JALT
THE JAPAN ASSOCIATION FOR LANGUAGE TEACHING
全国語学教育学会

Between the Keys

A Publication of the JALT Materials Writers SIG

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Co-ordinator's Column

Cameron Romney

As the newly elected co-ordinator of JALT's Materials Writers SIG I'd like to welcome you to volume 20 of Between the Keys! For the last 20 years, the MW SIG and BTK has been the premier place for teachers and writers to discuss all aspects of language teaching materials creation, and I hope that it continues to be for another twenty.

You may have noticed some changes in our SIG recently. We have completely updated and redesigned our website to make it more user-friendly, timely and relevant. If you haven't done so, please take a minute and check it out at www.materialswriters.org. We have also created a new online discussion list and so far it has seen some active conversations. Please feel free to post anything you like (related to materials creation and the field of language learning at large) to the list whether that is questions for the group, links to blogs, news articles, etc. or just a comment. I'd like to thank Jim Smiley for all of the hard work that he has put into these two projects.

The reason that the MW SIG has been a vital part of JALT for the last 20 years is because of the passion, strength and commitment of our membership. It is my great pleasure and privilege to be the co-ordinator and I hope that I can live up to your expectations. If there is anything that I can do for you, please let me know. In the meantime, please enjoy the latest edition of BTK!

MW-SIG Web Site http://www.materialswritersorg

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 Mailing List mw-sig@materialswriters.org

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* ©2012 by their respective authors. This newsletter ©2012 by Materials Writers SIG.

From the Editor

Jim Smiley

Brian Cullen interviews Patrick Jackson in another instalment of Writer's Point. Subtitled 'The Un-lonely life of a textbook writer', Cullen and Jackson discuss how technology has changed how writers interface with others in the collaborative process. Cullen's interview is a part of a series that investigate various aspects of materials writing from the point-of-view of the author. This issue of Between the Keys sees two more series beginning. Jim Smiley presents a series of interviews with the smaller publishers that have a keen interest in Japan. The first is with Fine Line Press, a small publishing house based in New Zealand that focuses on Japan. The other first is a project that aims to survey the theory of materials development from base principles to specific topics that face writers. Written by various authors, in these pages we present the project overview in which the topics of educational philosophy, educational value systems, pedagogic choice and the editing process are outlined.

At the JALT National Conference last November, James Winward-Stuart put together our forum in which the panel gave their views on the future of the publishing industry. Here, Colin Bethel of OUP presents a little blurb on OUP's stance, and David Dolan shares his 'Thoughts on Digital Publishing'.

Last September, our SIG co-sponsored two JALT chapter events, one in Akita and the other in Morioka. We sent Cameron Romney (now our hallowed leader!) up north, and he presented on typography and design. He has provided us with a report from these meetings.

In the administrative side, we present our full Constitution. JALT asked all of the SIGs and Chapters to create a constitution that both reflected the work in the SIG and was consistent with the NPO JALT Constitution. We are delighted to announce that ours was ratified at the AGM last November by a quorum of those in attendance. It behoves us to print it here for your amusement.

Also, we are delighted to announce a couple of grants for members towards attendance at the National Conference in Hamamatsu this coming October. Many of us have research budgets from our places of work, but for those who don't, these grants, worth 40,000 yen each, will be invaluable. (Or rather valuable to the tune of 40,000!)

Finally, I can publicise our updated Submissions Policy. Our newsletter, this publication, is not only for you, but it is BY you. We need submissions from our readers in order to survive. Over the past few years, we have not produced enough issues mainly due to our unadvertised submissions policy. I suspect that most of you didn't know when, where and what to submit. Please read the document through thoroughly and get your submissions to me. The next deadline is July 15. Our future vitality, strength and common good are in all of our hands. I'm waiting.

Submission Guidelines

NEXT DEADLINE: July 15

Between the Keys (BtK) welcomes submissions in English on all topics related to the development of pedagogic materials. Between the Keys is distributed online both in HTML and PDF formats. We gladly review articles for publication from anyone, however priority for publication will be given to current members of the JALT MW-SIG. We invite any interested person to submit articles of the following types:

- main research articles for vetting team inclusion (between 2000-4000 words)*
- research articles for inclusion at the editor's discretion (1500-3000 words). Longer articles may be divided into sections and published in subsequent issues.
- perspective/opinion pieces (up to 1000 words)
- book reviews (up to 1000 words)
- annotated bibliographies
- short summaries/reviews of journal articles
- responses to BtK articles descriptions/reviews of websites related to pedagogic materials development
- letters to the editor
- My Share-type articles showing materials in use
- interviews with materials-related writers, publishers, academics
- reviews of materials-related technology for upcoming issues.

*__BtK__ is not a refereed publication on the whole. However, one article per issue will be. This is to improve the quality of materials development research and to further promote individual author's careers. Main article submissions must follow our Submission Guidelines.

Publication Schedule & Deadlines

Between the Keys is published three times a year, in:

- March (volume one),
- August (volume two)
- and December (volume three).

Submissions for consideration for any issue should be received by the editor by the 15th of the month prior to publication at the latest, i.e. February 15, July 15 and November 15.

Most articles will be published at the discretion of the editor except for refereed main articles, which will be reviewed by the MW-SIG vetting committee. If you wish your article to be our Main Article, please indicate so in your cover letter.

You can consult the BtK archive to compare your article for general style, length and appropriacy.

Articles are available to members only for the two years after publication and open access afterwards. The copyright statement is: "All articles contained in Between the Keys © 2012 by their respective authors. This newsletter © 2012 by Materials Writers SIG."

This means that individual authors are free to disseminate their own works on, for example, their websites and in open access repositories, but that must

be limited to their own article only and not the whole publication.

Furthermore, copyright for the formatting and layout belong to the Materials Writers SIG, and so any content that is published outside must not be a copy of the BtK article but only the text.

Submissions Process

- Send an email to publications @ materialswriters.org (take spaces out) with your article attached
- Send an email to publications @ materialswriters.org stating your intention to submit before the next deadline. This is very useful in planning the next issue.
- If the document includes graphics, drawings, etc., they should be save as separate files and sent as e-mail attachments.

If you are unsure of the format to use, please ask the Layout Editor: layout @ materialswriters.org

Editor Contact Information (for Nov 2011-Oct 2012) publications @ materialswriters.org (take out spaces)

Questions?

Anyone with questions can reach the editor at the email address above.

National Conference Grants

MW-SIG is pleased to offer two national conference grants of 40,000 yen each towards the costs of attending the JALT National Conference in Hamamatsu in October 2012. Priority is given to MW-SIG members who do not have access to institutional financial support for research or travelling to conferences. In return recipients are required to write:

- an article about their interests or experiences in materials development
- a conference report focussing on materials development presentations they attended

These articles will appear in our publication, *Between the Keys*, and on our website.

Guidelines

- As far as possible, the Materials Writers Executive Board will seek to achieve gender equality in the awarding of grants and Japanese/non-Japanese balance.
- Period for applications to be submitted April 1 to July 15 2012
- Selection completed by early September in time for pre-registration for the JALT National Conference

Application

- Please apply to the MW-SIG Co-ordinator: mw-sig @ jalt.org (minus spaces)
- in a letter explaining your situation, your interest in materials development, why you think you should be awarded the grant, and what kind of article you propose writing for us.

JALT 2012 Presentation Summaries

Promoting interaction through materials design

Matthew Coomber

My presentation at JALT 2011 introduced jigsaw reading materials that I designed with the intention of facilitating greater learner-learner interaction within my classes. While jigsaw reading should, in theory, be inherently interactive, through observing my own students engaged in jigsaw tasks I came to realise that the reality can be somewhat different.

Jigsaw reading is a technique which was developed in L1 education, and due in part to these origins many jigsaw activities found in ELT textbooks fail to make the best use of the potential of the technique. In an L1 context, jigsaw tasks typically focus on efficient understanding and sharing of information. In L2 learning, however, transfer of content is not the primary goal; rather, it is a vehicle to create conditions conducive to language acquisition. As such, jigsaw tasks designed to maximize opportunities for collaborative dialogue may be more pedagogically appropriate than those transferred wholesale from L1 methodology. In an actual jigsaw, each individual piece is necessary in order to see the whole picture, with the key point being how they fit together. Yet in jigsaw reading, this fundamental principle is often overlooked, with tasks in ELT textbooks often failing to provide any real need to make connections between the individual texts. Thus, when a group of learners are required to answer comprehension questions based on what they have read, a single question is typically answerable by a single student, as each question usually relates to only one specific text. While highly motivated learners may still find much to discuss, it is possible for those with less enthusiasm for English to complete this type of exercise with minimal interaction with their peers.

In order to address this problem, I attempted to design jigsaw tasks which require learners not only to discover and share information, but also to connect and interpret it. My presentation looked at one example of such a task, which can be viewed here. The activity is based on four reading passages, each introducing a different member of a single family. After beginning with a warm-up activity, I divide learners into four 'expert groups', allocate a different text to each, and allow ten to fifteen minutes reading and note-taking time. This is followed by regrouping into 'jigsaw groups' comprising one student from each expert group. Students then tell their new group members about their text, after which I distribute comprehension questions. This stage provides the crucial difference, as the question design means that arriving at a correct answer to any individual question requires input from every group member. Thus, co-operative dialogue and negotiation of meaning become essential for task completion. Furthermore, in some cases necessary information is not

directly included, but must be inferred from something referred to more obliquely. The questions therefore require that students use reasoning in order to interpret the information each individual has provided and make the requisite connections, a process both linguistically and cognitively more challenging than the simple transfer of information more often required in jigsaw tasks.

Focus-on-Form Instruction and Student Learning

Kazuyoshi Sato, Nagoya University of Foreign Studies; Yukimi Fukumoto, Hotei Junior High School; Noriko Ishitobi, Ueda Junior High School; Takemi Morioka, Takinomizu Junior High School

According to Ellis (2006), focus-on-form instruction "entails a focus on meaning with attention to form arising out of the communicative activity" (p. 100). However, few studies have been done as to how focus-on-form instruction influences student learning (Ellis, 2006). Three junior high school teachers conducted yearlong action research based on student surveys and found that focus-on-form instruction was more useful for students to retain grammatical knowledge than the traditional explanation-drill method. At 2011 JALT Conference in Tokyo, we organized a workshop and introduced techniques of focus-on-form instruction and reported on the yearlong case studies.

In this workshop, first Sato reviewed literature and proposed a model of grammar teaching. Then, Fukumoto, Ishitobi, and Morioka gave a demonstration of focus-on-form instruction to the audience one after another. Fukumoto focused on "be going to~" for second-year JHS students. As for an input activity, she had the participants match pictures of foreign countries and the tourist activities. After having them notice the target form, she moved to an output activity which made each participant decide a travel plan (where to go, what to do, how long to stay). Participants enjoyed talking about their plans. Ishitobi focused on "can, have to, must, mustn't" for second-year JHS students. She used several teachers' information in her school for an input activity. Then, she had the participants notice the target form. After that, she had them write their ideal girlfriend or boyfriend. They shared their ideas in groups of four. Morioka introduced "Poster Session" and "Speaking Test" so that her third-year students could review forms they had learned. The participants followed her instructions about the speaking test on "What I like to do" and enjoyed talking in pairs. She, then, explained the rubric of the test and showed a video of her students. Finally, Morioka reported on her action research that was conducted last year. Her action research clearly indicated that most of her students came to like English and improved their English ability.

We finished our presentation by answering several questions from the audience. These three teachers' 2010 action research

"One can gain royalties from selling the copies in either digital or printed book form, enjoying freedom of design to a large extent."

reports were available from http://www.nufs.ac.jp/local_interchange/workshop/action%20research/index.html

Moreover, their worksheets including four other teachers' will be published from Meijitosho. The three book series are called "Focus-on-form de dekiru! Atarashii Eibunpo Shido Idea Work" (フォーカス・オン・フォームでできる!新しい英文法指導アイデアワーク).

References

Ellis, R. (2006). Current issues in the teaching of grammar: An SLA perspective. TESOL Quarterly, 40, 83-107.

JALT2011 presentation summary (TAJIMA)

On demand self-publishing: publish your own book!

Michio Tajima: Nihon University, tajima@dent.nihon-u.ac.jp; Hidehiko Negi: Daito Bunka University, hidehiko_negi@hotmail.com; Eiji Ishikawa: Daito Bunka University, seedolf.ajax@gmail.com

Along with the increasing popularity of e-books, self-publishing and on demand publishing are drawing more attention from non-professional writers as well as professionals. Thanks to technological advances, it is becoming easier for computer users to publish their own works through the Internet.

In this presentation, we dealt with the current situation of self-publishing and on demand publishing, as well as how to publish a book online. First, we gave definitions of key terminology, such as on demand publishing, self-publishing, e-publishing, and introduced some e-publishing companies in Japan along with basic information about them. We discussed their websites, publishing costs, and royalties, and commented on the expansionary trend in e-publishing and the growing number of new titles. Second, we introduced an e-publishing company based in the U.S., Lulu Enterprises, Inc., http://www.lulu.com, and provided participants with an example of the publishing process. Publishing, itself, can be achieved easily compared to traditional methods. This is a surprisingly cost efficient service compared to traditional publishing. Under certain conditions, it can be free of charge. One can gain royalties from selling the copies in either digital or printed book form, enjoying freedom of design to a large extent, as they have various templates and design options (e.g. types of book, sizes, paper, fonts, layout, cover page design, etc.). One can also own the copyright, and still gain an ISBN number. Moreover, it is not difficult to publish, even with limited knowledge and skills regarding computers and the Internet. As long as a writer has a computer with Internet access and word processing software, e.g. Microsoft Word, he/she can publish a book, make a price decision which is the same or above the minimum price Lulu requires, and still get paid royalties online. He/she can also buy additional services, like getting comments on contents, getting a book listed at Amazon bookstores, getting marketing help, etc. The conclusion was that, first, it would take a while to comprehend how to do things, and it might become a little frustrating, but once one familiarizes oneself with the process, the actual publishing process can be undertaken in only half an hour. This

is just one example of an e-publishing company, and there are many more publishers offering similar services. We concluded that non-traditional publishing will enable educators and writers to independently publish books, and use them as teaching materials in the classroom more in the future.

Student-centered activities in mixed-level classes

Darrell Wilkinson

Common Situation

The workshop began by discussing the fact that many higher-education language courses are streamed into levels based on performance on standardized tests, such as TOEIC or TOEFL. It was pointed out that most curriculums then adopt a 'one-book-fits-all' approach to language teaching where all students study from the same book or materials. Students are required to work at the same pace, study the same vocabulary items, read or listen to texts at the same level, and carry out communicative activities of the same difficulty.

"... most curriculums adopt a 'one-book-fits-all' approach to language teaching where all students study from the same book or materials."

Problem

However, as many of the workshop participants had experienced, although streamed by level, many courses contain students with very different language abilities, learning experiences and learning styles. As my research has shown, this often results in lower level students finding the materials, activities, and pace of the class too challenging. In contrast, higher level learners are often under-challenged or find the pace too slow. In addition, students' purpose for studying is not always the same; some are very focused on business English and hope to increase TOEIC scores, others are interested in English for academic purposes and TOEFL, while other are interested in English for general or everyday purposes. Many of the participants seemed to agree that under these circumstances, many students become de-motivated due to the inappropriate level and focus of the course.

Solution

Therefore, in this workshop, I suggested that the 'one-book-fits-all' approach, while being practical, is often very unsuitable. I proposed that teachers should adopt are a more flexible, student-centered approach to language teaching and learning which allows students to study from materials, and engage in activities which are at an appropriate level and better suited to their individual purposes.

Materials and Activities

The workshop then proceeded to introduce, demonstrate and discuss a number of approaches, activities and materials that can be used to deal with the challenge of teaching students with different abilities and study purposes. The first activity that was discussed offered an autonomous way for learners to study and be tested on vocabulary which is at a suitable level, and which focuses on their specific area of interest. This was then followed

by a method of increasing autonomy, involvement, relevance, and quality of discussion activities by allowing students to choose their own topics and write their own discussion questions. Next, approaches to the teaching of reading and listening that call for more creative use of materials, or involve quick and easy adaption of texts were presented and discussed. Finally, an example of materials designed to increase interaction with 'real-life' English and integrate and develop all four language skills was given. The feedback during and after the session was very positive and it is hoped the ideas, activities and materials will be of benefit to the participants. All materials and notes handed out during the session, along with a reference list of some of the articles which have influenced their design, can be accessed at the following link: JALT 2011 Handout - Wilkinson

Publisher Profile: Fine Line Press

Jim Smiley
Tohoku Bunka Gakuen University, Sendai

From this issue of Between the Keys, Jim Smiley presents a series of interviews with smaller publishers who have a keen interest in Japan. The first is with with Graham Bathgate of Fine Line Press, a small publishing house based in New Zealand that focuses on Japan.

J.S.: Tell me about Fine Line Press.

G.B.: Fine Line Press is based in a small town north of Wellington, New Zealand. We publish books of stories about Japan; two more are due at the beginning of this year, 2012. The books' main market comprises those interested in Japan: people who live or have lived there, have visited, or are thinking of visiting. Fine Line Press produces books of quality mostly by first-time writers, with a focus on Japan.

Recently one of the books has been popular with some participants on the JET (Japanese English Teacher) programme from New Zealand because the book "Ribbons of Fate" was written by a former JET. Our first book, "Glimpses of Old Tokyo", is the memoirs of a Japanese woman, Masuho Fujita. In her 80s now, she recalls life in Tokyo in the 1930s. Another one, "Forty Stories of Japan", contains stories about life in Japan through the eyes of some thirty writers from different countries, who lived there. The tales are interesting for their variety and wealth of experience not found in the usual guidebook.

Are there any of the stories in "Forty" that you would recommend?

Well, they're all very good! But if I had to pick some titles out, there's "Elvis", "The Love Hotel", "Bears in Hokkaido", "Nanohana Rhapsodising" and "A Walk Between Worlds". And your story of "Tomoko" set in a company English lesson about an office lady asserting her female-hood reminds me of another one called "She Might be Keiko" about

seeing a woman in a bar. Funny thing but the ones people have commented on are unexpected. There's one about a ghost "Living with the Ghost Lady" – several people have asked me about it.

I personally would recommend "Bears in Hokkaido" - Mary King's encounter with a brown bear - and "The Love Hotel", a story by Matt Comeskey experiencing its "leisurely delights". In fact, Matt had heaps of these great tales and we put them together into "Ribbons of Fate".

There's also a grand story by Sue Turner-Cray called "Elvis" about a Japanese guy who wants to go to Graceland. Then there's a good one about an American woman in a Japanese theatre troupe travelling Japan. They're all good, all interesting, a window to Japan, very different to the guidebooks and more literary.

Tell me a bit about the history of your company.

Fine Line Press really started with my good fortune to work on the memoirs of Masuho Fujita. The writer had been one of my students in Tokyo and for homework would sometimes write about her childhood, delightful memories of family, trains, school, food, street sellers and nature. The production of "Glimpses of Old Tokyo" took several years working with the writer, an independent editor, a reader, a local artist here on the Kapiti Coast near Wellington, and others. The team of people doing that are terrific, helping to produce books of quality. It was logical and desirable after so much work to create a personal outlet, Fine Line Press, for Masuho's book. I started Fine Line both as a homage to my time in Japan, as a vehicle for producing "Glimpses" and as a great way to keep in touch with Japan and connections.

Fine Line Press was formed around an idea to produce easy-to-read but elegantly-styled books of stories about Japan. A big part of the idea was to ask friends and their acquaintances for their best stories from their experiences of living in Japan. Clearly it was an idea that resonated with people because many rose to the occasion.

The name Fine Line was chosen because it reflected my desire to produce writing that was elegant but also told a good story – maybe that should be the other way round. The real life stories of Japan are the thing, the content is the start, and then if it can transmogrify into a good read then it's a win-win. However, generally writers who feel that they can write a telling tale, especially about their own real experiences, can do it in an alluring, lyrical and delightful way.

One of the greatest things for me about producing these books is the involvement of others in their creation. It is great working with so many writers (twenty-eight in "Forty Stories of Japan") and people experienced in book production. Then there are the book launches, private ones at my home and two memorable ones in Tokyo, for "Glimpses" (Masuho said it had been the best day of her life!) and another for "Forty Stories" – some of the writers in Japan travelled to Tokyo, several of them even coming from overseas, as far away as Washington DC, Santa Barbara, Wagga Wagga – that's in the state of South Australia! – and Beijing. And the publisher came from New Zealand!

Tell me about your company's relationship with Japan and authors resident in Japan.

I suppose at a stretch Fine Line's relationship with Japan started 30 years ago! That's when I left Wellington for Tokyo. Maybe I should say 31 years because I had a 4-day stopover in Tokyo and can recall the date exactly because The Japan Times headline was "Lennon Shot", so that's Dec. 8th, 1980. I went on a Greyline bus tour of Hakone. It snowed. A sad day but I was delighted by all things Japan. I suspect that every boutique publisher works on what he knows something about. I could never publish books about rugby, knitting, urology or Nova Scotia because I know little about them, and I do the selection and the first edit of all the stories. I believe that anyone who has the great fortune to spend time in Japan has a story to tell about it. I suppose I could make a story out of seeing John Lennon's assassination as a headline in The Japan Times at my hotel room door, then seeing snowy Hakone by bus. The amazing thing was that when I asked friends and connections for their best story, the result was positive; we received fine stories. It was wonderful there was a mix of the simple well-told tale and the more literary stuff.

How about some of the writers? Are they all unknown?

Yes, but there are a few who have published or written articles. The idea was really to encourage people to write for the first time. However, some published writers appeared and I was happy of course to accept their fine work. In "Forty Stories of Japan" there's Elizabeth Kamata who described a walk up Mount Bizan, Liane Wakabayashi who gave me an article she'd had published on old people in Okinawa, Mary King wrote about bears in Hokkaido (extract from her book "Japan on Foot") and Rachel Rose, a published Canadian poet. They all seem to be women, published men must be thin on the ground!

Mary King is well known in Japan. When she did her walk the length of Japan, she had articles in dailies about various places and people along the way. I know that The Japan Times published them. She was also travel editor and writer for the Asahi Shimbun.

The first book by Masuho was her first, and how wonderfully and poetically she recalled her childhood. Her memories are so precise and really bring alive the 30s in Japan. Also her writing is exactly the kind of lyrical prose we like, the imagery simple but arresting. For example she recalls in "A Shopping Street in Old Tokyo" how she and friends as little girls would buy some gooseberries, not to eat, but to thread on to string as beads to make necklaces. Many years later she learned that people bought gooseberries to make jam - it came as a surprise! Great stuff!

I've talked about Mary King already. There'll be a launch of her book "Japan on Foot" in Tokyo in May, 2012. This is full of stirring stories of places and people she and her partner met along the way. The odyssey took them from the top of Hokkaido to the southerly isle of Yonaguni in Okinawa. Their "roving reporter" walk took 15 months covering 7,500 kilometres. It's interesting because it's both an outer journey account and gives some inner revelations. It tells of a Japan society that not many people encounter: there's a stripper,

a shamaness, a yakuza Christian, an enlightened being, hunters, farmers, pilgrims, Hidden Christians, and even a scientist who is aiming to resurrect the woolly mammoth. There are interviews with members of the Ainu and buraku communities who talk about the discrimination they face.

And you say there's a launch for "Japan on Foot" coming up?

Yes, there are speaking engagements for Mary King in May with SWET (Society of Writers, Editors and Translators), one in Kyoto, the other in Tokyo at the Wesley Centre, Aoyama. There will also be a couple of private launches. Mary King will talk about the walk and answer questions. It should be great to come and hear the experiences of someone who has walked the length of Japan. She describes her walk brilliantly in "Japan on Foot", zigzagging from the top of Hokkaido all the way to Okinawa, and all her thoughts and observations and historical stories, not to mention the physical exploit and how it felt. Totally exhausting, but it's an inspiration.

How can anyone reading this write something for Fine Line Press?

Simple, go to the website, www.finelinepress.co.nz, find the button "Do you write?". There are guidelines such as personal experience, images of Japan, lyrical prose, clear observations showing the lighter side of life, around 2000 words. If the writer has a scintillating tale to tell and can write like a dream, then longer is OK. One of our strengths after receiving the stories is we make recommendations to the writer to create a piece that will fit well. The diversity of stories is an attraction and readers have mentioned this.

What's the best thing about Fine Line Press?

That it focuses on Japan, giving people the chance of writing their stories, people who live or have lived there, who may never have thought of writing their experiences; it encourages them to do so, and many of the results have been great. We will continue to produce high-quality writing and books but not closed either to the new paperless stuff, although I really don't see people abandoning books, the weight and feel and smell of them is too alluring – maybe the pads and pods will imitate that with little bookish whiffs in the future.

And what about the next books?

There are two books due this year: another collection of short stories and Mary King's walk through Japan in "Japan on Foot", which has a foreword by Donald Richie. The book of short stories is by New Zealand and Australian writers mainly, appropriately called "Downunder Japan". "Downunder Japan" contains some grand stories, especially the ones describing life and countryside in Ibaragi before the tsunami; others recount memories of risqué dance performing in rural Japan, a champion brood mare in Hokkaido, an arranged marriage, renovating a house in Kyoto, a 'salaryman' on holiday in the US experiencing hanging off an aeroplane afraid to make a parachute jump, and a yakuza being surprised in a toilet by a young Kiwi teacher. All good wholesome stuff!

You can read extracts from works and find out more information at: www.finelinepress.co.nz

Material Writers Development Project

Jim Smiley
Tohoku Bunka Gakuen University, Sendai

The next few issues of Between the Keys will see a set of articles by various authors that show some of the base theory behind materials development. Each article describes the issues in a single key area, and the examples provided will highlight pedagogic choices available to the materials designer. The series begins with a discussion about the philosophy of education and continues through the placing of materials in any educational system. Then there will be an essay on the choices available to writers once a system is established. After that, the series will look at particular aspects of materials production, including typography, graphic design, working with publishers and editors, writing for the Japanese market, and recent research into the brain and how that impacts onto resultant materials. All together, the set will comprise a solid and useful overview that will inform materials writers as to some of the deeper issues in materials development.

The first article discusses the broad educational backdrop in which materials development is placed. A clear understanding of basic educational philosophies allows us to present materials that are both educationally-philosophically appropriate and that help us pin-point more precisely the methodology necessary for change. Various beliefs about the purpose and method of education result in highly differing systems of teaching. Philosophies that centre on the continuation with a society's past will promote a canon of educational material. This core becomes the learning target and materials aim to cover the essential information which is then subject to testing. Successful learners are those who both can recall the information and can embody the attitudes which the society deems useful. This system can easily be contrasted with one that focuses on change. Change may be seen at various points in the curriculum, from the alteration of a young mind into a mature one to the manipulation of canonic content to more individualised content. The resultant pedagogic materials from the former system will be markedly different from that of the latter. Correspondingly, any drive towards curriculum reform needs to understand current practices accurately and be able to place change against the incumbent methods.

Educational aims will reflect the overarching educational philosophy, and even within the same philosophy, the place of materials development is fluid dependent upon the relative view of the narrower theory adopted. The second article approaches the area of the place of materials development in any educational belief system. Traditional curriculum theory places materials writing after the syllabus has been decided upon and before the actual

teaching implementation. However, more recent theorists have questioned this from the various perspectives: practically, teachers often need to supplement or revise course books due to some degree of irrelevance; in theory, cognitivists have stated that learning does not occur in a logical, structured sequence and claim that discrete point syllabuses are educationally invalid; and from syllabus design theory which argues that particular learner-centred syllabuses cannot logically have their course materials prescribed in advance of the course.

Even within such fluidity, concrete aims do need to be settled even if such formations of the aims do not allow for prescribed course books. An agreed, i.e. written, set of aims and objectives may include any of the following: the introduction, development, testing and practice of the language's notation System, phonological system, phonetic system, the promotion of interaction, the promotion of grammatical awareness, vocabulary development, functional language, four-skills fluency, and many other skills development (scanning, predicting guessing, etc.).

Delving into methodological considerations, the third article reflects on choices. Materials developers face many choices during the process of implementing pedagogic decisions, as even within the same philosophical belief system and with the same educational aim, various possibilities exist for learner output framing. This leads to many key choices in the structuring of pedagogic activities. In grammar teaching, for example, activities may expect a single, correct answer, or they may allow for a number of possibilities. Similarly, grammar information may be presented either inductively or deductively; learners may discover rules after exposure to their use or they may be given rules with which they use to complete language tasks. The self-same activity can be made different -- easier or more difficult -- through the introduction of time constraints, of task complexity, of activity regulation. Choices such as these need to be taken by the materials developer, and a number of continua are presented that display some of the available choices.

The first three articles are by Jim Smiley. After that, invited authors write about specialist aspects of materials development. Brian Cullen describes his contribution to the series as he discusses the process of editing. The fourth article deals with the editing process, which is a complex interaction between the writer(s) and editor(s) with the goal of producing a work that is not only a source of pride for all parties, but is also a product that can be sold profitably in the marketplace. This interaction depends on many factors including the temperament and style of the editors, the experience of the writers, the size of the company and the target market, the type of material, the length of time available for the project and much more. No two projects are exactly the same and one of the joys of both the editing and the writing process is the constant learning that takes place on all sides as people adjust to each others' expectations and needs. Sometimes, the editor and writer can seem to be on different times as they debate the small and big issues and try to get their own message accepted. The writer may perceive that the editor is not aware of all the important details

such as the dynamics of the classroom, the details of the pedagogy, or the sheer amount of time that has been spent on a particular activity. Conversely, the editor may occasionally perceive that the writer is not aware of all the important little details such as dealing with artists, translators, and layout people, while simultaneously coordinating with marketing and promotion managers to ensure that the product is part of the big picture. So it is natural that conflicts can arise during the editing process as these dynamics play out, and happily in most circumstances the resolution of these dynamics leads to learning by all, and eventually leads to real learning in the classroom when those materials are in the hands of learners.

Two Presentations in Tohoku

Cameron Romney

I had the great pleasure of going to Tohoku in September and conducting two workshops about materials writing for the Akita and Iwate JALT chapters. In Akita I gave one workshop, Typography and document design for classroom materials, and in Iwate I gave that presentation and also another called, Japanese copyright law and authentic materials: what teachers need to know. In the first workshop, I began by giving a quick overview of some the research that has shown the visual design of a document effects the reader's motivation, efficiency/ speed, comprehension and recall of the material in the document. I then discussed a number of typography and visual design theories, the research behind them, and offered some 'best practices' for teachers to think about when making classroom handouts. First, I discussed typefaces. I explained how the best typeface to use with L2 learners is the typeface they are most familiar with. I showed teachers how they could determine which typeface is used for the textbook that they were using in class and if they weren't using a textbook I explained why using a serif typeface is usually the best choice. Then I talked about line length and spacing. I discussed how a reader has a tendency to lose their place with long lines of text the when they finish a line a move to the next. I explained how the best solution for this is to use shorter lines with extra line spacing. I suggested that I good rule of thumb was to use two columns for an A4 portrait document and three columns for an A4 landscape document. Next, I showed some examples of white space and talked about the importance of it to keep the document easy to use and not intimidate the reader. Then I discussed using lines and shapes to break the document into sections and guide the reader's eye around the page. I showed how powerful simple things, like adding a rectangle around in important information, can help novice readers navigate a handout. Finally, I discussed graphics which I defined as illustrations and photographs. I noted that many teachers

like to fill empty space with clipart, but that often just distracts and confuses the reader. I ended by suggesting that graphics only be included if they served an instructional purpose. In the second workshop, in Iwate only, I introduced authentic materials, discussed some of their advantages and disadvantages. I then outlined the two main areas of the Japanese copyright law (the personal use limitation and the educational use limitation) and discussed a number of example situations to help teachers better understand what they can and cannot do under the law. I started by defining Authentic Materials (AM) as anything that is not intended for language teaching, but for some other purpose. For example, a newspaper is an authentic material because it is intended to be used to disseminate the news, not for learning the language it is printed in. Some of the advantages of AM include that they can be motivating, challenging and students can get a great sense of achievement by using them. Some of the disadvantages include that they are difficult, time consuming and can be culturally biased. One often overlooked disadvantage of AM, and one that should be a concern for teachers is the issue of copyright. Authentic materials are copyrighted and teachers need to understand the law. I then discussed Japanese copyright law, noting that it is different from copyright law in other countries and that teachers in Japan must follow Japanese law which has two main areas that apply to teaching and learning: the educational exemption and the personal usage exemption. Next, I related the official legal translations of the law from Japanese to English and provided a plain English version that is easier to understand. Basically, if teachers are teaching at a non-profit school, then they are free to use AMs in their classroom with certain limitations. Also, students, for the purposes of studying, can use and make copies of AM for their own usage. Finally, I ended the presentation by providing the participants with a number of real world scenarios for them to discuss in relation to Japanese copyright law and education. It was a fun and challenging weekend in Tohoku and I had a great time. I want to say thank you to both the Akita and Iwate chapters for inviting me and also to the Materials Writers SIG for sponsoring me.

"... powerful simple things, like adding a rectangle around important information, can help novice readers navigate a handout"

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

Collaboration, Metings, and Networks: The Un-Lonely Life of a Textbook Writer

In this article, we meet Patrick Jackson, an Irish materials writer who lived in Japan for many years and is currently based in Dublin, Ireland. Patrick Jackson is best known for his work in materials for EFL textbooks for kids including the *Potato Pals* series and the recently released Oxford University Press series, *Everybody Up*.

Patrick started making learning materials as soon as he began his teaching career making simple worksheets at a kids' conversation school. He was lucky to be paired up with a classroom assistant who happened to be a talented illustrator. He used to pass her his rough sketches and she would make them pretty. Eventually, they made a lot of materials for the school including workbooks, a colouring calendar, and readers, as well as the school newsletter with comic strips. Like many material writers, he began to find out just how fun and satisfying it can be to see learners having fun with the stuff they were creating.

What distinguishes Patrick's experience from the many other teachers who produce materials for their own students is his lucky break in attracting the attention of a major publisher. He sent a bunch of black and white readers off in the post to three big publishers, and says "I didn't know anyone in the world of ELT so I suppose they must have landed on the right desk on the right day." Later he began to understand the unlikely nature of his success and reports, "I've since heard this was something of a miracle to get my foot in the door like that. It turns out that they had a gap in their publishing schedule and somebody had been prepared to take a chance." After a huge amount of planning, writing, and editing, the Potato Pals series was published within 18 months, complete with readers, teacher book, songs, flashcards, and workbooks. It is now used in kids' EFL classrooms in many countries around the world. Eventually, this led to Patrick being invited to be one of the authors of a 7-level primary course called Everybody Up.

The Good and the Bad

Getting involved in such a major project opened up the formidable resources of a major publisher, and the project took him far beyond the scissors-and-paste tools of his first work. Writing a large series naturally involves a large number of people and a lot of feedback and discussion at every stage of the project. He started working with experienced co-authors and editors based in Japan, Brazil, and New York, but thanks to

the wonderful technology of Skype, geographical distance is no longer a problem, and screen sharing meant that his team could work together as if they were all in the same room.

Large projects also obviously require large amounts of time, and from the first meeting to its completion, the series took three years of full-time work. Before the actual writing even started, he and the other writers drew on a bank of publisher's research to develop initial ideas and to establish a clear understanding as to what teachers were looking for. They followed this up by examining existing textbooks to identify what each course was doing well. The first year was primarily spent throwing ideas around and trying out different unit structures, and it was only after a year that manuscript writing started for real.

Whereas working with a major publisher offers many resources, there are also many compromises, and the larger the audience, the more compromise is necessary. For example, local publishers are able to fill a niche market but major international publishers need to sell their books all over the world in very different markets. Consequently, writers need to bear in mind issues of gender, racial and ageist stereotypes as they impact on each potential market. Another frustration that Patrick and the other authors discovered was that they sometimes wanted to make changes to a manuscript but the publishing timeline dictated that change could not be made after key deadlines were passed. There may eventually be a new edition to implement these desired changes, but that could be years down the road.

"The first year was primarily spent throwing ideas around and trying out different unit structures, and it was only after a year that manuscript writing started for real."

Some Practical Advice from the Frontline

Patrick offered some very practical advice for material writers who want to reach a much wider audience:

> If your aim is to get on the ladder and eventually become a published author, all the usual advice about piloting and reviewing publishers' materials makes sense. Make yourself known to the field editors. Be available. Offer to present. Build a name for yourself through blogging or whatever else you think will get your message across. Being well-known and part of a network of teachers can make publishers notice you and these connections make it more likely you'll be invited to be on an author team. Be flexible. It might be that your first job is to write something you're not that interested in. If you do a good job though and meet your deadlines, you'll build up a reputation and have stuff on your resume. You will be expected to present at conferences so be prepared to do so. If you're already doing this then you're

ticking a box that publishers will be keen to check. In any dealings with publishers emphasise your flexibility. Publishers need writers but you wouldn't get far if you were stubborn or difficult to work with.

Having given this excellent advise, Patrick confesses that he did none of these things himself until after he was published for the first time, although doing them later enabled him to be published again. He adds, "I know that for sure. They told me."

Even if you don't land a contract with a major publisher, we all know that writing materials is still an enriching process. Patrick leaves us with the following advice:

> It's one of the most rewarding parts of the job, and I can't imagine teaching without launching all those little paper boats. Some float and some sink, but it's an adventure and is one of the best parts of part of your communication with your students. You're giving them something unique and that's worth a great deal. Wherever possible get feedback, and never think something you've done is perfect. It's probably not.

Thoughts on Digital Publishing

Dave Dolan
www.decpublishining.com

Digital Publishing is a key issue these days, whether you need to be brought to it kicking and screaming, or you find it a cool alternative to the hardbound, printed page. Whatever it means to you, it should be looked with the same critical eye we view books.

We all know the benefits of going digital: wider and more immediate access, the inclusion of media elements right inside the page (audio, video and testing), no returns, elimination of a great deal of real, or potential waste (paper, ink & glues, plus such things as oil & gas for producing, shipping, and warehousing of printed books, etc…), and so on.

With all of the benefits of going digital, it is unfortunate that many publishers and independents have headed out in an odd direction. To many (too many!), digital means throwing everything up on the web and assuming that everyone has perfect connectivity and reliable access, at all moments and in all places. This is just not so.

Or, people seem intent on taking serious, educational materials and "gamifying" them. By gamify, I mean to make study materials more like a game, often without serious thought towards pedagogy. "Drag this word and drop it into a box." It may look cool, and could be very good for young learners, but is it really an effective study tool for the majority of learners? I don't think so. Just because we can do it, doesn't mean we should do it.

Make an App and the world is happy. Not so. You cannot discount the vast (VAST!) majority of learners out there who do not have, or maybe do not want, an iPad. The rush toward one device is never a good idea, and disregarding all of the other devices which people already possess is being disingenuous. Utilize the iPad? Absolutely. But equally utilizing all of the other devices is a fair and democratic way of approaching learning.

Unfortunately, too often, digitization is driving the content. In fact, the digital part should be the least of your worries. As materials writers, or "content people", the job you do should be where 95% of time, energy and budget go. The best digital materials, in my mind, are the ones which match the printed page, allowing all learners the same experience, whether they have the printed book, an iPad, a laptop, tablet, smart phone or other device. The only difference should be that the digital version allows for enhancements for the betterment of learning. Going digital is a wonderful way of opening up your content to a far larger audience, enhancing your audience's learning experience and reducing costs for everyone. It does not need to be expensive or arduous to make a digital version of your materials. On the contrary, it is quicker, cheaper and easier to digitize your work... as it should be.

Digital Publishing is a key issue these days, whether you need to be brought to it kicking and screaming, or you find it a cool alternative to the hardbound, printed page. Whatever it means to you, it should be looked with the same critical eye we view books. We all know the benefits of going digital: wider and more immediate access, the inclusion of media elements right inside the page (audio, video and testing), no returns, elimination of a great deal of real, or potential waste (paper, ink & glues, plus such things as oil & gas for producing, shipping, and warehousing of printed books, etc...), and so on. With all of the benefits of going digital, it is unfortunate that many publishers and independents have headed out in an odd direction. To many (too many!), digital means throwing everything up on the web and assuming that everyone has perfect connectivity and reliable access, at all moments and in all places. This is just not so. Or, people seem intent on taking serious, educational materials and "gamifying" them. By gamify, I mean to make study materials more like a game, often without serious thought towards pedagogy. "Drag this word and drop it into a box." It may look cool, and could be very good for young learners, but is it really an effective study tool for the majority of learners? I don't think so. Just because we can do it, doesn't mean we should do it. Make an App and the world is happy. Not so. You cannot discount the vast (VAST!) majority of learners out there who do not have, or maybe do not want, an iPad. The rush toward one device is never a good idea, and disregarding all of the other devices which people already possess is being disingenuous. Utilize the iPad? Absolutely. But equally utilizing all of the other devices is a fair and democratic way of approaching learning. Unfortunately, too often, digitization is driving the content. In fact, the digital part should be the least of

your worries. As materials writers, or "content people", the job you do should be where 95% of time, energy and budget go. The best digital materials, in my mind, are the ones which match the printed page, allowing all learners the same experience, whether they have the printed book, an iPad, a laptop, tablet, smart phone or other device. The only difference should be that the digital version allows for enhancements for the betterment of learning. Going digital is a wonderful way of opening up your content to a far larger audience, enhancing your audience's learning experience and reducing costs for everyone. It does not need to be expensive or arduous to make a digital version of your materials. On the contrary, it is quicker, cheaper and easier to digitize your work... as it should be.

Officers 2011-2012

Elected Officers

Co-ordinator: Cameron Romney

Membership: Greg Goodmacher

Publications: Jim Smiley

Treasurer: Scott Petersen

Programmes: Jim Smiley

Acting Publicity: Jim Smiley

Unelected Appointed Officers

BTK Layout: Brian Cullen

MW SIG Constitution

The Constitution of the Materials Writers Special Interest Group of NPO Japan Association for Language Teaching

国語学教育学会教材開発研究部会研究部会定款

Name

Article 1

The name of the organization is Kyozai Kaihatsu Kenkyu Bukai (教材開発研究部会) in Japanese and the Materials Writers Special Interest Group in English and its abbreviation is MW SIG.

Affiliation

Article 2

The Materials Writers SIG is a semi-autonomous group within NPO JALT (The Japan Association for Language Teaching). In the conduct of its activities, the Materials Writers SIG shall comply with the policies and directives of the JALT National Executive Board, and act in accordance with the provisions of the national constitution and by-laws.

Purpose

Article 3

The Materials Writers SIG is a non-profit organization whose purposes are to foster research, hold periodic meetings and forums, issue publications, cooperate with interested professional organizations, including other JALT SIGS and Chapters, and contribute to the development of activities in language teaching and learning, social education, and international cooperation.

Membership

Article 4

Individual voting membership shall be open to any JALT National member upon payment of the annual SIG membership fee currently set by JALT.

Annual General Meeting

Article 5

The Materials Writers SIG shall hold an Annual General Meeting (AGM) at the JALT International Conference. The time and place shall be announced to all Materials Writers SIG members at least one month in advance of the meeting. Each Materials Writers SIG member shall have an equal voting right at the Annual General Meeting. Members of the SIG present at the Annual General Meeting will constitute a quorum. At this meeting, SIG officers will report on the state of the SIG's treasury, programs, membership, and publicity during the period since

the last Annual General Meeting. Officers for the coming year will be elected at the AGM. Members may also vote for officers via the Internet preceding the meeting.

Executive Board

Article 6

The Executive Board shall be the chief policy-making body of the Materials Writers SIG. The Executive Board consists of officers. Each officer shall have an equal voting right at the Executive Board Meeting. All proposals and motions shall be approved by majority vote of the officers attending the meeting. In the event that voting cannot resolve the issue because the Executive Board members are equally divided on the issue, the Chairperson shall cast the deciding vote.

Officers

Article 7

The Materials Writers SIG has the following officers: Coordinator, Treasurer, Membership Chair, Program Chair, [Publicity Chair,] and Publications Chair. Officers shall be elected and approved at the Annual General Meeting held at the JALT International Conference. Members may also vote for officers via the Internet preceding the meeting. The term of office shall be for one year. An officer shall begin his or her term of office immediately following JALT's Ordinary General Meeting and perform his or her duties until the election at the following year's Ordinary General Meeting. However, reelection shall not be prohibited. Any officer may hold more than one officer position. However, the coordinator and treasurer positions shall not be held by the same person.

Remuneration

Article 8

Officer's expenses needed to perform his or her duties shall be reimbursed.

Publications

Article 9

The Materials Writers SIG shall produce at least three publications, including online versions, per year.

Financial year

Article 10

The Materials Writers SIG's financial year shall begin on 1 April and end on 31 March.

Amendments

Article 11

Amendments to this Constitution must be proposed by at least three members of the Materials Writers SIG Executive Board or at least 5% of the Materials Writers SIG members.

The proposed amendment(s) shall be ratified in a procedure clearly explained to all Materials Writers SIG members in writing and delivered online. The proposed amendment(s) must be ratified by a simple majority of the members voting at the

Annual General Meeting. Voting by absentee ballot will be possible.

Bylaws of the MW-SIG

1. Officer Duties and Committees

1. **Coordinator**: The Coordinator shall have general responsibility for coordinating the activities of the Materials Writers SIG Executive Board and for directing the affairs of the Materials Writers SIG. She/he shall preside at the Materials Writers SIG Annual Meeting and at other Materials Writers SIG sponsored events. In the absence of the Coordinator, another officer appointed by the Coordinator shall chair the meeting. The Coordinator will serve as liaison to other similar organizations. The Coordinator shall submit an annual report to JALT.
2. **Treasurer**: The Treasurer shall keep all financial records and collect and disburse all funds of the Materials Writers SIG. She/he shall present an account of the financial status of the organization at the Materials Writers SIG Annual Meeting and submit regular financial reports to the National SIG Treasurer Liaison. The Treasurer shall prepare the financial documents for an internal audit to take place after the books have been closed at the end of each calendar year.
3. **Program Chair**: The Program Chair shall supervise the planning and organizing of all regular and special programs and provide the necessary information to officers of the SIG or other JALT agencies as needed. S/he shall solicit presentation proposals from Materials Writers SIG members and arrange for vetting them where necessary. S/he shall contact and arrange for speakers to present at the JALT International Conference and SIG Forum and actively offer programs to JALT Chapters, special events of JALT, or other L2 educational organizations within and outside of Japan.
4. **Publicity Chair**: The Publicity Chair shall foster and coordinate telecommunications (email, Internet) among Materials Writers SIG members and is responsible for the management of Materials Writers SIG's member listserv, Officers' group, and SIG website. The Chair shall also make efforts to advertise Materials Writers SIG events in a timely manner in conjunction with the Program Chair.
5. **Membership Chair**: The Membership Chair shall be responsible for registering and renewing Materials Writers SIG membership, keeping membership information provided by members, maintaining a comprehensive and up-to-date list of the membership, databasing for internal analysis, and forwarding membership information to the appropriate JALT officers. The Membership Chair shall assist the [Publicity Chair and] Publication Chair as need-

ed for distribution of Materials Writers SIG publications.

6. **Publications Chair**: The Publications Chair is responsible for editing and publishing at least 3 official newsletters (Between the Keys) per calendar year. Newsletters may be published online, but at least one issue per year will be published in print. The editor is permitted to appoint an assistant newsletter editor and newsletter staff as necessary.

In addition to the six (five) required positions, supporting positions may be instituted to identify other important responsibilities such as: Recording Secretary, Website Editor, Member-at-Large, etc. Any number of volunteer officers may work together as a team using titles to reflect this sharing of responsibilities such as Co-Publicity, etc.

Membership on committees appointed by the Coordinator is open to ordinary SIG members. The chair of each committee, however, must be a member of the Materials Writers SIG Executive Board.

2. Nominations, Elections, Vacancies, and Removals

1. Nominations for officers by members in good standing shall be solicited and accepted by the Materials Writers SIG Executive Board, either in writing prior to the Annual General Meeting or in person at the meeting. Candidates must acknowledge acceptance of nomination, and provide relevant biographical information at the Annual General Meeting.
2. The Executive Board members shall be empowered to poll the voting members in the form of a primary SIG election in order to determine a slate of officers to be presented as a motion for approval by the Annual General Meeting. There is no limit to the number of officer positions that can be created or shared. Voting members shall be Materials Writers SIG Members.
3. If no officer positions are being contested among two or more candidates, the Materials Writers SIG Executive Board may present the full slate of officers to the membership at the Annual General Meeting for approval by the members present. If there are contested positions, elections will take place at the Annual General Meeting or prior to the AGM via the Internet, with the results subject to approval by the Materials Writers SIG Annual General Meeting.
4. If for any reason an office becomes vacant, the vacancy shall be filled by appointment by the Coordinator, subject to approval by the Materials Writers SIG Executive Board.

An officer who fails to perform his/her duties under the Materials Writers SIG Constitution and Bylaws or the JALT National Execu-

tive Board policies may be removed from office by a three-fourths vote of the Materials Writers SIG Executive Board.

3. Language

For administrative purposes, the working languages of the Materials Writers SIG shall be English and/or Japanese.

4. SIG Activities

In addition to fulfilling its purpose as stated in the constitution, the Materials Writers SIG will place priority on keeping the number of members at 50 or more, the number of officers at 4 or more, and the number of newsletters published per year at 3 or more.

5. Amendments

Amendments to these Bylaws may be proposed by a majority vote of the Materials Writers SIG Executive Board. Any such proposed amendments shall be distributed to the members before the Annual General Meeting. To become effective, proposed amendments must be approved by a simple majority of the members voting at the Annual General Meeting. Alternatively, these Bylaws may be amended by a two-thirds vote of the MW SIG Executive Board.

6. Management of Meetings

The Coordinator shall recommend procedures for the management of the Materials Writers SIG Executive Board and the Annual General Meeting. In case of objections to such recommendations, the Executive Board members present shall discuss and agree upon rules and procedures to manage the meeting, consistent with the Constitution and Bylaws.

This Constitution and Bylaws were approved by the Materials Writers SIG Executive Board on May 31 2011.
This Constitution and Bylaws were approved by the JALT Executive Board on June 25 2011.
This Constitution and Bylaws were approved by the Materials Writers SIG members on November 19 2011.

（名称）

第 1 条

この法人の名称は、日本語名で、教材開発研究部会という。英語名では、Materials Writers Special Interest Group といい、略称を MW SIG とする。

（所属）

第2条

教材開発研究部会はは非営利団体（NPO）の全国語学教育学会（JALT）に所属する半自治的グループである。教材開発研究部会は、その活動の実施に当たって、JALT 全国執行役員会の方針と指示を守り、全国語学教育学会定款及び細則の規定に従って行動しなければならない。

（会員）

第3条

規定の年会費を納めた全国語学教育学会の正会員はだれでも投票権を有する個人会員になることができる。

（目的）

第４条

教材開発研究部会は学習の改善やそのための各種活動の開発への貢献、社会教育および国際協力に関心を持つものに対して、研究の促進、定期的な会合やフォーラムの開催、出版物の発行、JALT SIG を含む関連研究部会との協力およびその他の事業を行うことを目的とする非営利団体である。

（総会）

第5条

本部会は、全国語学教育学会の年次国際大会時に総会を開催する。日 時と場所は、開催日の少なくとも１ヶ月前までに全会員に通知されなければなら ない。総会に出席した会員をもって、総会の定足数とし、各正会員の表決権は 平等なものとする。部会年次総会に出席した会員数をもって、議決に要する定数とする。この総会において、部会役員は、前回の部会総会時以来の部会の財務、企画、会員、広報の状況について報告する。次年度の部会役員の選出は本部総会において行う。役員の選出のための投票は事前にインターネットに寄り実施することもできる。

（執行役員会）

第6条

執行役員会は、本部会の主な方針決定機関である。執行役員会は、役 員をもって構成する。執行役員会における各役員の表決権は平等なものとする。 すべての提案と動議は出席した役員の過半数をもって決し、可否同数のときは、議長の決するところによる。

（役員）

第7条

本部会に、次の役員を置く：部会代表、会計担当、会員担当、企画担当、[広報担当、] 出版担当。役員は、全国語学教育学会の年次国際大会時に開催される総会において、選出 し、承認される。役員の選出のための投票は事前にインターネットに寄り実施することもできる。役員の任期は、１年とし、JALT の総会終了後直ちに始まる。役員は 次の総会での役員選挙時までその職務を行う。但し、再任を妨げない。しかしながら、部会代表および会計は同一人物により２つ以上の役得を兼ねることはできない。

（代償）

第8条

役員には、その職務を執行するために要した費用を弁償することができる。

（出版物）

第9条

本部会は、オンライン版を含め、少なくとも年３回の出版物を発行 しなければならない。

（会計年度）

第10条

本部会の会計年度は毎年４月１日に始まり、翌年の３月３１日に終 わるものとする。

（定款の変更）

第１１条

この定款を変更しようとするときは、改正案は、本部会の役員会の 少なくても３名の役員もしくは少なくても５％の部会員によって提案されなければならない。提案された改正案は、全会員にきちんとした書式で明確に説 明され、E メールで通知される手続きを経て承認されなければならない。提案された改正案は、オンラインの、または総会に出席した正会員の３分の２で承認 されなければならない。改正案は承認後直ちに有効となる。

教材開発研究部会の付随定款

1. 役員の職務

1. **部会代表**：部会代表は、本部会調整委員会の活動の企画、および本部会の業務の監督に関する全般的な責任を負う。部会代表は、本部会の年次総会、および本部会が後援するその他の行事を統轄しなければならない。部会代表の不在においては、代表により指名された他の役員が部会の議長を務めなければならない。部会代表は、他の類似団体との連絡役を務めなければならない。部会代表は、全国語学教育学会に年次報告書を提出しなければならない。
2. **会計担当**：会計担当は、すべての財務記録を管理し、本部会のすべての資金を集め、すべての支出を行う責任を負う。会計担当は、本部会の財務状況を年次総会において発表し、定期会計報告書を全国研究部会会計連絡係に提出しなければならない。会計担当は、計算書類を毎年末の決算後に行われる内部監査のために作成しなければならない。
3. **企画担当**：企画担当者は、必要に応じて本研究部会の役員とその他の JALT 関連担当者と連絡を取り、定期的または特別なプログラムの立案・企画を管理する。MW SIG 会員からの発表提案を促し、必要に応じて審査する。JALT 年次国際大会、SIG フォーラムの発表者に連絡を取り、発表の調整を行い、JALT 支部、JALT の特別な会合、その他の L2 教育に関係する国内外の組織にプログラムを提供する。
4. **広報担当**：広報担当者は MW SIG 会員に対し、テレ・コミュニケーション（E メール及びインターネット上）を促進・取りまとめし、MW SIG 会員のリストサーブ、役員のグループ、SIG ウェブサイトの管理に責任を持つ。担当者は企画担当者と協力し MW SIG の会合等を適切な時期に宣伝す
5. **会員担当**：会計担当者は会員の登録や更新、会員によって提供された情報の管理、会員の総合的かつ最新のリストの管理、内部分析のためのデータベース化、そして該当する JALT 役員への会員情報の提供を行う。会員担当者は、MW SIG 出版物の配送のため、広報担当者、出版担当者を補助する。
6. **出版担当**：出版担当者は、少なくとも年３回、会報（英語名は『Between The Keys』）を編集し、発行する義務を負う。会報は、オンラインでの発行になることもあるが、少なくとも年一回は印刷した形で発行されるものとする。編集者は、必要な場合は、会報編集助手および編集部員を指名することができる。
7. 要件とされる６（５）つの役職に加えて、必要と認められる他の重要な責任を果たすために、書記、ウェブサイト担当、無任所役員など他の役職を制定することができる。これに加え、数を限定しないボランティアの役員がチームとして、副広報委員長など責任分担を反映するような名称を使って、協力することができる。
8. 本部会代表に指名される諸委員会の委員には、MW SIG の地域会員がなることもできる。ただし、各

委員会の委員長は MW SIG 執行役員会の役員でなければならない。

2. 任命、選挙、欠員及び解任

1. MW SIG 執行役員会は正会員に対して、本部年次総会に先立って文書によってあるいは総会において直接、役員候補者の指名を行うように求め、その指名を受理する。
2. 役員候補者は、指名の受諾を認め、年次総会に略歴を提出しなければならない。
3. 執行役員会役員は、役員候補者名簿を決定するために、本部予備選挙として会員を選挙人名簿に登録する権限を有する。役員候補者名簿は執行委員会に動議として提案され承認を得る。新設あるいは分担する役職の数に制限はない。選挙人は JALT 会員および本部会地域会員とする。
4. いずれの役職にも２名またはそれ以上の候補者がないときには、本部会執行役員会は役職を充たした候補者名簿を年次総会に提案し、出席した会員の承認を得る。複数の候補者がある役職がある場合には、年次総会にて選挙を行うかあるいは年次総会に先立ってインターネットによって選挙を行う。この選挙の結果は、本部会執行役員会の承認を受けなければならない。
5. 役員を補充し、MW SIG 執行役員会の承認を受ける。
6. 役員が MW SIG 定款及び細則、MW SIG 執行役員会方針、または全国語学教育学会定款及び細則に定められた職務を遂行しない場合は、MW SIG 執行役員会の４分の３の賛成投票によって、これを解任することができる。

3. 言語

MW SIG の運営に使用する言語は、英語と日本語、またはそのどちらかとする。

4. SIG の活動

会則に述べられた目的を遂行することに加え、MW SIG は会員数を 50 名以上、役員数を 4 名以上に維持し、会報を年３回以上発行することを優先的に取り組む。

5. 改正

本定款細則の改正は、MW SIG 執行役員会の多数決により提案されなければならない。改正案は年次総会開催前に会員に配布される。改正案が有効になるには、総会の出席会員の過半数の賛成によって承認されなければならない。もしくは MW SIG 執行役員会の３分の２の賛成で改正されるものとする。

6. 議事進行の手続き

部会代表は、MW SIG 執行役員会、および年次総会の運営手続きを提案する。この提案に異議のある場合は、出席の執行役員が、定款及び細則に即して、議事進行の規則と手続きを議論して定めるものとする。

この定款細則は H23 年 5 月 31 日 JALT 教材開発研究部会 SIG 執行委員会によって承認された。
この定款細則は H23 年 6 月 25 日 JALT 執行役員会で承認された。
この定款細則は H23 年 11 月 19 日 JALT 教材開発研究部会 SIG 分野別研究部会の年次総会で承認された。

The Anatomy of a Page in a Single Typeface

Jim Smiley
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Introduction

Pleasingly, often my class handouts are mistaken for professionally produced material by more novice materials writers than myself. Conversations develop with those teachers about how to create better handouts using non-professional software tools, and I find myself warbling away on various techniques of page layout, the creation and design of tables, how to use the Creative Commons and so on. But the single most frequent issue—usually framed as a regret over a perceived lack of sense—is over the use and combination of 'fonts'. They tell me that they don't have the artistic ability to use 'fonts' well. In fact—and in common with many design skills—there is a method behind typeface use that does not rely on a great artistic sense. Anyone can learn the basics of typeface choice and apply that information immediately to create better handouts. For example, there is the simple technique of using weight—how thick a line is—and the very common technique of placing light weights, i.e. thinly-lined letters, next to heavy weights. Once a neophyte is exposed to this, they begin to see the beauty of simplicity and artistry in a logo such as the print version of the Guardian newspaper.

The **Guardian**

In this short exposition, however, I focus only on one aspect of typography as it impacts on the materials designer: the relationship between textual functions of a document and the use of a typeface. I aim to show how structural integrity can be maintained using very sparse yet very effective tools.

An Aside: typeface and font

Putting the perennial terminological bugbear to bed, you may have wondered why the word 'font' was in single quotation marks earlier. A word to the wise: a 'font' is not the same thing as a 'typeface'. Put simply, a typeface is the design of a letter set and a font is an actual iteration of one. For example, there is a concept of Times New Roman. This concept describes the precise shapes found in the letters. However, it does not exist physically. Some choices need to be taken at this stage: weight (bold or not), style (small cap, italic) and, of course, size. Once taken, a font is selected that physically represents that choice. Nowadays amongst lay folk, 'font' and 'typeface' are synonymous. Those of us who have a deeper interest in typography retain the difference. Take your pick.

Functions of Text

The first task is to come to grips with the various functions type may have in a page. When done properly, this critical stage offers valuable insights into the deeper process of pedagogic materials creation. I would recommend all starting materials writers to analyse

a couple of published textbooks' pages for type function. Type function refers to the wider purpose of the text on the page; for example, headers, subheaders, body text and so on. In analysing pedagogic texts, it is useful to describe type function as well as label it.

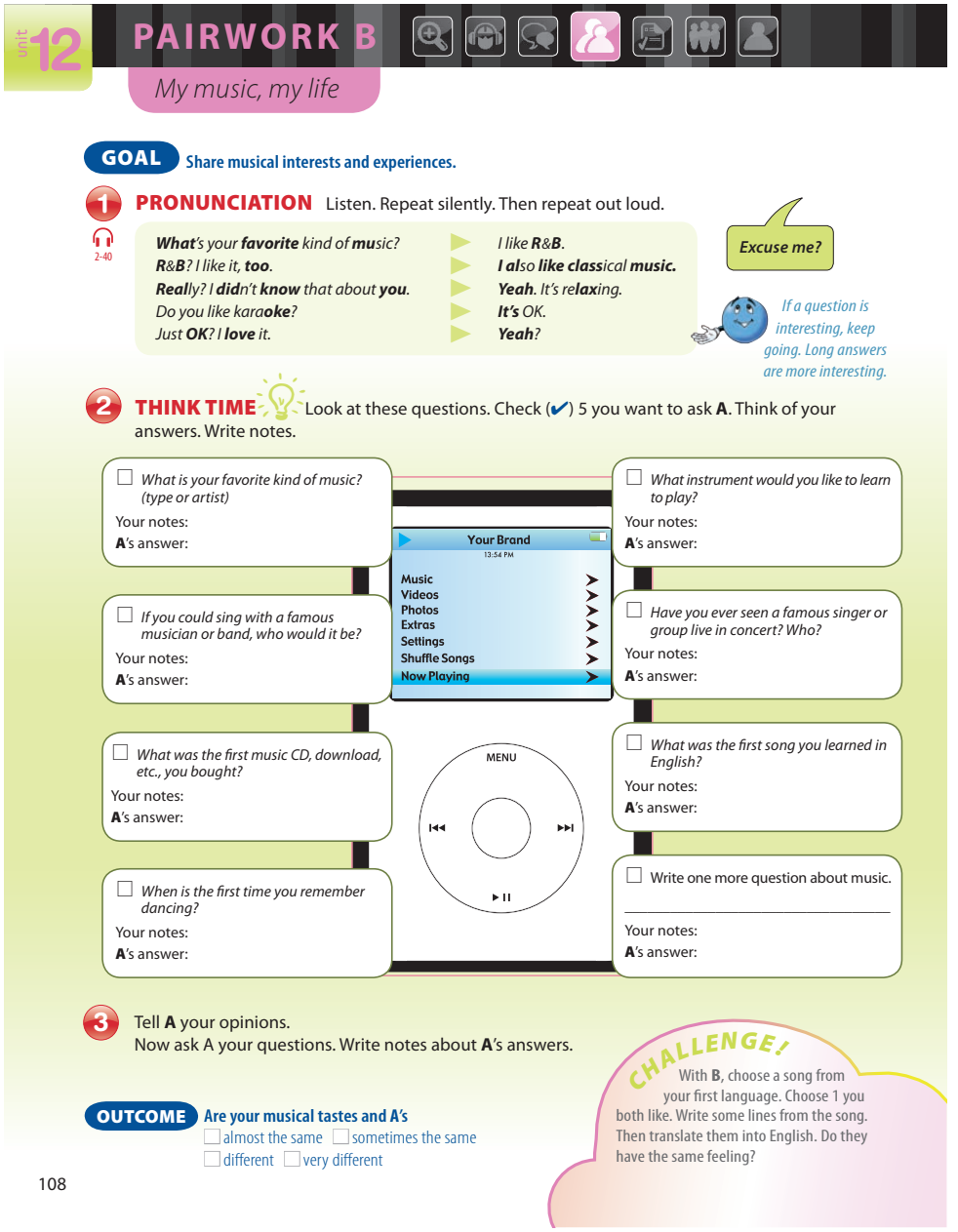
MW-SIG member, Marc Helgesen's (et al) book, English Firsthand 1 page 108 provides an excellent example of various type functions on a page. These functions are used consistently throughout the book and work a great deal towards the promotion of book usage automation in the hands of the learner. I count seventeen separate uses of type:

Descriptive name	Description
Unit number	text lowercase, body-size, pink
Unit number number	largest, pink
Page title	all-caps, largest, pink
Page subtitle	large, italic, black on pink
'Goal'	all-caps, large, white on blue
'Goal' subtitle	body-size, blue on white
Activity number	large, white on red
Activity title	all-caps, large, red on white
Activity rubrics	larger than body, black
Listening icon number	small, red on white
'Help' language example	rubric-size, italic, black
Learner tip	body-size, italic, blue
Communicative questions	as language model
Your notes	body-size, upright, black
'Challenge' title	all-caps, large, green
'Challenge' text	body-size, upright, grey
Page number	rubric-size, black

Textual functions and associated styles from English First Hand p.108

As every page in the whole book retains these styles, the visual unity of the work is clearly defined. Even when other pages do exhibit differing elements, the overall integrity is strong enough to be maintained. The page is extremely active visually. The typeface colours are strong. Outside of the page subtitle, black is used only to demonstrate language models, language activity, student output, or rubrics. Students will quickly hone in on this, perhaps subconsciously. The various sizes of the typeface clearly indicate the structural markers on the page. There are widely-spaced letters and tightly-kerned ones. There are heavily-weighted and lighter-weighted typefaces. Yet, for all the diversity, the page is in a single typeface!

The typeface seems to be Myriad Pro, but according to the wonderful and free web service, WhatTheFont http://www.myfonts.com/WhatTheFont/, it could also be Praxis Regular, Seravek Basic, or Seravek.



unit 12

PAIRWORK B

My music, my life

GOAL Share musical interests and experiences.

1 PRONUNCIATION Listen. Repeat silently. Then repeat out loud.

2-40

***What**'s your **favorite** kind of **mu**sic?*	*I like **R**&**B**.*
***R**&**B**? I like it, **too**.*	***I al**so **like class**ical **music.***
***Real**ly? I **did**n't **know** that about **you**.*	***Yeah**. It's **re**lax**ing**.*
*Do you like kara**oke**?*	***It's** OK.*
*Just **OK**? I **love** it.*	***Yeah**?*

Excuse me?

If a question is interesting, keep going. Long answers are more interesting.

2 THINK TIME Look at these questions. Check (✔) 5 you want to ask **A**. Think of your answers. Write notes.

☐ *What is your favorite kind of music? (type or artist)*
Your notes:
A's answer:

☐ *If you could sing with a famous musician or band, who would it be?*
Your notes:
A's answer:

☐ *What was the first music CD, download, etc., you bought?*
Your notes:
A's answer:

☐ *When is the first time you remember dancing?*
Your notes:
A's answer:

Your Brand
13:54 PM
Music
Videos
Photos
Extras
Settings
Shuffle Songs
Now Playing

MENU

☐ *What instrument would you like to learn to play?*
Your notes:
A's answer:

☐ *Have you ever seen a famous singer or group live in concert? Who?*
Your notes:
A's answer:

☐ *What was the first song you learned in English?*
Your notes:
A's answer:

☐ Write one more question about music.
_____
Your notes:
A's answer:

3 Tell **A** your opinions.
Now ask A your questions. Write notes about **A**'s answers.

CHALLENGE!
With **B**, choose a song from your first language. Choose 1 you both like. Write some lines from the song. Then translate them into English. Do they have the same feeling?

OUTCOME Are your musical tastes and A's
☐ almost the same ☐ sometimes the same
☐ different ☐ very different

108

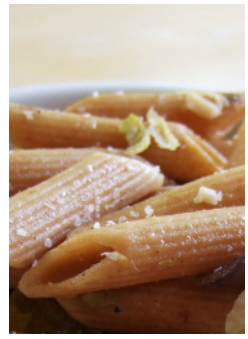
English Firsthand p.108

Unless you plan on creating a multi-unit work and a full colour gamut spread, it is unlikely that you will need eighteen different fonts. But you will need around eight for most pedagogic purposes. For non-teaching materials, fewer still are needed, but it is usually better in class handouts to clearly differentiate at least between information about the structure of the handout and actual language practice—input or output. This necessity increases the number of functions in a teaching handout.

In the following example, I show a classroom handout that I created last term.

Staying Healthy

Grammar



There are many ways of saying *yes* and *no*. We can say *yes* or *no* directly, or we can imply *yes* or *no* through the actual words we use.

Direct Way

Look at these questions and answers.

Q: Is your diet healthy?

A: Yes.

A: (Yes), I think so.

A: (Yes), (I think so, at least) I try to keep it so.

All three answers are direct ways of saying "yes", even if we don't say the "yes". Here are other expressions that mean "yes" for the question: I believe so / I hope so / I want to think so / I'd like to think so. Notice that the key word is a thought type verb.

Indirect Way

Look at these questions and answers.

Q: Is your diet healthy?

A: I eat only organic foods.

A: I make it a point to count my calorie intake.

A: I was overweight last year, and now I'm quite strict about what I eat.

All three answers are indirect ways of saying "yes". They show a meaning that implies "yes" without actually using the word "yes".

Practice

For each sentence, write an appropriate indirect "yes" answer.

1 Do you get enough sleep?

.....

2 Do you get sick easily?

.....

Class handout example

There are fourteen separate parts on the page not counting the page header and footer that was generated by the masterpage. These may be divided into three main purposes: titles, information to students and student output. Titles may be for the page or the activity. Information to students may be both language information and activity instructions, and student output may

Font	Function	Use
Adobe Garamond Pro (AGP) Regular (reg) 18	Heading	"Staying Healthy"
AGP Bold 36	Heading	"Grammar"
Myriad Pro Reg 11	Information Giving	"There are many…"
	Student Output x2	"Q: Is your diet healthy?"
	Student Output	"1 Do you get enough sleep?"
AGP reg 11	Information Giving x2	"Look at these…"
	Information Giving x2	"All three answers…"
	Information Giving	"For each sentence…"
AGP bold 14	Heading	"Direct Way"
	Heading	"Indirect Way"
	Heading	"Practice"

Textual functions and associated styles

be both examples of target language or actual language to be used.

Functionally, the top of the page is the section which contains the most important information. The page title is 'Grammar' and it is a part of the 'Staying Healthy' unit. As they are intimately linked, they are in the same typeface, albeit a different font (both Adobe Garamond Pro). The unit title is a repetition found in the other pages in the unit and can be small for this reason. The page title shows a unique element present only in this page. Readers will be able to locate the exact purpose of the page from this element due to its placing and size. All other page subheadings are also set in Adobe Garamond Pro. There is a clear unity in style and function throughout the page.

Below this is the most important 'information to students' explanation about the language information on the page. It is set in a different typeface (Myriad Pro). Its size and position set it off clearly from the titles and retain its functional importance in the page. The page now has two typefaces, and these will easily suffice in creating a lively, yet clearly functionally differentiated text.

The page function of 'information to students' is set initially in Myriad Pro. Myriad Pro is also used for 'student output' as a stylistic device to link graphically these two elements. The remaining text for 'information to students' comes in Adobe Garamond Pro and is placed throughout the page in pedagogically appropriate places.

The page headers aside, the remainder of the page uses only three fonts and two typefaces. Yet visual diversity and elemental integrity is maintained. In this simple example, no colour is used, nor are underlines. Instead, there is a judicious use of whitespace, tabbing and critically, a direct and deliberate connection of typeface, font and pedagogic function.

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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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