now you have a mock-up of your final booklet. Making sure that the pages are arranged in a book-like manner, number each page sequentially. Undo the mock-up and place the papers separately on a table. You will see that page 1 is on the right-hand side next to page 8. On the reverse of that are pages 2 and 7 in that order. On the other paper, page 6 is on the left-hand side with page 3. And on the reverse are pages 4 and 5 in that order. When you place your papers onto the photocopier (or faster lithographic machine) you must preserve that ordering.

4. Printing

A common error is to place the individual sheets in the correct placement then forget to maintain that when transferring them to the copying machine. For example, you have page 8 in your left hand and page 1 in your right as per the collation. As you place them on the copying tray with page 8 face down on the left-hand side. To maintain the correct ordering, page 8 needs to be face down on the right-hand side. Some spatial sense is required here.

If you are printing out at A4, place A3 paper in the paper tray. For the reduction method, use B4 paper and don't forget to set your printer to reduce the print out size.

Print out 8-1, and then as many copies of that as you need. Place 2-7 on the

copying plate (with page 2 face down on the right-hand side) and take the bundle of 8-1s to the paper tray. Depending on your printer the print out can be in many orientations. Expect to get the first one or two printings of 2-7 wrong and have those spare 8-1s ready. When you have found the appropriate orientation, print out all of the 2-7. You now have your complete 8-1/2-7 set. Repeat this with the 4-5/6-3 set.

5. Collating

If you don't have access to a collating machine, this involves a lot of tedious repetitive actions so I usually put on some music at this point. Fold and bone each paper. If you don't have a real bone to make the fold very crisp, use your thumb nail. To ensure that the outside edges are exactly aligned, place your nails on the table top and push the edges plumb against them. For only two sheets of paper collating isn't a problem, but if you make larger booklets, it's best if you arrange the sheets in a manner that makes picking them up in order much easier. When you have collated and boned your sheets, the booklet will look almost finished.

6. Final Touch

My single favourite materials creation item must be my Max HD-10V swivel booklet stapler. This inexpensive tool is only 11 cm and can staple both horizontally and vertically up to 15 sheets. Most office supply shops store them and there are under 700 yen. Make sure that you staple from the outside otherwise the staple tips will show on the spine of the booklet. I find that on B4 paper just pushing the paper plumb against the stapler gives an ideal placing for bottom and top staples. A3 folded is also neat, but A4 folded to make A5 handouts places the staples too close together in the middle of the spine. For more specialised stapling, or for single staples in a spine, you need a bigger stapler.

From start to finish, it takes me about an hour to print out from my computer to final stapling a class set of 30 booklets of 16 pages. Then for that class the print out time required for the rest of the term is minimised. The final product is pretty and there is a sense of accomplishment in seeing your materials in a kind of book form.

Note on larger projects
A 12-page booket uses this printing set:
    A3 #1: 12-1/2-11
    A3 #2: 10-3/4-9
    A3 #3: 8-5/ 6-7
A 16-page booklet uses this:
    A3 #1: 16-1/2-15
    A3 #2: 14-3/4-13
    A3 #3: 12-5/ 6-11
    A3 #4: 10-7/8-9
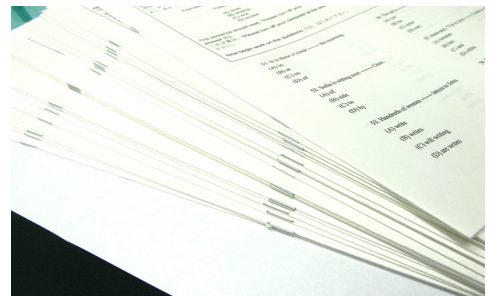A 20-page booklet uses this:
    A3 #1: 20-1/2-19
    A3 #2: 18-3/4-17
    A3 #3: 16-5/6-15
    A3 #4: 14-7/8-13
    A3 #5: 10-11/12-9   BTK

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On the Inside

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.