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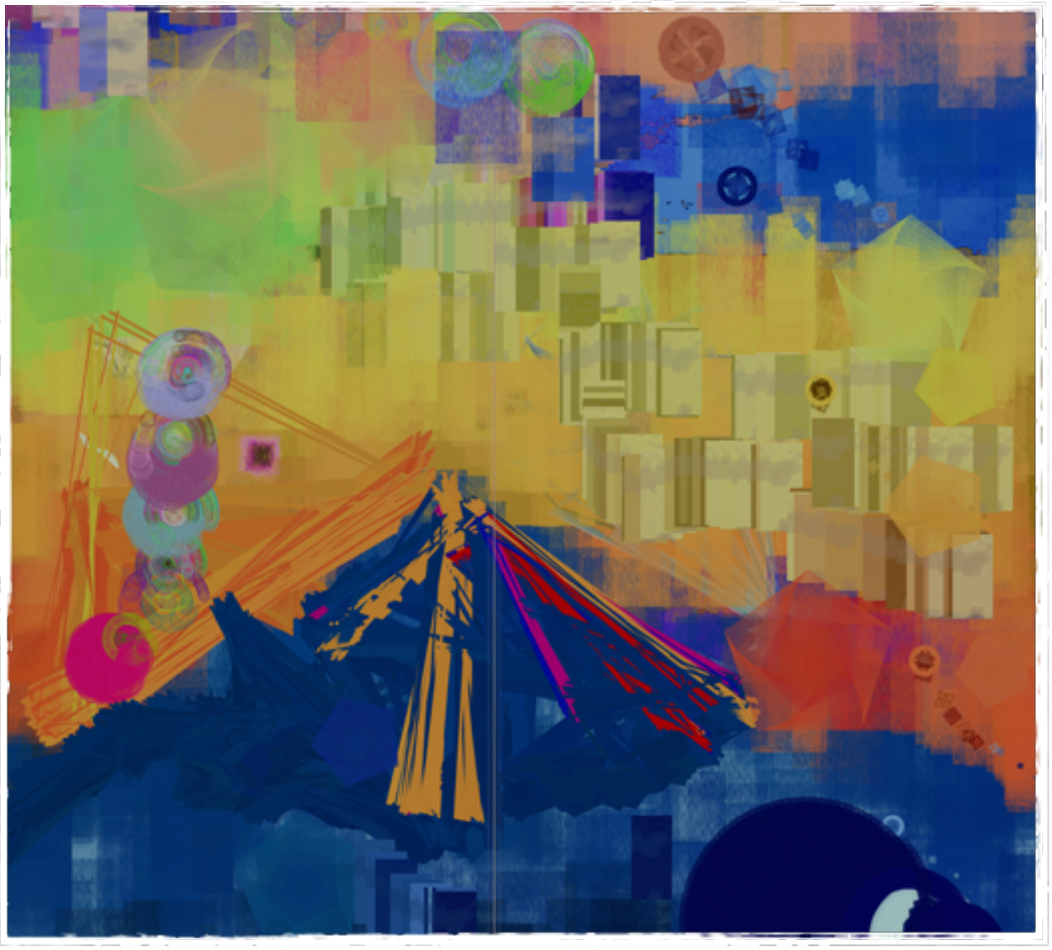
Between the Keys



A publication of the JALT Materials Writers Special Interest Group

The Materials Writers SIG was established for the purpose of helping members to turn fresh teaching ideas into useful classroom materials. We try to be a mutual assistance network, offering information regarding copyright law, sharing practical advice on publishing practices, including self-publication, and suggesting ways to create better language learning materials for general consumption or for individual classroom use.

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

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Foreword

Robert Dykes (Publication Chair)

After 2020, the educational landscape of Japan (and the world) will have been changed thanks to the widespread adoption of emergency remote teaching. At the very least we have all picked up some new tricks and ideas of what can and can't and maybe what should be done online. In the coming year or two we are sure to see a shift in themes in the education and research publications. We have already begun to see that ripple in many of the (online) conferences in the second half of 2020. Personally, I am really curious to see how this explosion of CALL, ERT, on-line learning, and everything in between will affect material writers. Are we going to produce more digital material? Incorporate more e-learning components into printed texts? Send me your article for the next BtK and let's find out!

For the third issue in a row that I have been involved in, Brian Cullen is back again with another fantastic article. This time Brian has paired up with Sarah Mulvey. In this article they tackle the issue of creating materials during the COVID-19 crunch that so many of us found ourselves in. They ask us is it better to the take the slow and methodical approach akin to the tortoise, or to the manic sprint approach of the hare. To weave us in and out of this allegory they focus on Nagoya-based teacher and author Adam Miller and his process of material creation.

Greg Goodmacher returns with another installment to the Materials Adaptation Column, this time focusing on food content. Greg details for us five different activities, adaptable to many levels of students, which involve nearly everything revolving around food, ingredients, recipes, shopping, measurements, and more.

To wrap up this issue, we get the conclusion to David Kluge's 3-part series, *Lessons Learned from Textbook Publishing Experiences.* Here, David shares with us a book proposal that lead to a published book, annotated by David with extra info, details, and advice. Writing a book proposal is a time-consuming task for sure but writing a successful one is the key. David's examples and annotations will be invaluable to helping anyone speed up the process of correctly filling one out and increasing their chances of getting that big "maru" in the accept box.

Balancing the Tortoise and the Hare of Creating Materials in the Time of Coronavirus

Brian Cullen (Nagoya Institute of Technology)
Sarah Mulvey (The J'Expat Network)

There are all kinds of textbooks and all kinds of materials writers, and recently we have had the opportunity to talk to two materials writers with very different approaches. If you remember the old fable of the tortoise and the hare, we would compare the first writer to the tortoise. He creates a thorough to-do list of items related to the textbook, thinks carefully about words and placement, and works steadily on his project for short periods of time each day. The end result, some years later, is a complete and thoughtful textbook, ready to be published. The second writer, the focus of this article, is Nagoya-based Adam Miller – aka, "the hare." He has the same successful end result as the previously mentioned tortoise. However, he gets to his end product at a lightning pace. One method is not necessarily better than the other (unless you are the hare in the original fable!) In this particular rendition, the hare is not only quick, his textbooks produced at the finish line are definitely winners and will undoubtedly be useful for many teachers further down the road.

Background

Adam Miller

Adam came to Japan from the United Kingdom almost 12 years ago. In the UK, Adam did his undergraduate in Film and English and later a Master's degree in Film Studies. Film continues to be one of his primary interests and research areas and he is considering a PhD program to further his knowledge and research in the area. He was able to draw on this rich background when he was asked to teach a course on film studies at a university in Nagoya. The film studies course he created is divided into two sections. The first part of the course is on film production, and here he leads students in using software, cameras, and voice recorders as they create small projects such as music videos and podcasts. These small projects build up into the final project in which students make their own short movie. The other section of the course is film history, which complements the students' work in film production. Students learn about the beginning of film in the 1890s and all the subsequent important eras of film, right up to the modern age of anime and streaming services.

This curriculum later became his first textbook, *Movie Time*, with each weekly lesson being transformed into a unit. As with many other teachers who develop materials, Adam worked with the publisher to move from a set of materials only relevant for his own course, to a textbook that can be used more flexibly in a wider range of teaching circumstances. Adam believes that films offer "an easy way into the language because everyone at some level loves films, so it is quite an 'easy sell' for students." He also believes that film studies offer a very rich and rewarding area of study for students. It is "like studying art or science—there are so many different facets to it, we could focus on horror movies or audience studies, or statistics, there are so many different things that you can look at more deeply, so the variety of it allows us to craft a course easily."

The Emergence of the Hare

When we asked Adam what he is currently working on, we realized that he may have been very much the tortoise while he was carefully building up his textbook using his own vast background and research in the area of film studies. It soon became clear that he is also flexible enough to be a hare, and he is able to economize on time when materials are needed in a hurry. This year in March, like so many teachers around the world who had to turn to emergency remote teaching, the Covid-19 virus suddenly meant that Adam's classes were going to be held online and that he was going to have to redo all of his courses. This was not a race that the tortoise was going to win. The hare sprang into action, and Adam started making new textbooks to support these new online courses. This meant not just one, but rather four textbooks created simultaneously; one designed for a presentation course, another for a creative writing course, one for a debate course, and the last, a reading course.

Like many teachers in Japan, Adam likes to utilize group work as much as possible in his classes. He soon realized that this was far more difficult to set up and carry out in an online environment, even with access to technology such as the breakout room facility in video conferencing software like Zoom. He notes that "students are not as open to talk if they are not face-to-face," so he deliberately designed the books to be more step-by-step. Rather than just saying to the students, "here's a topic, go and talk about it," his new materials broke the topic itself down into simple steps, and provided bullet points and speaking points for further support.

Challenges

Creating four textbooks at one time is a challenge that would overwhelm most teachers, especially in a time when so many in the profession are also adjusting to teaching online. Adam explains how he deals with this by saying "I try to stay two or three weeks ahead -

then I export a pdf and send that to students before the class, and then I will also screenshare the pdf so that they can all see it during the online class." In this way, he has managed to recreate online, at least to some degree, the discussions which previously took place in the classroom. By using breakout rooms, he is able to see who is in each conversation and monitor the discussions as he would do in the regular classroom. In creating the four new books, Adam has tried to learn from the current environment and ensure that the books can be used in a wide range of teaching situations, both online and in a physical classroom, an approach which seems wise for textbook writers in this time of uncertainty.

Creating multiple textbooks simultaneously raises difficulties for even the fastest hare. At the beginning, Adam found it was "difficult to establish the structure of each book, how they needed to be different, but once I had the structure it was easy enough to get into the flow." Another difficulty was the difference in language, for example, "the language in the debate book is a little higher level than the language in the presentation book. Topics in the debate book and the type of language tended to be more formal than the presentation book in which the language was casual and the topics were familiar ones, like family and interests." Moving between these different books and adjusting his mindset was one of the biggest challenges. Another challenge is the time required for materials development. Adam estimates that he is spending about three hours per day at his office, and then continuing working on them in the evening at home—certainly the schedule of a hare rather than a tortoise. Still he tries to stay focused and is clearly quite as disciplined and organized as many tortoises: "While I'm making a video on YouTube for the audio exercises, I can be editing it and rendering it, and writing another activity at the same time." At this rate of work, he thinks he can complete writing all four books within about five months.

Benefits of Being a Hare

On the positive side, Adam notes that creating multiple materials simultaneously and rapidly for his courses means that he has to stay close to the flow of lessons. This allows him to try new things, get feedback from students immediately, and then edit the activities right away to make them even better. He sees what students enjoy and tries to extend or duplicate those things, and then removes or tweaks activities that really are not working.

Adam also enjoys the challenge of learning new things. Creating a diversity of textbooks has the advantage of allowing him to research and learn a wide range of knowledge and skills all at the same time. For example, while he had never taught debate before and was actually quite nervous about teaching it, he learned a lot from online resources on the subject and it is now one of his favourite courses. While he is not a confrontational person, it has taught him that "debate and argument help you to compromise so that both people are happy—it's not about shouting and screaming—even outside the classroom it has given me lessons that are useful every day." By being flexible enough to be a hare and dash outside his comfort zone, Adam has learned new skills that enrich his life. He says, "it is mad of course—I'm really busy—but I am the kind of person who feels like they are wasting their time if they are not doing something. I like writing, it's a good hobby for me, and it is creating something that I can use in the classroom and hopefully it will benefit other teachers, too."

For anyone planning a similar crazy bout of creativity, Adam suggests focusing on the big picture first: “I’m the kind of person who likes to get something done in its entirety—like a greyhound on the track - get out and get it done, and then go back to edit and improve. Some people will meticulously plan and write it the first time, and I really admire that, but I don’t have that ability.” This certainly demonstrates a practical understanding of the necessities of the current hare-like hectic teaching environment while at the same time respecting the steady and practical pace of the tortoise as well. Finally, he recommends “focusing on creating courses based on content that you enjoy so that the research and production process will not be too much of a burden.”

And the Winner is…

So, who wins the race—the tortoise or the hare? Of course, in the original story, it is the slow and steady approach of the tortoise that gets the prize. In the world of materials creation and publishing, sometimes it is the hare who is better able to meet the deadlines. For all of us, as materials writers, it is perhaps good to be flexible enough to be able to adapt the manic nature of the hare when necessary to meet deadlines, and also to incorporate the methodical and sure path of the tortoise, spending small regular periods of time creating materials. Adam Miller indeed represents both styles, and the end result will most certainly be a cohesive, well-developed set of books that will surely assist not only him, but other teachers in the future as well.

Want to write something for the next issue of BtK?

The next deadline for submissions is October 30th, 2020.

For more details, please refer to “*How to Submit*” on our website.

The Materials Adaptation Column: Developing Supplementary Materials and Exercises for Teaching about Food Content

Greg Goodmacher (Keiwa College)

Introduction to This Column

Sharing ideas regarding the adaptation of teaching materials is the purpose of this column. Each column consists of five or more examples of ways to revise educational texts or to create teaching materials with newspapers, videos, photographs, advertisements, college catalogs, or other authentic resources (there is no limit as to what we can use as teaching tools). These columns are practical guides for teachers. They are not research papers. Do not expect the exercises, materials, and suggestions to meet the needs of every group of students: teachers and materials creators should analyze the activities described in this column and adapt them to fit the specific needs of their students.

In this installment, I focus on creating supplementary materials for language textbooks with sections based on the topic of food. Almost every ESL/EFL English conversation textbook that I have used in thirty years of teaching included entire units on food. Most students enjoy speaking about food. Some of the suggestions touch on adapting realia such as cookbooks and food magazines.

Activity One: Imaginary Dishes

Exercises in which one student explains to another student how to cook a meal are typical. But merely reading a recipe to another student does not stimulate many students. I want to motivate my students, especially the students whose creative abilities aren't exercised enough in typical college classes. Therefore, I assigned a homework assignment that required students to prepare to teach other students how to make a unique dish. I encouraged students to create their own strange foods, but I made it clear that students could also teach about typical foods. Some students in my classes seem to experience debilitative stress when I ask them to be creative.

Because providing examples is vital, I distributed a recipe for a pasta-like dish whose ingredients included recycled shoelaces, hair bands, and rubber bands to all students. Then I modeled how to orally explain the cooking process. They were told to practice at home or with friends before coming to the next class.

When we met again, the students, even ones who are usually hard to excite, happily shared their recipes for worm bread, baked tennis shoes stuffed with minced pork, okonomiyaki with chocolate and whipped cream sauce, and other creations. Numerous students drew pictures of their imaginary dishes even though I had not required images. I encouraged students to ask questions such as the following: How does it taste? Is it healthy? Why should I try it?

Students shared their recipes three times with different classmates. After students had shared their original recipes, I asked several of them to tell the class which ones that they wanted to try and which they would not and explain their reasons. This activity produced a lot of laughter.

Activity Two: Recipe Scramble

Recipes offer opportunities for learning and practicing the names of foods and measurements as well. The activity below combines reading, speaking, and light critical thinking. To prepare, teachers create a scrambled list of ingredients for three different dishes. In this case, the ingredients are for strawberry ice cream, clam spaghetti, and the variety of sushi known as California roll. Mix and combine the ingredients for each food into one long list. Tell students to separate the three lists of ingredients for three dishes. You can make the task easier by naming the dishes, more difficult by stating that one is usually a breakfast, lunch, or dinner dish, or very challenging by providing no clues.

When I did this activity last school year, I started off without giving any hints, but I noticed that my students were struggling. The task was too difficult. I decided to inform my students that one of the dishes is a typical dessert we often eat in summer, one is a typical Western lunch or dinner dish that is popular in Japan, and that one is a Western-style Japanese dish. Always walk around your class to observe your students' performance, and give them hints when necessary. Be ready to adapt on the fly.

1. 2 cloves garlic, chopped
2. 2 cups heavy cream
3. 1 cup water
4. ¼ cup mayonnaise
5. 8 sheets nori (dried seaweed)
6. 2 (6.5 ounce) cans chopped clams with juice
7. ½ cup finely chopped fresh parsley
8. Pinch of salt
9. 6 egg yolks
10. 2 tablespoons olive oil

11. 1/2 cup sugar
12. 1 pound strawberries
13. 3/4 cup granulated sugar
14. 1 tablespoon lemon juice
15. 1 (16 ounce) package uncooked spaghetti
16. ½ cup grated Parmesan cheese
17. 8 sprigs fresh parsley, for garnish
18. 1 cup uncooked short-grain white rice
19. ¼ cup rice vinegar
20. 1 tablespoon white sugar
21. 2 ½ tablespoons sesame seeds
22. 1 cucumber, cut into thin spears
23. 2 avocados - pitted, peeled, and sliced the long way
24. 2/3 cup whole milk
25. 1 tsp vanilla extract
26. ½ cup imitation crabmeat, finely chopped

Activity Three: Broken Shopping Basket Game

One of the first teaching games I learned when I was a student teacher is the broken shopping basket activity. This game reviews shopping for food vocabulary and stimulates physical movement. Since learning the game, I have adapted the activity for students ranging from junior-high-school students in Thailand to senior citizens in Japan. This game is similar to the party game that most people know as musical chairs.

First, instruct your students to clear an area of the classroom that is large enough for them to arrange chairs in a full circle. The number of chairs should be one less than the number of participants. Give each student a picture of a fruit or vegetable or meat. I have a collection of images that I cut from food magazines. Students hold their photographs so that the pictures are visible to everyone else.

Ask your students to sit on the chairs. Tell them that one person is going to pretend to go to a market to purchase food items. As he or she walks in a circle, the student will call out the name of the item that he or she is going to purchase. I usually start the game by being the shopper. If I say, “I went to the market. I bought tomatoes and a loaf of bread,” the student with a picture of tomatoes and the student holding the picture of a loaf of bread must stand, walk, and follow me as I circle the sitting students. I continue adding other foods until numerous students are following me. Then, suddenly, I quickly announce that my basket has

broken. At that point, all of the students and I must find a chair. The only student left standing must take on the role of the shopper and repeat the procedure I described above.

This game can be adapted for other content. For example, once when covering the topic of organ donations, I used organ, tissue, and body parts instead of food items. I called it the body parts shopping game. The students loved it because they could practice essential vocabulary and have a fun break in the middle of a serious content module.

College teachers and other teachers of adult students might think that this game is inappropriate, but I suggest trying it out. My experience leads me to conclude that most adult students welcome a chance to move their bodies and to be playful. If any of your students are people with disabilities, use your judgement as to use this game or adapt it somehow. Good luck.

Activity Four

An activity that I have given my students many times involves supermarket brochures that I collect and bring back to Japan whenever I travel to my home country. I wrote about this activity in an article titled "Realia and Culture Content-based EFL," which was published in the *Journal of the Oita Prefectural College of Arts and Culture* (Goodmacher, 2006, p. 144):

> Food, shopping, and the cost of living were three aspects of American culture in which many of my students expressed interest. Grocery store advertisements are useful for teaching these. Twenty grocery store advertisements from American newspapers were used for a language and culture lesson. The lesson focused on linguistic points such as names of everyday food items, terms for units of weight which are not used in Japan (i.e., pounds and quarts), and vocabulary for American money. In addition, the language functions of expressing likes and dislikes as well as negotiating were covered in the activities based on the realia. Cultural points that students studied were differences and similarities in packaging, eating habits, and shopping habits.
>
> To facilitate language and content learning, additional materials, and a scenario based on the advertisements, were needed to be created. The additional materials and the scenario revolved around the grocery store advertisements. The scenario is a role play in which pairs of students pretend that they are American housemates who buy groceries together and plan meals together. Each student has thirty-five dollars for a week's worth of food. Students read grocery advertisements and discuss which items to buy. This discussion involves negotiating and expressing likes and dislikes. Students fill in a table, created for this lesson, with the names and prices and quantities of the foods. Next to the table is a chart that helps students to understand different measurements, such as pounds and grams. Directions state that students cannot spend more than the allotted amount of money and that they must have enough food for three meals each day.

The handout that I prepared and distributed to my students is below. In addition to using the handout below, I wrote sample dialogs on the board for lower-level students. When I

did this activity with high-level students, I did not need to provide example conversations. However, at the end of the lesson, I told students about some of their mistakes and wrote corrections on the board.

Budgeting and Planning Your Meals in the United States

Each student has thirty-five dollars to spend. You and your partner are housemates, which means that you are sharing the same house. Put your money together. Plan all the meals that you are going to eat for one week. Think about what you are going to buy and cook.

Keep records of how much you buy and how much you will pay. You cannot spend more than thirty-five dollars a person. Look at the example in the table below this paragraph. The conversion information below the example will help you.

Item and Quantity	**Price**
2 lbs of beef back ribs	$1.94
5 lbs of green grapes	$4.95
2 half gallons of ice cream	$5.00
1 package of link sausages	.69
2 bottles of apple juice	$5.00
5 cans of tuna	$3.00
1 dozen donuts	$4.99
2 packages of salad mix	$6.00
1 two-pound bag of potatoes	$1.99

Conversion Information

Weight	
1 kilogram	=2.2046 lbs.
1 gram	=0.0353 ounce
1 pound	=0.4536 kilos
1 ounce	=28.3495 grams
1 gallon (U.S.)	= 3.7853 liters

Useful Language:

A loaf of bread	Two loaves of bread
A can of soup	Two cans of soup

A bottle of wine	Two bottles of wine
A box of cereal	Two boxes of cereal
A bag of candy	Two bags of candy
A package of salad mix	Two packages of salad mix

With your partners, write the foods you choose and their prices in this table.

Item and Quantity	Price

Activity Five: Twenty Questions

The speaking and listening game called “twenty questions” fits the topic of food very well. Start off this game by arranging students into small groups of four to six students. Tell the class that one student in each group, known as student A, will think of a food dish that all

students are likely to know. The other students are to ask questions to help them guess the name of the dish.

Providing a sample dialog such as the one below facilitates the comprehension of the activity. Remind students that honestly expressing ignorance or being unsure of answers is acceptable.

Student A: I'm thinking of a food dish. Ask me questions to guess it.

Student B: Is the dish a typical Japanese dish?

Student A: No. It's not a typical Japanese dish.

Student C: Is the United States the origin of this dish?

Student A: I don't think so. Probably not.

Student D: Was this dish originally eaten by Europeans?

Student A: I think so.

Student B: Is it Italian?

Student A: Probably, it is an Italian dish.

Student C: I've got it. It's pizza, isn't it?

Student A: Good try, but the answer is not pizza.

Student D: Is it sweet?

Student A: That's right.

Student B: I've got it. The answer is gelato.

Student A: Congratulations. You got it right. Now, it's your turn to think of a dish.

Conclusion

The author welcomes questions, comments, and the sharing of activities connected to this particular column. The next column could include your comments and suggestions.

Goodmacher, G. G. (2007). Realia and Culture Content-based EFL. *Journal of Oita Prefectural College of Arts and Culture*, *44*(1), 141–145.https://www.researchgate.net/publication/316700781_Realia_and_Culture_Content-based_EFL

Lessons Learned from Textbook Publishing Experiences
Part 3: An Annotated Successful Book Proposal

David Kluge (Nanzan University)

This is Part 3 of a three-part series on getting your book published. Part 1 (BtK 27.1) was the publishing story of the author. Part 2 (BtK 28.1) described what needs to be done to get your book published. It included tips on getting your materials published using actual books I have had published, how to complete a book proposal form, and publishing schedules. Part 3 is an annotated book proposal form that resulted in the book being published.

So, now that you have learned what it takes to get your EFL textbook published, you're ready? What? Not quite? Ah, you need a concrete example of how to pitch your book idea to the publisher? Okay, here it is. This article is an annotated book proposal to Cengage Learning for *Basic Steps to Academic Writing*. The proposal resulted in the book being published. Although this book proposal form is from Cengage Learning, many of the elements are the same or similar for other publishers. I hope it gives you a better idea of what you need to do to get your book published.

In Parts 1 and 2 of this series I wrote about my experiences in writing classroom materials and getting my collection of materials successfully published as a book. Perhaps to fully understand what this piece is trying to do, it might be helpful to review Parts 1 and 2 of the series. What follows is an annotated version of a Book Proposal Form for *Basic Steps to Academic Writing* for Cengage Learning/National Geographic Learning to demonstrate the process I wrote about previously on what is necessary to communicate to the publisher when trying to get a book published. I should preface this by stating that though this proposal is for the first book in the POWERwriting series, it was written after the last book in the series, *Basic Steps to Writing Research Papers,* a very successful textbook for Cengage Learning, was published. That is to say, even though I wrote in the Part 1 installment that it helps to get your textbook published if you have already been published by the same publisher, you will see that my co-author, Matthew Taylor, and I could not breeze through the proposal stage and go right into the layout of the book. We were required to think carefully about each part of the proposal and do our research on the competition—those textbooks by other publishers that cover similar areas that our book proposed to do. However, we did have the advantage of writing successful proposals before and we were able to talk with the editors and sales representative about the niche they wanted to fill in their catalog. What follows is the actual proposal (with private information masked with xx's) annotated in comments in the margins and a conclusion at the end of the proposal.

Successful Book Proposal Form for Cengage Learning/National Geographic Learning

NEW BOOK PROPOSAL

Commented [A1]: These proposal forms can be downloaded from the publisher's website or requested from the publisher.

Preparing a proposal that will be seriously evaluated is the first important stage in developing your project. In order to ensure that Cengage Learning can carefully assess the merits of your idea and arrive at a careful publishing decision, we recommend that your proposal include the following key elements.

ANNOTATED TABLE OF CONTENTS

Commented [A2]: This is submitted as a separate document.

Describe the coverage of each chapter, citing topics that will be unique to your book, what is innovative about the organization, and how your approach is superior to that of the most successful competitors. Preparation of an annotated content will help you to refine plans for overall structure and special features, and it will enable the publisher and reviewers to evaluate the organizational logic and pedagogic strategy. Particularly useful for each chapter would be a brief rationale for coverage, with objectives, reason for distinctive approach and—if appropriate—queries on specific topic issues.

SAMPLE CHAPTERS

Commented [A3]: As I mentioned in Part 2 of the series, it is a good idea to include Unit 1 to introduce the directions for a unit, and a representative middle unit that you think will be appealing to the editors and users and that is easy for you to write. These are submitted as separate documents.

Sample chapters are the heart of the complete proposal. Although the prospectus and annotated table of contents reveal the thinking behind your conception of the book, it is the draft chapters that demonstrate whether its potential will be realized. Samples of pedagogical features and art should be included. Similarly, pertinent samples of the supplements you are authoring should be included. The inclusion of these samples will enable us to arrive at a publishing decision based on a careful, thorough evaluation.

<Please click on the shaded box and type in the necessary information>

Proposed title of book: Basic Steps to Academic Writing: Paragraphs, Essays and Reports

Commented [A4]: Be careful to avoid being cute or funny. The title has to clearly express the goal and contents of the book. Be professional.

1. AUTHOR INFORMATION

As the author you are the best source of information about yourself and your book. The information you provide on this questionnaire will form the basis for the material we use in our promotion of your book. It is therefore extremely important that you complete this form with thoroughness and care. By doing so, you will help us to do the best for your book. Extra sheets should be attached if necessary.

Name of author #1	:	David Kluge
Current professional affiliation	:	Xx

Nationality / I.D. No.	:	U.S.A.
Date of birth	:	xx *(required to establish copyright)*
Home address	:	Xx
Professional address	:	Xx

Telephone numbers		**Fax numbers**	
Home	: Xx	Home	: None
Office	: Xx	Office	: Xx

Email address	:	kluge@xx

Name of author #2	:	Matthew Taylor
Current professional affiliation	:	X
Nationality / I.D. No.	:	U.S.A.
Date of birth	:	xx *(required to establish copyright)*
Home address	:	Xx
Professional address	:	Xx

Telephone numbers		**Fax numbers**	
Home	: Xx	Home	: xx
Office	: Xx	Office	: xx

Email address	:	taylor@xx

Name of author #3	:	
Current professional affiliation	:	
Nationality / I.D. No.	:	
Date of birth	:	*(required to establish copyright)*
Home address	:	
Professional address	:	

Telephone numbers		Fax numbers	
Home	:	Home	:
Office	:	Office	:
Email address	**:**		

2. BIOGRAPHICAL NOTE (for promotion & tip-sheet purposes)

Commented [A5]: The instructions state that this biographical note will appear as the work of your publisher, so you don't need to worry about being modest!

2.1 This will be used on the book cover or jacket. Include present and previous appointments, published works, training and details of any other particular qualifications that you may have for writing this book. This information will appear as the work of your publisher.

David Kluge is Professor of English at xx in Nagoya, Japan. He has taught ESL in Japan for nearly 25 years, 21 years at the university level. He received a BA in English and Theatre from Lawrence University, Appleton, Wisconsin, and an MA in TEFL from San Francisco State University. He was president of the Japan Association for Language Teaching Computer-Assisted Language Learning Special Interest Group for two years and has been a column editor for The Language Teacher. He has presented academic papers in Japan, New Zealand, and the U.S., and has published papers on computer-assisted language learning and cooperative learning, editing books on each of the topics. He has overseen the English language skills program at xx University, where he has developed a number of textbooks, many with his colleague, Matthew Taylor. He has taught speaking and writing, including research paper writing, to university English majors for 21 years. His most recent published textbook is *Basic Steps to Writing Research Papers*, co-authored with Matthew Taylor.

Matthew Taylor is xx

2.2 Your name, as you would like it to appear on publicity material:

David Kluge

Matthew Taylor

2.3 Your name in full (for copyright purposes):

David Edward Kluge

Matthew Aaron Taylor

2.4 Your affiliation, as you would like it to appear on publicity material:

xx

3. BOOK INFORMATION

3.1 Please provide a brief summary of your book, using non-technical language (up to 350 words). This will form the basis of the blurb used on the jacket/cover of your book, advertisements and catalogue entries. This is a selling piece and will appear as the work of your publisher. Include the following points:

Commented [A6]: Pay close attention to these points.

(a) A description of the subject area. Remember you are writing for both subject specialists and librarians.

(b) **Your purpose in writing the book (e.g., new source material, new theory, reinterpretation of facts, synthesis of recent work etc.)**

(c) **Any particular or unusual approach to your material or structure or your text.**

(d) **The level at which you are writing (undergraduate, graduate, professional etc.)**

(e) **The scope of the book, its main readership (and the disciplines to which it is most closely related), other readerships/disciplines to which it is relevant.**

(f) **If your work is a revised edition, please provide specific detail on material added or deleted.**

Brief Summary of Book *(up to 350 words)*:

Commented [A7]: This is an important section as it "sells" the uniqueness and value of the book.

This academic writing textbook uses a process approach to take learners through the steps of Pre-writing, Organizing, Writing, Evaluating and Re-writing (the POWER system) at the paragraph level in the first half of the textbook. The textbook then gently leads learners through the transition into longer assignments (essays and reports) using the same steps. By the end of the textbook, learners will be able to handle longer reports with sources and citations as well as original research.

The textbook is designed for undergraduate EFL learners studying in their home country (Japan, East Asia in general, or beyond), EFL learners in their home country preparing to study abroad, or ESL learners currently studying abroad. It is meant to be the primary writing text for a year-long course (or shorter course in an intensive program) but could also be used as a supplementary text in content courses. Much of the material in the textbook grew out of an "in-house" essay writing textbook used successfully for several years at our institution. The present textbook shifts the focus more to paragraph writing and the transition to essays, not tackling essays and reports until the final sections, after more basic writing skills have been mastered.

The textbook also introduces an entirely new organizing framework, Cubing, which takes a cube, with its six sides, as a metaphoric tool to tackle a university writing assignment. It teaches students to look at a topic and view it in one of six ways: narrate it, summarize it, describe it, compare it, explain it, or argue it. This introduces learners to fundamental organizational and rhetorical patterns in academic writing.

Our textbook provides numerous examples and exercises to help learners identify, understand, practice, and finally utilize these patterns in their own writing. The repeated process of pre-writing, writing and revising for each assignment (the POWER system) ensures that learners internalize these fundamental elements of academic writing before they move on to the longer and more challenging assignments at the end. The teachers' manual also includes peer reading forms for students, as well as easy-to-use evaluation sheets for teachers.

3.2 Please provide a fuller description of the book, using language that will appeal to your readers. Your description should outline *(This will form the basis for leaflets, brochures and press releases)*:

Commented [A8]: The "readers" you should be appealing to are first, the proposal readers and second, the teachers who are considering adoption of the book.

(a) **The aims of the book:**

The goal of this academic writing textbook is, first, to lead learners through mastery of six essential paragraph types. The textbook then goes on to lead learners through the transition into longer assignments (essays) and finally to reports. The

goal is mastery of essential forms of academic writing in English, from basic paragraphs, to basic essays, to basic reports. The textbook provides step-by-step guidance through the pre-writing, writing, and revision stages of every writing assignment, and provides extensive examples and exercises so that learners can confidently master organization patterns, rhetorical patterns, and strategies

(b) Its scope, contents and approach:

This book ranges from the basic types of paragraphs needed for academic writing, to short essays, and finally to reports. In content the book covers six kinds of paragraphs (narrative/process/chronological order, summary, descriptive, comparison-contrast, explanation, and persuasive/problem-solution), six kinds of essays (narrative, comparison-contrast, explanation, review, persuasive/problem-solution, and examination essays), and two kinds of reports (journalistic and experiment reports). The approach to the writing *process* is the POWER approach (prewriting, organizing, writing, evaluating, and rewriting). The approach to the *content* of writing is the Cubing system (narrate it, summarize it, describe it, compare it, explain it, or argue it) which covers the fundamental patterns of organization and rhetoric in academic writing.

(c) Its notable features (e.g. Does it break new ground—how and why? Is your presentation different from others? Is it designed to match a new syllabus or course?)

The notable features of the textbook are first, that it covers the essential organizing patterns and genres in academic writing, including many (summary, explanatory, review, journalistic report, experimental report) that are typically *not* covered in writing textbooks. Secondly, the textbook carefully guides learners through the transition from paragraph to essay, which other textbooks ignore, neglect, presume, or leapfrog. Thirdly, the textbook guides learners through the complete process of writing, in detail, for every writing assignment, and does so in simple language. Fourthly, it uses graphics and extensive examples to reinforce the lesson and to appeal to students who are more graphically oriented in their learning style or who need concrete models. Finally, the textbook presents a large number of topic possibilities for each writing assignment and offers a large number of exercises for understanding and mastery of basic academic writing.

(d) Its special features and merits, with emphasis on why it is especially important and beneficial to the reader, e.g.:

- **Organization: How do the structure and the progression of ideas make it easy for the reader to follow?**
- **Treatment: How does your method of approach enhance the book? Do you include examples?**
- **Content: Which sections of the book will be of particular interest to your readers? Do you include topics that have not previously been treated?**

At a "macro" level (sections), the organization of the textbook is extremely intuitive and easy to follow, since the progression is basically from "short" (paragraphs) to "longer" (essays, then reports). At the "micro" level (within

Commented [A9]: Notice that there is much overlap in both the above requests and the answers. This helps to hammer home the main features and uniqueness of the book.

sections), the progression is also very natural and intuitive because it generally moves from more simple organizing patterns (e.g., narrative and descriptive) to more complex ones (persuasive and problem-solution). Finally, the organization of the textbook also builds cumulatively on previous organizing patters and skills mastered in earlier units.

As for the approach of the book, our method greatly enhances the textbook's educational value. The POWERwriting approach to the writing process gives learners close, step-by-step guidance through every stage of each writing assignment. The Cubing approach to content gives students a tool for mastery of the major organizing and rhetorical patterns in academic writing. Of particular interest to learners using the book are the following: 1) profuse examples in every unit, making organizing patterns easy to understand and put into practice, 2) helpful graphics showing writing structures, 3) unusually large numbers of topic choices suggested for each writing assignment (EFL learners often lament the difficulty of finding writing topics, and textbooks rarely provide sufficient or sufficiently good ones), 4) a gentle but systematic transition from paragraph to essay (rarely covered adequately by our competitors), and 5) the inclusion of a number of important writing types (summary, analytical writing, reviews, journalistic report, experiment report) that are rarely, if ever, covered in such writing textbooks.

(e) Present stage of Project? (i.e., Idea only? Part manuscript completion by?)

About half of the book, the essay half, is basically written, as much of it is taken from an "in-house" essay writing textbook that has been used at our institution.

(f) Length and complexity of manuscript:

How many words are on a typical A4-sized page?	About 300
How many pages of text (A4-sized page)?	About 130
How many line drawings?	About 25
How many black and white photographs?	About 17
How many color plates?	About 17

Commented [A10]: These are estimates based on the sample units. The actual numbers were quite different as the editor was convinced by the authors to make the book completely in color.

(g) What is your schedule for completion of a first draft? And when do you anticipate delivery complete, final, production-ready manuscript for the main text?

By July 30, 2010

Commented [A11]: When deciding on this date, remember that the publisher will want to promote the textbook at the various ELT conferences after the summer vacation. You need to ask the publisher how long it will take from delivery of the manuscript to the finished product and answer accordingly.

4. MARKET INFORMATION

In this section we ask you to provide information which will help us to promote your book with optimum efficiency and effectiveness.

Commented [A12]: Remember that although you are most interested in the pedagogical value of your materials, the publishers are a BUSINESS and this market information is extremely important so you should spend time researching your competition and describing how wide the market for the textbook might be.

4.1 Is your project the primary material for the course or is it a supplement?

This textbook is primary material for a course.

Commented [A13]: Primary material for a course sells much better than supplementary material.

4.2 Describe courses for which your book might be required or recommended reading:

(a) Courses : Introduction to Academic Writing, Writing 101, English Composition 1 or 2

(b) Departments : English, International Studies, EFL, ESL

(c) Syllabus : Enough material to cover two 15-class semesters

(d) Estimated enrollment figures? Will it be useful outside the formal education system? Please identify:

Unknown

4.3 Describe the level at which courses might be taught (freshman, sophomore, junior, senior, graduate?) Are the intended students primarily majors, non-majors, or both?

EFL University English majors or related majors (e.g., International Studies, etc.) at the freshman or sophomore level, or ESL learners abroad (any major) at the freshman or sophomore level.

4.4 List institutions where you know that such courses exist:

Commented [A14]: If you do not know from personal experience, ask your friends.

Almost all universities in Japan with English majors have such courses, and most universities abroad with ESL programs also have such courses. Of those we know, such universities include xx University (Nagoya), xx Junior College (Nagoya), xx Gakuin University (Nagoya), xx University (Nagoya), xx Jogakuen University (Nagoya), xx University of Foreign Languages (xx), the University of xx (xx), the University of xx (xx, xx, U.S.A.), and the University of xx xx (xx, Canada).

4.5 List faculty teaching courses which your book might be used and give their academic address:

Takashi xx, xx

xx and/or xx, xx University, xx

Suzanne xx, xx University, xx

William xx, Nanzan Junior College, xx

Richard xx, xx University, xx

Lori xx, xx University, xx

Michael xx, xx University, xx

4.6 Provide details of specific institutions, companies, associations or other organizations which you feel would be receptive to the book. In each case, please

give the name and address in full (do not abbreviate), and the name of an individual if known:
Takashi xx, xx, xx; Jon xx, xx Jogakuen University, xx Motomachi 17-3, Chikusa-ku, Nagoya; Suzanne xx, xx, xx; William xx, xx Junior College, xx; Richard xx, xx University, xx; Lori xx, xx University xx, xx.

4.7 Which overseas countries would accept your book? Are you known in any professionally? If so, what capacity?
Japan, Korea, Taiwan, China, Singapore, Hong Kong, Malaysia, Thailand, ESL programs in the U.S., U.K., Canada, Australia, New Zealand; David Kluge and Matthew Taylor have presented on ESL and EFL pedagogy in Japan, Korea, New Zealand, the U.S. the U.K., and the Czech Republic and know teaching professionals in those countries.

4.8 Would any overseas country be likely to adopt your book as a recognized text?

Yes, any country with ESL/EFL academic programs would be likely to use this book.

5. ABOUT THE COMPETITION

5.1 Please identify the books with which you would compete, stressing the important differences.

(a) Author and Title/Publisher: Dorothy E. Zemach & Lisa A. Rumisek, *Success with College Writing: From Paragraph to Essay*, Macmillan LanguageHouse

Pub Date:	01/20/2003	Current Price (JPY): ????	No. of Pages: 108
Notes:	Apparently created primarily for an ESL setting (judging by examples and sample essays). Covers basic writing, basics of the paragraph, four kinds of paragraphs, basics of the essay, and two essays. Sharp full-color layout and appealing visuals. Pre-writing is covered, but in one bulk lump (several units) at the beginning. Revision is briefly covered. Huge leap from paragraph to five paragraph essay—no transition.		

(b) Author and Title/Publisher: Alice Oshima, Ann Hogue, *Introduction to Academic Writing*, 2nd edition, Longman

Pub Date:	01/01/1997	Current Price (JPY): ????	No. of Pages: 223
Notes:	Clearly created for an ESL setting. Takes students from descriptive paragraphs to complex essays on controversial topics, with attention to sentence level writing, pre-writing strategies, and editing/revision. A thick, bulky book, with a massive number of examples, and information-rich layout. Pre-writing and revision are covered, but sporadically, and in no apparent systematic relation to ongoing assignments.		

(c) Author and Title/Publisher: Ann Hogue, *First Steps in Academic Writing*, Longman

Commented [A15]: This part shows that you are knowledgeable of the textbooks that are similar to yours, you have a command of what is necessary for a good textbook, and it shows how your textbook is better than the other publishers' books. It is also a chance to show how your book is different from similar textbooks in the target publisher's catalog.

To know this information, check your personal library for similar books to yours and check the online catalogs of the major publishers.

Pub Date:	01/01/1996	Current Price (JPY): ????	No. of Pages: 212
Notes:	Clearly created for an ESL setting, and clearly the prequel to the previous competitor (*Introduction to Academic Writing*). Stays at the paragraph level all the way through. A thick, bulky book, with a massive number of examples, and appealing, information-rich layout. Excellent exercises on rhetoric, grammar, mechanics. Rich in examples and student samples. This textbook is our most serious competitor content-wise. The overall coverage or paragraph types is Descriptive (people), Instructions (i.e., Process), Descriptive (things), Listing (characteristics), Reason-Result, Opinion (Persuasive).		

5.2 Why did you choose these as your major competitors?

These are the best, or among the best, academic writing textbooks for EFL/ESL learners on the market dealing with paragraphs or the paragraph-to-essay progression. They are either being used or have been used in our institution, and one of us has taught the *Success with College Writing* textbook in a part-time course (and was finally very dissatisfied with it, despite its initial appeal).

5.3 How do you intend to position your product with regard to these competitors?

Commented [A16]: This is an extremely important question so your answer should be carefully crafted.

Our basic position is that we offer *more, and more, and still more*: More paragraph and essay types, with more examples; more step-by-step guidance for ongoing work (pre-writing, writing, and revising); a smoother and systematic transition into longer assignments; more exercises and activities; more attention to the needs of EFL (as opposed primarily to ESL) learners. Perhaps most importantly, we provide a tool for students to approach and tackle academic writing assignments.

5.4 What are the comparative strengths and vulnerabilities of your project relative to each of the competitors you listed above?

Commented [A17]: This also is an extremely important question so your answer should be carefully crafted.

Our comparative strengths are considerable: 1) More attention to prewriting, organizing, evaluating and revising for EVERY essay (not just introduced here and there in chapters not directly connected with ongoing assignments), 2) Quite a few more paragraph and essay types, with more examples, 3) A vastly superior transition from paragraph to essay, 4) A better breakdown of paragraph and essay components, with better exercises to identify, understand, and use them, 5) More attention to the needs of the EFL learner (the competitors were clearly created for ESL settings and then put on the EFL market without modification). As for vulnerabilities, the competitor textbooks look *very* slick, with a huge market in mind, and are obviously expertly marketed. How well we can compete there would depend on how much production (e.g., color, graphics, photos, layout) and domestic and international promotion our publisher would be willing to undertake for our one particular writing book. (As for the authors, we are willing and able to do book promotion, and did it with success for our previous textbook with Cengage.) In addition, *Introduction to Academic Writing* and *First Steps in Academic Writing* are *huge* (over 200 pages). We will have to make our book about half that length; therefore, smaller and more portable. We will not be able to offer nearly as much explanatory text, or as liberal a layout for examples and graphics. However, compactness and economy of presentation (while still being profuse with samples and examples) will also be one of our strengths, we think.

5.5 Are there any significant competitor strengths that are simply so compelling that we will not try to compete with them on those particular points. If so, what are they?

Commented [A18]: This question addresses your impartiality in judging the overwhelming strengths of your competition.

Again, in terms of length, bulk, or volume, or liberal layout (large graphics and sprawling workbook pages for exercises) we cannot possibly compete against *Introduction to Academic Writing* or *First Steps in Academic Writing*. Our text must be smaller and shorter. In addition, the authors will not be able *by themselves* to compete with any of the three competitors with regard to design, color, layout, branding, or marketing; these are essentially matters that are in the hands of our publishers (editorial and executive level decisions).

6. GENERAL

6.1 List where review copies should be sent (list in descending order of importance and include the name of the book review editors where possible). Your recommendations of reviewers—whether they be teachers representative of your target market, authorities in the field, or special topic experts—would be most welcome.

Thomas Scovel, San Francisco State University; H. Douglas Brown, San Francisco State University, J. D. Brown, University of Hawaii, Manoa, Kenneth Schaefer, Temple University Japan; Richard xx, xx University; Lori xx, xx University; William xx, xx Junior College; Jon xx, xx University; Suzanne xx, xx University;

6.2 Finally, please list any other avenue we should explore to achieve the maximum exposure and sales for your book:

In addition to the EFL market in East Asia (Japan, Korea, Taiwan, China, S.E. Asia), exposure should be pursued in growing European EFL venues (e.g., Russian, or newly admitted EU countries such as Poland or the Czech Republic) as well as ESL venues in American universities. Central and Eastern European EFL learners are not as capable in basic English skills, including writing, as one might expect for Europeans in general. In addition, adjunct language programs for ESL students (usually privately run but connected with specific public and private universities in the U.S.) should also be canvassed. In Asia, we could target not only universities but also schools, both at the formal education level and prep school or language school level, that prepare students for studying abroad.

Commented [A19]: Even though the form asks this question, it is not guaranteed that the book, when published, will be promoted for overseas sales. That decision is made by the home office of each international branch of the publisher.

Signature : *Matthew Taylor* Date : 01/02/10

You can send your book proposal to the following address.

Attn: Tsuyoshi Yoshida, Publishing Executive

Cengage Learning K.K.

No.2 Funato Bldg. 5F, 1-11-11 Kudankita,

Chiyoda-ku, Tokyo 102-0073

(TEL) 03-3511-4131

(Fax) 03-3511-4391

mailto:tsuyoshi.yoshida@cengage.com

Conclusion

An important point to remember is that even though you are convinced that the materials you have created will be valuable to other teachers and you have written a superb proposal, your book may not be accepted for publication. This may have to do with financial factors in the publishing company where they might have already filled their quota for new books. It could also be that the sales department, which carries great weight in publishing decisions, has decided that the market is changing and the textbook will have decreased in value in the time it will take to go through the publication schedule. Finally, it might be that the book, while good, fits in a niche market that is too small. You can drop the idea or wait for the right time to arrive to re-submit the proposal, but I suggest that you try a different publishing company. Perseverance is a key character trait when trying to get your materials published. Good luck and I hope to see your books on display at the publishers' booths at upcoming ELT conferences!

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