

## **EASIER SAID THAN DONE: AN INSIDER'S ACCOUNT OF A TEXTBOOK PROJECT**

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This paper describes the evolution of a text-book project, a two level conversation series for students of English as a Second or Foreign Language. The different stages in the development of the project will be described as well as the issues which had to be addressed at each level of the writing process. Through this first hand account of an actual writing project I hope to illustrate the types of research, planning, decision-making and pedagogical reasoning employed by a writer in the process of preparing instructional materials for classroom use.

### **BACKGROUND TO THE PRESENT PROJECT**

The textbook series I will describe here is intended primarily for Japan, Korea, and Taiwan, though it will also find a smaller market in other parts of the world where conversation materials in American English are used, such as the USA, Mexico, and Central and South America. However the primary market base for the series is Asia, particularly Japan. English is widely taught in Japan, both at secondary school and at colleges, universities and private language schools. Since the focus of English teaching at the secondary schools is the university entrance examination, there is generally little emphasis on speaking skills at high school. Consequently there is a large demand for conversation courses outside of the high school system, particularly at junior colleges, universities, and private language schools.

Conversation courses in these institutions have their own special characteristics. Classes are usually held once or twice a week for periods of about one hour. Teachers are often native-speakers of English, some of whom have little or no training. Others may be Japanese teachers, with varying levels of English proficiency. Students likewise will have varying levels of language proficiency, but most will have extremely limited productive skills. Though they might have a reasonable passive understanding of grammar and basic vocabulary from their high school courses, they will generally have great difficulty managing a simple exchange in English. Their motivation may not be particularly high. But

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they want their classes to be interesting and relevant to their personal lives.

Materials used in conversation courses for this market may be either chosen at a suitable level from a multilevel 4 skills course (such as my series *Interchange* or similar series such as *Spectrum*), or specially written conversation or listening/speaking texts developed primarily for this market (such as my series *Person to Person* or similar texts). If these texts are developed by international publishers, they are typically communicatively organized, with topical or functional syllabi and exercises that make use of dialogs, questions, pair and group tasks and short listenings. Texts written exclusively for Japan often deal with issues and topics of interest to Japanese college students, such as travel in Japan and abroad, dating, and comparisons between Japanese customs and American life styles. The market is flooded with competing textbooks of different kinds, many of which are very similar in approach and design.

I co-wrote 2-book series for this market in 1984 (*Person to Person*, with D Bycina), which became widely used in Japan. *Person to Person*, reflecting the time at which it was written, was a topic and function-based course. Each unit opened with a dialog. The dialog incorporated a series of functions. These functions were then practised individually through pair-work tasks which moved from controlled to semi-controlled to freer practice (see [Appendix 1](#)). A new edition of *Person to Person* was published in 1994 to help maintain its market position. The new edition contains full-color illustrations and a number of different exercise types to make it a more communicative and 'up-to-date' classroom text.

In order to help maintain its position as a market leader in the area of conversation texts for the Japanese and related markets, my publishers therefore invited me to write a new two book series for the same market as *Person to Person*. In order to determine what would be appropriate to publish however, an extensive survey was first undertaken of teachers and students to determine what might be a suitable focus and approach to take for the new series.

## RESEARCHING THE NEED FOR A NEW SERIES

Before investing the considerable amount of money needed to publish a new conversation course, which would consist of two full-color students' books, teachers' books, cassettes and CDs, the publisher needed to determine what potential users of the course might be looking for. Information was obtained from the following sources.

1. The project editor's interviews with classroom teachers in Japan, Taiwan and Korea.
2. The publisher's marketing representatives (some 20 people) who are responsible for selling the publisher's existing books and who would also be responsible for sales of the new series. The marketing staff were a key source of information since they are in daily contact with schools and teachers. They know which courses are popular and why and what kinds of materials teachers are looking for.
3. Consultants. A group of consultants was identified to provide input to the project. These were experienced teachers in the kinds of institutions where the course would be likely to be used.
4. Students. Through the consultants, information was also sought from students on their views on textbooks and on the materials they were studying from.

While this information was being collected, I began discussions with the project development editor. The relationship between a writer and his or her editor is crucial in the publication of commercial materials. The developmental editor is responsible for working with the author from original sketchy ideas and intuitions about the project through the first few drafts of the textbook. At a much later stage in the project another editor may be involved, the content editor, who will work with the author on the final fine-tuning of the manuscript as it is readied for publication. With the present series the project began with a series of conversations with the developmental editor (who is based in the US), in which we exchanged ideas about what we thought the key features of the new series should be. We both examined competitive texts on the market and shared our

intuitions and ideas. Gradually over a period of weeks we developed a list of what we thought should be some of the key features of the course. This consisted of the following.

1. a topic based course
2. a focus on conversation strategies
3. short units
4. highest standards of design and art

We also agreed that the material should be classroom tested to ensure that it worked. Now let us turn to what we learned from the teachers and students we consulted.

The goal of gathering information from consultants and the publisher's marketing representatives was to develop a preliminary profile of the project, which would enable the editor and I to move the project one step forward. This data gathering produced the following specifications of the project.

### Project Specifications for New Conversation Course

Market:	50% Universities 30% Private language schools and vocational colleges 20% Junior colleges
Levels:	2
Extent:	96 pp.
Colors:	4
Trim:	8.5 x 11
Starting point:	false beginning
Ending point:	intermediate
Components:	text CDs audio cassettes placement and achievement tests; unit quizzes video (tentative)
Distinguishing features :	learner-centered syllabus based on student questionnaires; student questionnaires within the text; student-

Other features:	centered activities with extensive cognitive skill development; conversation management strategies
Art:	task-based; extensive graphic organizers; easy to use mix of illustrations and photos; sophisticated look for universities
Balance of skills:	75% speaking; 25% listening
Syllabus:	topical
Length of units:	4 pp.; two 2-pp. lessons
Activities per page:	2
Listenings per unit:	2
Number of units:	20
Time per lesson:	50 minutes
Student profile:	University: 20% English majors % women: 90% junior college; 70% university
Teacher profile:	80% foreign varied levels of training
Piloting:	Yes

We decided to involve students in the development of the project to the maximum degree possible. Information was gathered from students through the teachers who were consultants to the project. In order to obtain information about the life and interests of students in the age and social group the course was planned for, a questionnaire was developed which sought information about how students spent their leisure time, what they were interested in learning about American culture, the kinds of books they enjoyed studying from in class, what they found difficult about learning English, what foreign countries they would like to learn more about, and what they thought an ideal conversation text would contain. Over 200 students in 14 institutions completed the questionnaire and the answers students provided to the questions asked are summarized in Appendix 2.

We also surveyed students and teachers to find out the kinds of topics they felt they would like to see in a conversation course. A questionnaire with a list of 50 possible topics for inclusion in the series was developed and sent to a sample of teachers and students.

## AND NOW THE WRITING BEGINS

As can be seen from the above account, a great deal of research and planning has to be undertaken before beginning to write a textbook. Time put into determining what teachers and students want is well spent since it can help avoid mistakes which may in the long run turn out to be costly. I can think of several major textbook series which were published in recent years involving development and production costs of at least half a million US dollars each, which proved to be failures shortly after publication. In each case the project resulted from both publisher and author failing to do their homework - failing to consult the end users to see if the kind of textbook they were planning really suited the needs of teachers and learners.

In the case of the present project we felt that sufficient information had been obtained to enable the project to proceed to the next stage in the development process, preparing a draft syllabus for the series and a design for the materials themselves.

## DEVELOPING A SYLLABUS SPECIFICATION

From consultations with teachers, students, and marketing representatives we had already determined the main features of course. I now had to map out the table of contents of both levels of the course and develop a unit format. The specification of the contents of the course began with determining the topics to be covered in the books. We decided to work on Book 1 first, and with the help of the editors and the consultants the following topics were selected for book.

1	music	11	health and fitness
2	work	12	the family
3	shopping	13	house and neighborhood
4	making friends	14	school life
5	clothes	15	social English
6	food and eating	16	leisure and entertainment
7	cities and places	17	places and directions
8	special days	18	movies
9	on vacation	19	useful things

- 10 sports and exercise      20 television

The unit titles were simply working titles at this stage, and the sequence of units was also provisional, since until the materials were written and field tested it would be difficult to judge which units were judged to be simple or difficult. Through analysing the literature on conversational discourse and looking through a wide range of EFL conversational texts, I also identified a set of conversation management strategies which were to be a focus of the course. These were:

- 1 introducing a topic
- 2 changing a topic
- 3 beginning a conversation
- 4 ending a conversation
- 5 asking for clarification
- 6 correcting something you said
- 7 correcting some one's understanding of what you said
- 8 saying something in a different way
- 9 making small talk
- 10 asking for more time
- 11 holding the turn in conversation
- 12 giving up a turn in conversation
- 13 showing that you are interested
- 14 showing that you understand
- 15 showing that you don't understand
- 16 repeating a speaker's question while you plan the answer.
- 17 asking follow-up questions to keep a conversation going.

In addition it had already been determined that the course should contain a wide variety of short task-based speaking activities which would be successful with low level learners. I was now ready to develop a unit format for the course.

## THE UNIT FORMAT

A unit format is the design or frame for a unit in a textbook. Developing a successful unit format is a major decision that has to be made in writing instructional materials, because the unit format serves as a formulae which the author can use in writing the book. In developing a unit format the author has to respond to the following questions:

1. What kinds of exercises or activities will a unit contain?
2. How long will each unit be?
3. How many exercises will there be on each page?
4. Will an identical format be used for each unit or will there be some variation between units?
5. What kinds of exercises or tasks will be used to present new teaching points and practise new items?
6. How will each unit open and close?

With *Person to Person* (see [Appendix 1](#)) the Unit format consists of an opening page containing a dialog. The dialog contains examples of five or six different functions which are practised throughout the unit. Subsequent pages contain a function box which presents individual functions and their exponents, followed by pair work practice, generally going from controlled to freer practice. Each unit ends with a listening activity. This format is used throughout both books in the series.

For this project, after discussing a variety of suggestions with the editor and faxing back and forth half a dozen different proposals, we agreed that each unit of the course would contain 5 pages and that those 5 pages would divide into four separate one-page lessons plus a one-page extension activity. Within a lesson there would be two to three exercises which accomplished the presentation, practice, and free production phase of a lesson. There would be at least one listening activity per unit.

Next I took one of the topics for book one and began working on a sample unit. This draft itself went through at least six revisions before the editor and I felt it was ready for classroom testing. These revisions addressed exercise design, unit flow, and interest level. Our plan was to have the sample unit taught by several different teachers in Japan and to conduct focus groups (group meetings in which participants gave feedback on the

materials) with teachers and students. The publishers had copies of the unit prepared, with rough black and white art and a simple cassette recording of the listening passages.

Let us now look at the structure of the sample unit (see [Appendix 3](#)). The theme of the sample unit is music. In preparing the sample unit I tried to build in activities which practise talking about different kinds of music, describing reactions to music, expressing likes and dislikes, discussing musicians and entertainers, giving and responding to opinions, asking follow up questions, interviewing classmates. The unit has the following format.

**Lesson 1** Ex A is a warm-up exercise involving listening to different music samples. Ex. B practices describing reactions.

**Lesson 2** Ex 1 practises talking about likes and dislikes. Ex 2 is a follow up listening activity.

**Lesson 3** Ex A practises talking about entertainers. Ex B is freer practice activity in the form of a class server.

**Lesson 4** This page is devoted to conversation management strategies.

**Lesson 5** The last page of the 5-page unit is planned as an extension activity and takes the form of a quiz. It is designed to bring in real world knowledge as well as the students' own information.

In preparing the sample unit I had to try to solve a number of problems. Most importantly, given that the students using the material would probably have a very limited ability to produce English on their own, each exercise had to provide students with the words and expressions they would need to complete each task. This is done in different ways throughout the unit. For example in Lesson 1 Ex A, the question students ask is provided and students simply select the correct word from among the choices provided. In Lesson 1 Ex B a model question and answer exchange is provided as well as a set of expressions students can use. In Lesson 2 Ex A likewise all the language that students need to use is given. For more open-ended activities such as Lesson 3 Ex B and the music quiz

at the end of the lesson, the language students need to answer the questions is normally single words or expressions.

### PILOTING THE SAMPLE UNIT

The next step in the process was to have the sample lesson taught to see if it worked, to find out whether teachers and students liked it, and to identify what its strengths and weaknesses were. For the piloting the publishers secured the cooperation of a private university in Tokyo, who agreed to pilot the unit. Both the editor and I visited the university, explained the project to the program director, and watched two teachers teach the sample unit to two different classes of young Japanese students. Following the piloting of the unit the editor and I met with the teachers to discuss the unit, spoke to the students about the material, and also met with a focus group of teachers from the same institution to get their reactions to the unit.

The general reaction to the sample unit was quite positive, however some activities worked better than others and my overall impression of the unit was that the idea of using 4 single-page lessons was not very successful. The teachers were able to get through two pages in a 90 minute lesson, so it would make sense to have two two-page lessons per unit rather than four 1-page lessons. The idea of having a topic based unit with a variety of short student-centered activities which contained both language control and language support, seemed to work well however. I now had all the information I needed to do a first draft of the whole of Book I.

### WRITING THE FIRST DRAFT OF BOOK 1

I now began writing a first draft of the complete manuscript of Book I. This included 20 5-page units, each consisting of two two-page lessons and an extra page devoted to a project-based activity. All authors have their own methods of writing. I like to write quick first drafts of material for editors and reviewers to respond to, rather than trying to produce a perfect manuscript first off. As I write I try to envisage the context I am writing for. I have a clear mental picture of the students and the teacher in mind, based on my own experience teaching speaking skills to Japanese college students when I worked at the University of Hawaii, and my observations of many classrooms over the years. I draft exercises by hand and my full-

time typist inputs exercises into the computer for me. I prefer to work at a large table in my living room, surrounded by books and listening to the local classical music station. This process has rightly been described as 10% inspiration and 90% perspiration.

The first draft of Book I was written in this way and took 8 days of full time writing to complete. The manuscript was a rough draft. To save time I did not describe the art-work I envisioned for each exercise nor write the tape scripts for the listening activities. An example of one of the units from the first draft of the manuscript is given in [Appendix 4](#). I then sent the manuscript to my editor, who in turn sent copies to reviewers in Japan. These reviewers were identified by the publisher, and chosen on the basis of their teaching background and their ability to write useful reviews. Several review manuscripts regularly for the publisher.

Seven reviewers were asked to examine the manuscript and to respond to five questions:

1. How much variety and balance is there in the material?
2. How original and distinctive is it, compared to other books available?
3. How would you rate the interest level of the material?
4. What is the overall appeal of the material?
5. If you were the editor, what advice would you give to the author?

A few weeks later the reviewers' comments were received. How did the reviewers evaluate the first draft of the book? Their reactions are summarised as follows.

1. Variety and balance. Most of the reviewers felt that the book had a good balance and variety of activities. They felt that there were a good number of activities that get away from the mundane, predictable kind of activities seen in many textbooks.
2. Originality. Reviewers thought that the most original features of the book were the projects and the surveys, especially the thought-provoking questions in some of the surveys. However there were too many exercises they rated as unoriginal, boring, and flat.

3. Interest level. The reviewers evaluated each unit in terms of interest level. Most were rated as being of moderate interest, some were of high interest and others achieved a low rating.
4. Appeal. The overall appeal of the book was thought to be high, because of the topics, projects, and survey.
5. Suggestions. The reviewers suggestions can be summarised as follows.
  - Develop and highlight the projects
  - Provide more language support for the projects
  - Weed out dull, flat exercises
  - Consistently maintain thought-provoking questions, puzzles, and highly engaging activities
  - Focus on 'asking for classification' as a strategy
  - Build in ways of carrying on a conversation, so that a conversation will not die out because there are no helps or hints as to how to continue it.

The editor also offered his own interpretation of the progress I had made in the project.

"Overall, we're off to a good start. There's a nice progression of activities in each lesson; a good focus on conversational language samples; the interviews at the end of each unit are a very good feature; overall, the project work is excellent; and there's a nice predictable structure and progression to the lessons.

What we need to do now is to get more personality and originality into a number of units. The Japanese market is flooded with books based on a functional syllabus, and after all these years it's really hard to do something new and fresh using that approach. The units in this manuscript that are functionally organized (e.g., *Places and Directions, Cities and Places, Leisure and Entertainment*) for me were the least interesting. The units that are based on topics that are really interesting to students (*Music, Movies, Television, On Vacation*) are by far the most interesting and the most in line with where the market is right now.

The direction the manuscript needs to go in is clear: *more topic-based units, more real world content and more focus on the world of the students.* As far as the projects are concerned, this is an excellent section that will really add to the appeal of the course, although too many of them involve poster work; we need some more variety here. There are several key topics that are missing; dating, travel, customs, careers, environmental issues, campus life, student lifestyles, dos and don'ts in other countries. Some of these are more appropriate for Level 2. Others can be the focus of existing units."

The editor and I then met to go through the reviews and to look closely at each unit of the draft manuscript to determine what features could be incorporated into the next draft of the manuscript. The main decisions we reached at that meeting were:

- Each book would be reduced from 20 units to 15 units.
- We were undecided about the 5th page in each unit, the project page. For version 2 of the manuscript I would just develop 4-page units, while we sought further advice on the feasibility of doing project work with students of very limited oral proficiency.
- More language support should be provided for activities. Fuller lists of words and expressions which students could use for each exercise should be included.
- Each page of the book had to be challenging enough to provide enough material for about 30 minutes of classroom time.
- Each unit should contain one exercise which practises conversation management strategies.
- Every exercise should have some novel or special feature, i.e., some special twist to make it more appealing and original.
- Each unit should contain at least one activity which presents real-world content, i.e. genuine information about lifestyles in the US or other countries, to provide something to interest students.

Above all the editor and I agreed that the manuscript needed more pizzazz! For the revised version of the manuscript I was also asked to provide tapescripts and art specifications for each unit.

Now it was time to begin writing the second draft of the manuscript, a process which again took about 8 full days. This contained substantial revisions of the first draft, as well as some entirely new units. Probably 60% of the material in the second version of the manuscript is new. A comparison of the difference between a unit on leisure and entertainment in versions 1 and 2 (Appendix 5) of Book I shows how extensive the revision often was. This partly reflects my own style of writing, since I prefer to do a quick first draft and then make extensive revisions, rather than labor for months over a first draft. The unit in the first draft of the manuscript was in need of fairly drastic revision, since the treatment of the topic was judged to be too routine. While in my own modest judgement the draft material is probably as good or better than units on this topic in some published courses, on looking at what I had written from a distance of two months and in light of the evaluations I had received, I saw ways of making the material more interesting.

In the second draft I therefore opened the unit with an exercise that brings in factual information from real world sources. I presented the material in such a way that it could serve as a springboard for a discussion activity. As with version 1, I provided language support in terms of a box containing adverbs of frequency, but at the suggestion of reviewers this contains a greater variety of expressions. Page 2 of version 2 is new material and brings in a variety of ways of expressing reactions to suggestions. Language support is given through a list of expressions in a box, however the task is made more challenging by the fact that students have to give their own reasons for their choices. (The selection of items to include in boxes was based on intuition and on suggestions from pilot testers.) A new listening exercise is given at the bottom of page 2.

Page 3 introduces an activity practising strategies for conversational management, one of the activity types that I had been asked to add to each unit. The exercises in version 1 on talking about the weekend have all been dropped, since reviewers thought these were too similar to exercises students would have practised elsewhere. The last page of the revised unit contains an information-gathering exercise on describing hot spots, the kind

of activity which I hope adds pizzazz to the unit. The exercise provides partial language support for the answers through the words given in parenthesis.

The last activity of the unit is a survey activity. This type of activity was well received by reviewers in version 1 of the book. However in this version a follow-up listening task is added, which would involve students listening to a teenager answering the same questions. The intention with this exercise is to bring in authentic unscripted listening.

### WHERE DO WE GO FROM HERE?

The second version of the manuscript will now be field tested, and further revisions will be made based on feedback from teachers and students who use the material. The manuscript will then be ready for publication. The same process will then be repeated for Book II of the course. As can be seen from the description of how this project moved from initial conception to its present stage of development, writing materials for publication involves a great deal of flexibility on the part of both author and editor. The same is true for materials destined for institutional use but not intended for commercial publication. In the case of institutional materials-development projects, procedures need to be set up to ensure that materials are critically reviewed and classroom tested to ensure that the writers' intentions are both realizable and successful.

An essential test for any set of instructional materials is, "Do they work successfully when they are taught by teachers who were not involved in the process of developing them?" Instructional materials are sometimes unsuccessful because they make assumptions about teachers and learners which are not reflected in the materials. The intentions of an exercise and the procedures learners should follow in completing an activity may be clear to the writer but not necessarily to others. Successful materials on the other hand have clear goals and procedures, produce the kinds of learning outcomes they were designed to teach, are at an appropriate level of difficulty, and have 'value' for both teachers and learners in terms of interest, usefulness, or relevance. These qualities can seldom be achieved with the first draft, and are attained through a gradual process of revision and improvement.



A writer hence needs to be willing to submit anything he/she writes for critical review, and must be comfortable in handling the frank comments and suggestions of reviewers. Authors who become defensive and who have difficulty in making extensive revisions of what they write, will probably find writing materials a stressful experience. If on the other hand a writer accepts that the ultimate goal is to develop a textbook or set of instructional materials that is the best that he or she is capable of producing, the sometimes frustrating path a project takes between planning and completion can be seen as an essential part of the process of developing successful classroom materials.

Appendix 1

Are you doing  
anything tonight?



Susan : Hello.  
Michael: Hi, Susan. It's me  
Michael. Susan : Oh, hi, Michael.  
How're you doing? Michael: Oh, not so bad.  
Say, are you doing anything Saturday night?  
Susan : No, nothing special.  
Why? Michael: Well, do you feel like  
going to that new disco? Susan : Oh, that's a terrific  
idea. Michael: Great. What about having  
a pizza first? Susan : Sure, why not? Where  
do you want to meet? Michael: Why don't I pick you  
up at your house? Susan : OK. What time?  
Michael: Is seven o' clock OK?  
Susan : Fine. Well, see you  
seven. Michael: Right. So long for  
now. Susan : Bye.

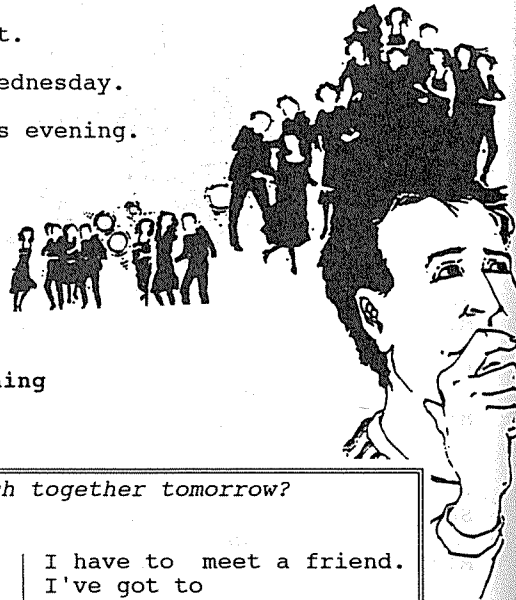
1. Informal invitations: accepting

Do you feel like What   about How	going to that new disco Saturday? tonight?
Oh, Sure, why not OK.	That's a terrific   idea great

Practice

Invite your partner to do the following things:

1. go to that new disco tonight.
2. go swimming on Saturday.
3. have dinner with you next Wednesday.
4. see a movie Friday night.
5. come over to your place this evening.



2. Informal Invitations: declining

Do   you   want   to have lunch together tomorrow? Would   like
Gee, I'm really sorry, (I can't)   I have to meet a friend. I've got to

Practice

Invite your partner to do the following things. He/she is busy and makes an excuse.

- |                                   |                                 |
|-----------------------------------|---------------------------------|
| Student A invites Student B to .. | Student B says he/she has to .. |
| 1. go to a party tonight.         | 1. meet a friend.               |
| 2. go bowling Saturday.           | 2. go to a meeting.             |
| 3. see a movie Friday night.      | 3. clean up around here.        |
| 4. go for a drive Sunday.         | 4. go shopping.                 |
| 5. come over tomorrow afternoon.  | 5. do some work.                |

3. Beginning an invitation

Say, are you doing anything Saturday night?	
No,   nothing special.   Why? not much.	I'm meeting a friend. Why?
Well, what about going to a party?	Oh, I was going to invite you to a party.
Oh, that's a great idea.	Gee, I'm really sorry. I can't go.

Practice 1

Ask your partner if he/she plans for a certain time.  
He/she is free, so invite him/her to do something.

Student A
A: Hello.
B: .....
A: Oh, hi ... (name)... How're you doing?
B: .....
A: No, nothing special. Why?
B: .....
A: Sure. That's.....

Student B
A: .....
B: Hi, ... (name)... It's me... (name)...
A: .....
B: Oh, not bad. Say, are you doing anything .....
A: .....
B: Well, how about.....?
A: .....

Practice 2

Call your partner and ask if he/she is doing anything at a certain time.  
He/she is busy and can't accept your invitation. the beginning is the same  
as before. The ending is different.

Student B
B: Say, are you doing anything .....?
A: .....
B: Oh, I wanted to invite you to dinner.
A: .....

Student A
B: .....
A: Well, I'm..... Why?
B: .....
A: Gee, I'm really sorry, I can't.

4. Suggesting another time.

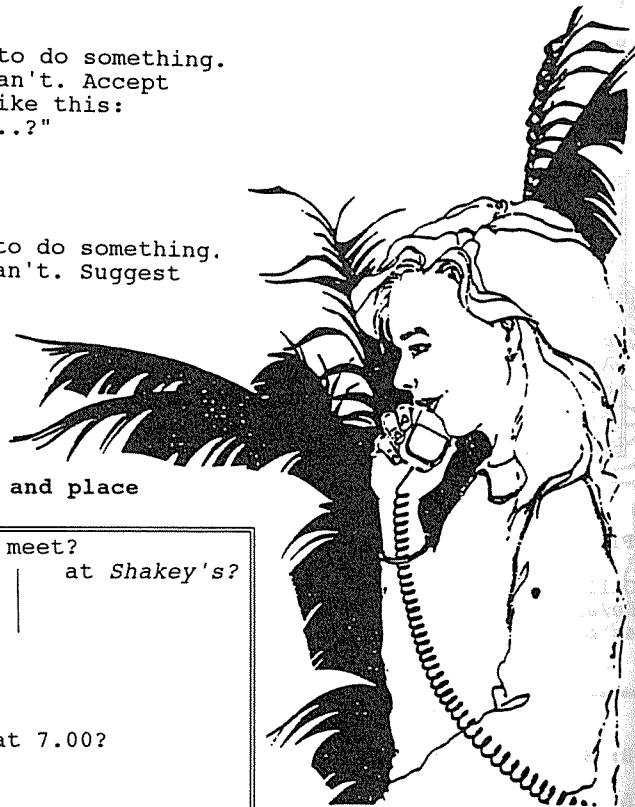
Gee, I'm really sorry. I can't make it.	
OK. Maybe we can do it some other time then.	Well, how about Friday then?
Yes. I'd really like to.	Great! That sounds good. would be fine.

Practice 1

Invite your partner to do something. He/she is busy and can't. Accept the refusal. Start like this: "Say, are you.....?"

Practice 2

Invite your partner to do something. He/she is busy and can't. Suggest another time.



5. Setting the time and place

Where do you want to meet?	
Why don't we meet at Shakey's?	
Let's	
How about meeting	
Great. What time?.	
Is 7.00 OK?	
How about meeting at 7.00?	
Let's meet	
Why don't we	
Fine	

Practice 1

Invite your partner to do something. He/she accepts. Set the time and the place to meet.

6. More formal invitations: accepting and declining.

I was wondering if you'd like to go <i>skiing this weekend?</i> (Would you to a concert on Friday?)	
Oh, yes, I'd love to like to very much.	Oh, I'd love to but, I don't think I can. I'm afraid I can't.
That sounds very nice like a nice idea.	

Practice 1

Invite your partner to do three of the following things. He/she accepts.



1. go skiing this weekend.
2. meet you for lunch today.
3. have dinner together next Saturday.
4. see a film tonight.
5. have a dinner after work/school.
6. go to a concert next Thursday.
7. go on a picnic this Sunday.

Practice 2

Invite your partner to do three of the things above. He/she is busy and has to refuse.

7. Setting another time - more formally.

I'm afraid I can't.	
Well, perhaps we can do it another time then.	Well, could you make it next week?
Yes, let's.	Oh. That will be fine.

Practice 1

Invite your partner to do something. He/she is busy.

Practice 2

Invite your partner to do something. He/she is busy. Suggest another time.

8. Setting the time and place - more formally.

Where would you like to meet?  
 should we

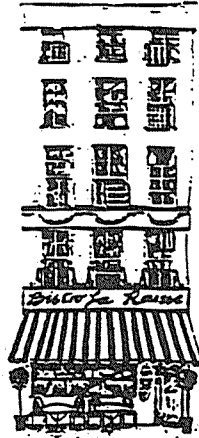
Should we meet at the station?  
 Could you meet me

All right.

What time should we meet?  
 would be good for you?

Would seven be all right?

Fine.



Practice 1

Invite your partner to go out to dinner with you next Friday. He/she accepts. Set the time and place.

Practice 2

Do it again. This time telephone your partner. Follow this model:

**Student A**

A: Hello.  
 B: .....?  
 A: Speaking.  
 B: .....  
 A: Oh, hello...(first name)... How are you?  
 B: .....  
 A: Oh, I'd really like to. What time should we meet?  
 B: .....?  
 A: Could you make it at seven-thirty?  
 B: .....?  
 A: Where would you like to meet?  
 B: .....?  
 A: That would be fine. Well, see you next Friday then.  
 B: .....  
 A: Bye.

**Student B**

A: .....  
 B: Could I speak to...(name).. please?  
 A: .....  
 B: Oh, hello...(name)... This is ...(full name)..  
 A: .....?  
 B: Just fine thanks. Uh... (first name) ... I was wondering if you'd like to go to Roger's new restaurant next Friday?  
 A: .....?  
 B: Is seven o'clock OK?  
 A: .....?  
 B: Yeah, seven-thirty's fine.  
 A: .....?  
 B: Could we meet at the restaurant?  
 A: .....  
 B: Right. Bye.  
 A: .....

1. Dick Carpenter is calling up Cathy Schaefer to ask for a date. Listen to the conversation and then fill in Dick's date book. Write *Cathy* and the time he is picking her up below the day of their date.

November 1994	November 1994
12 Monday	16 Friday
13 Tuesday	17 Saturday
14 Wednesday	18 Sunday
15 Thursday	

Listen again and check your answers.

2. Now you will hear a conversation between Marge and her husband Ted. Listen to the conversation and circle the best response.

- (i) Marge wants to:
  - a) stay home.
  - b) go to sleep.
  - c) go out.
- (ii) Ted wants to:
  - a) go dancing.
  - b) play bridge.
  - c) see a movie.
- (iii) They tell their friends to come at:
  - a) 7 o'clock.
  - b) 8 o'clock.
  - c) 9 o'clock.
- (iv) They let their friends:
  - a) to bring something to drink.
  - b) to bring something to eat.
  - c) not to bring anything.

Listen again and check your answers.

Appendix 2Results of the student Survey**A Free Time - What do you do in your free time? What topics do you like to talk about your friends?**

Most students said they went to the movies, shopping, or to a restaurant or coffee shop in their free time. They also liked listening to music, watching TV, going out with friends, playing sport, and reading books. They also played sports, namely tennis, skiing, and bowling. Travel within Japan was also popular, with students dividing their destinations between cities and the countryside. Popular pastimes were going to concerts and karaoke. By far, the most popular topic for conversation was school life, but other popular topics included the weather, friends (especially boyfriends and girlfriends), food, jobhunting, travel, music, and movies.

**B American Culture - What five things would you like to find out about an American your age? Why?**

Japanese students seem to be most curious about (1) school life in the US; (2) American foods; (3) American music; (4) American movies; and (5) hobbies. However they were also very interested in Americans' opinions of Japan and Japanese foods, and in guns, gun control; and politics. Other topics which students wanted more information about were cars; climate; sports (American football, windsurfing, camping); hometowns and favourite places; fashion; family and friends; financial support and part-time jobs; drugs; AIDS; divorce; books and libraries; and cultural differences.

**C Classroom Activities and Materials****1 What three things do you like doing most in class?**

The things students said they enjoy most are (1) listening (and watching video and TV); (2) conversation, free questions; pair work; and talking with their native speaker teacher; (3) reading stories. As one might expect, they also enjoyed songs and games.

**2 What three aspects of your English ability need improvement?**

Students felt they most needed to improve their listening. The other two aspects identified were speaking and vocabulary. Students also expressed a need to develop confidence so that they might speak with foreigners and practise their English outside the classroom.

**3 What are the two most difficult things about learning English?**

followed by pronunciation, and speaking. Students often mentioned that it was difficult to improve their English because they had few opportunities to speak with native speakers. Vocabulary both challenged and interested students, particularly the use of idioms, jargon, and slang.

**4 What's the best book you've ever used in an English class? What did you like about it?**

Students rated many texts "the best". When they liked a text: they consistently described the book as (1) useful; (2) interesting; and (3) easy ("interesting but not long"). Books with interesting real-world context were given priority.

**D Leisure and Entertainment - What kind of books or magazines do you like? What kind of TV programmes do you like? what kind of movies do you like? What do you spend money on? What's your idea of a perfect vacation?**

Students said they like novels and fashion magazines. Sports, music and movies, and comics were also popular. TV programmes that students enjoy are drama and comedy and sports. They also like variety shows, news, and music. As for movies, comedies are the most popular, followed by action, science fiction and romance.

When students have money to spare, they spend it on clothes. However, they also spend their money on CDs, books, and cars.

A perfect vacation means basically the same thing to most students' - travel. Destinations varied from foreign countries to hometown visits.

**E Travel - what country would you like to spend some time in? what country would you like to learn more about?**

Students want to travel everywhere - but particularly England, Australia, France, and America. However, when it comes to learning more about a country, the States generated the most interest, followed by England, and China. There is a lot of interest in Asia: Korea, Philippines, Indonesia, India, and Japan itself.

**F The ideal text - If you could write a book to teach English to Japanese students, what would it be like?**

Students want a book that is easy and interesting, with contemporary content and which uses language which is used in daily conversation ("short sentences which Americans always speak"). A good tape for listening and a focus on vocabulary were also desirable. The tape should be authentic ("to recognize relaxed pronunciation") and interesting ("lots of jokes, music, and everyday English"). The book should be aimed at a young audience - the students want "same age person conversation" and topics which are popular with young people. There should be "more conversation, less grammar, interesting topic, less pages" and many illustrations and photos. In a nutshell, "the most important thing is to get [it] interesting to students".

**UNIT 1: MUSIC**

**LESSON 1**

**A. TYPES OF MUSIC**

Listen to five music selections. What kind of music are they? Number them (1-5) on the list below, then discuss with a partner.

- soft rock
- rap
- reggae
- rock
- 50's rock
- classical
- country
- jazz
- soul
- heavy metal



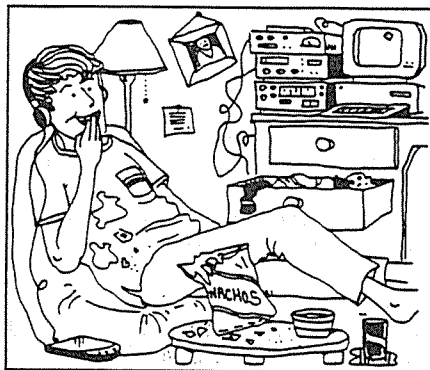
A: What kind of music is number 1?  
B: Uh, I think it's ....

**B. REACTIONS**

1. How do you feel about different kinds of music? Work with a partner. Match the reactions below with different kinds of music from A above.

- ... is good to dance to
- ... is good if you feel sad
- ... is good if you feel happy
- ... is good if you feel a little crazy
- ... has a good rhythm
- ... is good to sing along with
- ... is good if you feel romantic
- ... is peaceful to listen to

A: What's good to dance to?  
B: Well, I think \_\_\_\_\_  
A: Yeah, I think so too  
or  
Really? I don't think so.



2. What other reactions do you have to music? Give your own reactions to some of the music on the list in A above. Your partner guesses the kind of music you are talking about.

A: It's really stupid. They don't sing. They just talk.  
B: Rap!

**UNIT 1: MUSIC**

**LESSON 2**

**A. LIKES AND DISLIKES**

What kind of music do you like? Discuss the list in Lesson 1 with a partner.

**A**

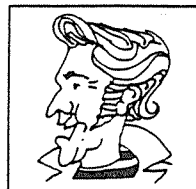
**B**

Do you like...?  
How do you feel about?  
What do you think of...?

It's great. I love it.  
It's my favorite.  
I think it's cool.  
Well, I'm not crazy about it.  
I never listen to it.  
It's OK, I guess.  
I can't stand it.

**B. MAKING PREDICTIONS**

What kind of music do you think these people like? Discuss with a partner.



Carl Hayes

Hillary Stewart

Kristin Smith

Clyde Perkins

A: What do you think Carl Hayes likes?  
B: He probably likes.... I don't think he likes....

**C. LISTENING**

Now find out what the people above really like. Listen to Carl, Hillary, Kristin, and Clyde talking about music. What do they like?

Favorite music

Carl

\_\_\_\_\_

Hillary

\_\_\_\_\_

Kristin

\_\_\_\_\_

Clyde

\_\_\_\_\_

**UNIT 1: MUSIC**

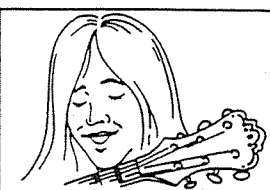
**LESSON 3**

**A. ENTERTAINERS**

Musicians often look and dress according to the type of music they play. Look at the pictures below. What kind of musicians are they? Use the expressions in the box on the right.



classical composer  
rock star  
folk singer  
reggae star  
jazz musician



A: What kind of musician do you think he/she is?  
B: I think he's a reggae star.  
She's a folk singer.

**B. Favorites**

Talk to three classmates. Ask the questions below and write down the answers.

1. Who would you like to see live at a concert?
2. What's your favorite song at the moment?
3. Do you like pop music from your country or American pop music better?
4. Do your parents like the same music as you?
5. Have you bought any CDs lately? What did you buy?

1	2	3
Name:	Name:	Name:

**UNIT 1: MUSIC**

**LESSON 4**

**CONVERSATION TACTICS: OPINIONS**

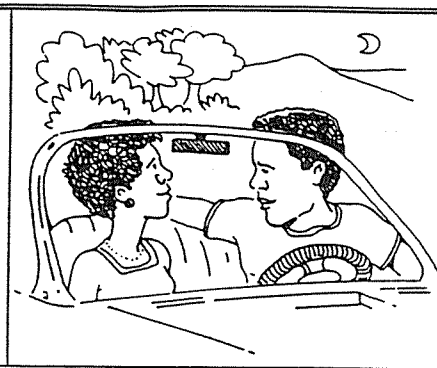
**Asking opinions**

When discussing opinions, ask the other person's opinion like this:

*How about you?*  
*What about you?*

For example:

A: I can't stand rap music. How about you.  
B: Oh, I like it.



A. Work with a new partner. Talk about music, singers and music groups. Complete the statements below and add others of your own. Then ask your partner his or her opinion.

1. My least favorite kind of music is ....
2. I think ..... is a terrible singer.
3. A singer I really like is .....
4. I love to listen to music when .....
5. I never listen to .....
6. .... sends me to sleep.
7. I can't stand listening to.....

**Getting more information**

When people give opinions, ask them to give more information:

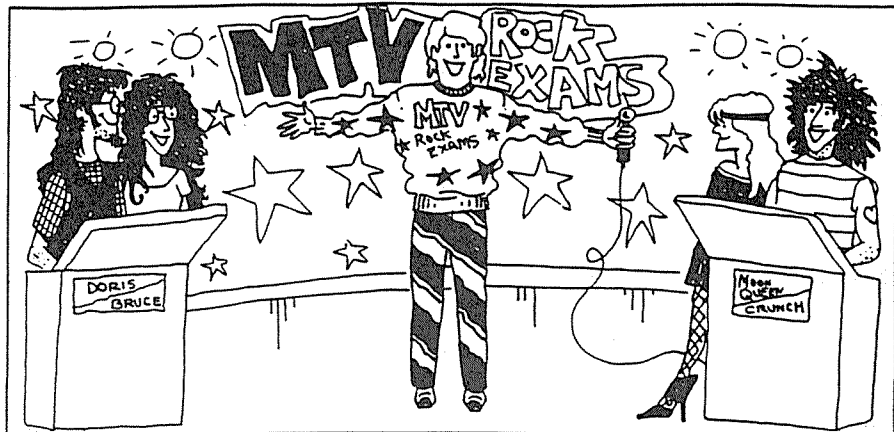
A: My least favorite kind of music is classical.  
B: Oh, why don't you like it?  
A: I think it's boring.

B. Work with a partner. One person makes a statement using the cues in A above. The other asks a question to get more information. Use the questions below or others of your own.

- Why do you think that?
- Why don't you like him (or her)?
- What kind of music do you like?
- What do you like about him/her/it?

C. MUSIC QUIZ: Turn to the next page.

**UNIT 1: MUSIC QUIZ**



A. Try the quiz below with a partner. Who gets the most correct answers?

B. Then add five questions of your own. Ask your partner your questions.

1. Name a group with a female lead singer.
2. What country is famous for reggae?
3. Name two songs recorded by Sting.
4. What is the name of Elvis Presley's home in Memphis, Tennessee?
5. What is Prince's favorite color?
6. What is Madonna's last name?
7. Is Sting British or American?
8. Can you name a rock star who has died of drugs?
9. Name a song from the musical "West Side Story."
10. Can you name a famous opera?
11. Where is the group U2 from?
12. What kind of music did Bob Marley play?

Your questions

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

A Unit from the first draft of book 1

**UNIT 16: LEASURE AND ENTERTAINMENT**

**LESSON 1**

**A. LEASURE ACTIVITIES**

Pair work: What do you like to do in your free time? Ask about these things and other things you like to do.

A: Do you watch TV much?

B: Yes, pretty often. How about you?

A: Not very often.

- Do you ....
- watch TV much
- read much
- go to concerts very often
- go dancing very often
- watch sports very often
- go to night clubs very often
- go dancing very often
- go to Karaoke bars very often
- play a lot of sports
- go window shopping much
- rent videos very often

Art 1

Yes, often.  
Yes, pretty often.  
Sometimes.  
From time to time.  
Not very often.

What are your favorite activities?

**B. DIFFERENT STYLES**

Group work: What do these people like to do in their free time in your country: teenagers; married couples; retired people? Use the information below and information of your own.

- Most teenagers like to ...
- Lots of retired couple like to ...
- Married couples usually like to ...
- Not many married couple like to ...

- A: What do teenagers like to do?
- B: Well, most teenagers like to ...
- Some of them also like to ...

work in the garden  
read  
play sport  
go dancing  
go to bars and discos  
stay at home  
listen to music  
go to concerts  
play card games  
play board games



**UNIT 16: LEASURE AND ENTERTAINMENT**

**LESSON 1**

**C. LISTENING**

Listen to Cindy, Bob, Karl and Wendy talking about what they like to do in their free time. Who has similar interests?

Favorite activities
Cindy
Bob
Karl
Wendy

**D. GREAT IDEAS**

Group work: What do you usually do for entertainment at these times? Compare with others. Who has the most unusual interests?

- 1 when you are at home on your own
- 2 when relatives come to stay
- 3 when you go out with your parents
- 4 when you go out with classmates
- 5 when the weather's good on the weekend
- 6 when the weather's bad on the weekend

A: What do you do for entertainment when you are at home on your own?  
 B: Well, sometimes I read. And sometimes I play videogames. How about you Celina?  
 C: I usually ...

**UNIT 16: LEASURE AND ENTERTAINMENT**

**LESSON 2**

**A. PLANS**

Notice how we can talk about plans.

- A: What are you going to do tonight?  
 B: I'm going to stay home and watch TV.  
 A: I'm not sure. I might go to a movie.  
 D: I haven't decided yet. I might watch TV or I may rent a video.

Art 2

Group work: Discuss what you are going to do at these times.

tonight                      on Saturday night                      on Sunday

Who has the most interesting weekend plans? Tell the class.

Claudio is going to have an interesting weekend. He and a friend are going to go skiing.

Art 3

**B. LISTENING**

Listen to Terry and Claudio talking about their weekend plans. Complete their diaries.

Terry

Friday night	
Saturday	
Sunday	

Claudio

Friday night	
Saturday	
Sunday	

## UNIT 16: LEASURE AND ENTERTAINMENT

## LESSON 2

## C. THE WEEKEND

Listen and practice.

A: How was your weekend?

B: It was pretty good thanks.

A: What did you do?

B: I went to the football on Saturday,  
and on Sunday I went for a drive.

How about you? Did you have a  
nice weekend?

A: It was OK. I just stayed home and watched TV.

Art 4

went to a concert  
went dancing  
went to a party  
went out with friends  
saw a movie  
rented a video  
played tennis  
stayed home  
watched TV  
read

Group work: find out what your classmates did last weekend.

## D. LEASURE SURVEY

Pair work: Take turns asking these questions and others of your own.

1 What do you usually do on the weekend?

2 Do you have any hobbies? What are they?

3 Do you like to go to museums? When?

4 Do you like music?

5 What kind of music do you listen to?

6 Do you like reading?

7 Which do you prefer to read; books or magazines?

8 What kinds of books or magazines do you read?

PROJECT 16: Turn to page. \_\_\_\_\_

## PROJECT 16: ENTERTAINMENT GUIDE

Group work: You are going to prepare an entertainment guide, describing things that you can do or see in your city this month.

1 Bring current newspapers or magazines to class which describe what's on in your city.

2 Describe how many categories of activities to describe, e.g. movies, concert, sports, exhibitions.

3 Choose three or four events for each category. Write a short description of each event.

Give the name of the event, the date, the location and the time.

4 Prepare a poster describing what's on.

5 Present your guide to the class.

UNIT 9: LEISURE AND ENTERTAINMENT

LESSON 1

A. WEEKEND PASTIMES

1 Read what Americans do on the weekend. How often do you do each activity? Check the chart then compare with a partner.

		often	sometimes	not often
Watch sports	76%	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visit zoos and fairs	50%	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Work in the garden	47%	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Go driving	43%	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Take photographs	35%	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Go sightseeing	34%	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Go fishing	34%	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Go boating	28%	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Go running or jogging	26%	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Go camping	24%	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Play team sports	24%	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Play tennis	17%	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Play golf	13%	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Go skiing	9%	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Art 1

[Source: America by numbers. Figures don't add up to 100% because people do more than one activity].

A: How often do you ... watch sports?  
Do you often ...

B: Pretty often I guess. What about you?  
And you?

- Often.
- Regularly.
- Pretty often.
- A lot.
- Sometimes.
- Occasionally.
- From time to time.
- Not very often.
- Hardly ever.
- Never.

2 Pair work. Make a list of the 6 most popular weekend activities for teenagers and adults in your country. Then compare with others.

A: I guess most teenagers like to watch TV and play video games. What else do they like to do?

B: They like to go to discos and .....

UNIT 9: LEISURE AND ENTERTAINMENT

LESSON 1

B. REACTIONS

1 Pair work. What do you think of these activities? Why? Choose reactions from the box and give other reactions of your own.

- a. going to an auto show
- b. going to see a classic black and white movie.
- c. going to an amusement park
- d. going to an art gallery
- e. going bowling
- f. going to a chess competition
- g. going to an opera

It sounds fantastic.  
It would be great.  
It could be fun.  
It sounds interesting.  
I wouldn't mind it.  
That's something I'd love to do.  
It doesn't sound too interesting to me.  
I'm not interested in doing that.  
It sounds boring.

Art 2

A: What do you think of going to an auto show?

B: I wouldn't mind it. I love cars and it's great to see all the latest cars. Do you like going to auto shows?

A: Not really. I'm not very interested in cars.

2 Pair work. Now think of five fantastic and unusual weekend activities. Then compare with others. Do they agree? Who has the best suggestions for the weekend?

A: What do you think of trying bungee-jumping off the harbour bridge?

B: No thanks. That sounds crazy to me!

Art 3

C. LISTENING

Listen to Ken, Sue and Joe talking about the weekend. What are their ideas for a fantastic weekend? Who is most similar to you?

Ken
Sue
Joe

Art 4

## UNIT 9: LEISURE AND ENTERTAINMENT

## LESSON 2

## A. CONVERSATION TACTICS: adding information

Notice how we can add our own information to what people say.

A: A shopping mall is a great place to go on a Sunday afternoon. There's so much to see there.

B: Yeah. And, it's free.

C: And also it's air conditioned, which is great in the summer.

B: Yeah, and not only that, there's usually something interesting going on, like a fashion show or something.

A: And besides, they often have good sales.

C: Plus, you can always meet new friends there!

Group work. Suggest interesting places to go and things to do for the situations below. Others give additional information using the expressions above.

- 1 a good place to go on a date
- 2 a good place to take visitors from overseas
- 3 a good thing to do when the weather is good
- 4 a good thing to do when the weather is bad

Art 5

## B. LEISURE PLANS

Pair work. You are going to have the following weekend guests on different weekends in the next few weeks: a) a very energetic 9 year old nephew b) an equally energetic grandmother. You need to plan a full day's activities for both of them. Plan what you will do and where you will take them. Then compare with others. Who has the best plans?

We'll start by taking the boy to the zoo on Saturday morning.  
We'll have lunch at the zoo. Then in the afternoon we'll go ....

Art 6

## UNIT 9: LEISURE AND ENTERTAINMENT

## LESSON 2

## C. HOT SPOTS

What are three excellent entertainment places in your city or neighborhood? Work in groups. Discuss these questions and give other information of your own. Then share information around the class and answer any questions.

- 1 What kind of place is it? (e.g. disco, bar, arcade)
- 2 What kind of people is it for? (e.g. teenagers, office workers)
- 3 Why is it popular? (e.g. great music, good place to meet friends, very fashionable)
- 4 What can you do there? (e.g. dance, watch people, have a great meal)
- 5 Is it expensive? How much does it cost? (e.g. reasonable, expensive)
- 6 When's a good day to go there? (e.g. Friday night, Saturday afternoon)
- 7 When's the best time to go? (e.g. around 9 p.m., early, before it gets too crowded)

Art 7

"One of our favorite places is the jazz club.  
It's a club with live jazz, food, and dancing."

## D. LEISURE SURVEY

1 Add three questions to this list and interview a classmate.

- 1 What's your favorite weekend activity?
- 2 Do you prefer indoor or outdoor activities? Why?
- 3 How much does a night out with friends usually cost? What do you spend the money on?
- 4 Do you need a car to enjoy yourself on the weekend? Why? (or why not?)
- 5 Do you prefer Saturday or Sunday? Why?
- 6 If you could spend \$1,000 on a weekend. What would you do?

Your questions

---



---



---

2 Now listen to Carmen, a Mexican teenager, answering the questions above. How similar are her answers to yours?

## UNIT 9 PROJECT FILE

Choose one of these projects to do.

### 1 LEISURE TIME

- Keep a diary for a week and record every leisure activity you enjoyed. Write down when and where each activity took place and for how long.
- Bring your information to class and share it with others.

### 2 PREFERENCES

- Interview three people out of class. Find out what they like and don't like to do in their free time and how often they do it.

What do you like to do in your free time?

How often do you do it?

Is there anything you don't like to do?

	likes	how often	doesn't like
1	_____	_____	_____
2	_____	_____	_____
3	_____	_____	_____

- Share your information in groups.

### 3 EYE WITNESS

- Form teams of two or three. Visit a place which is a popular place for young people to go to to relax and enjoy themselves.
- Find out as much as you can about the place:
  - What are its special attractions?
  - Why is it popular?
  - What kind of people go there? Why?
- Share your information with the class.

### 4 ENTERTAINMENT GUIDE

Group work. You are going to prepare an entertainment guide for your city.

- Find newspapers or magazines which describe what is on in your city this month.
- Make a list of different kinds of things to do, e.g. exhibitions, concerts, festivals. Include information about where, when, and what time each event takes place.

## UNIT 9 TAPESCRIPT

Page 2. EX C

### Number 1

- A: What's your idea of a really fantastic weekend Ken?  
 B: Oh that's easy. Going skiing for the weekend.  
 I love skiing, but I can't afford to go very often.

### Number 2

- A: What's your idea of great weekend Sue?  
 B: Well, Saturday I'd like to just stay home and relax. Then on Saturday night I'd go to a lovely restaurant with my boyfriend. Very romantic.  
 On Sunday we'd go for a nice drive and a walk in the countryside somewhere.

### Number 3

- A: What's your idea of a fantastic weekend Joe?  
 B: Well a fantastic weekend for me would be at the beach, wind surfing all day on Saturday, partying on Saturday night, sleeping in late on Sunday, and then going Scuba diving on Sunday afternoon.

Page 4 EX D

Authentic answers to the questions.