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TE PUĀWAITANGA O TE PUAWĀNANGA

EDITORIAL

I am very pleased to have been invited by the editorial panel of *He Puna Kōrero* to be guest editor for this issue, an issue in which each contribution is on some aspect of language teaching, learning and assessment and one in which each of the contributors is a current or former graduate or post-graduate student of mine. It is always a pleasure to read the work of one's students and former students in print. Reading the work of five of them in the same issue of the same journal has made me realize just how powerful scholarship can be in creating spaces in which very different people with very different backgrounds and experiences can reach a sense of common understanding, learning with and from one another, and reviewing and reshaping that learning in the context of their own particular interests and preoccupations.

The first two articles explore the potential of aspects of discourse analysis research to contribute to the teaching and learning of languages. In each case, the primary focus is on discourse macro-patterning and discourse relations. In the first of these articles - *The relevance of discourse analysis to the teaching and learning of te reo Māori: A text-centred example* - Hine-iti-moana Greensill, a young lecturer in te reo Māori, demonstrates, with reference to the carefully crafted analysis and discussion of a single text, the potential relevance of discourse analysis research to the teaching and learning of Māori. The text she analyses, *He kaitiaki pūngāwerewere ahau*, appeared in a Māori language resource for schools. That text, a translation of *I Keep Spiders* by June Walker Leonard, is a useful vehicle for demonstrating some of the ways in which insights from discourse analysis research can underpin new and effective ways of teaching language learners more about text construction and comprehension.

The second article is the result of collaboration between two scholars from very different backgrounds. Hēmi Whaanga, an emerging Māori scholar with a particular interest in the structure and use of the Māori language, and Anthea Fester, born in South Africa and now living in Aotearoa/New Zealand and training teachers of English as a second language, have worked together to explore the extent to which four language textbooks (two designed for learners of Māori; two designed for learners of English), draw upon insights from discourse analysis. Their analyses reveal that none of these textbooks is influenced in more than a very marginal way by research on discourse analysis. Bearing in mind the fact that discourse analysis research has expanded so rapidly over the past two decades and can be of very considerable value in the teaching and learning of languages (see Hine-iti-moana Greensill's article), this is not only surprising, but also disappointing. It is certainly something that those responsible for selecting, designing, and adapting language teaching resources need to bear in mind.

The third article - *Taiwanese textbooks for young learners of English: A criterion-referenced analysis* - is also concerned with textbooks. This time, however, the focus is on textbooks produced in one Pacific Rim country for young learners of English.

The author, Wei Pei Wang, a lecturer at *Wenzao Ursuline College of Languages* in Taiwan explores a number of textbooks in terms of criteria derived from a review of selected literature on the role of textbooks in the teaching of languages. She finds these textbooks to be disappointing in a number of ways. Once again, as in the case of the textbooks analysed by Fester and Whaanga, there is little evidence in them of the influence of research on discourse analysis. Thus, for example, there is no evidence that the authors have any awareness of the desirability of including a range of genres and text-types. Furthermore, the texts that *are* included, largely made up of dialogue snippets, were found to contain language that is often stilted, artificial and inappropriate in relation to character and/or situation.

Finally, there is a paper by Anne Poret from New Caledonia in which she explores, using an English C-test and a background questionnaire, both the English language proficiency of a sample of French-speaking New Caledonian students at or near the point of entry to tertiary study, and a range of factors that may have an impact on their proficiency achievements, including the type (public; private) and location (rural; urban) of the school they attended, the nature of the curriculum (general; technical; vocational), and differences in their perceptions of the use/ value of English.

In publishing academic articles that relate to areas of the Pacific, such as New Caledonia, which are infrequently represented in academic discourse, *He Puna Kōrero* aims to serve the peoples of these areas. In promoting the work of young and emerging scholars from Pacific and Pacific Rim countries, it aims to contribute to the emerging sense of unity in diversity that increasingly characterizes the academic discourses of these scholars. As one of those who look forward eagerly to each issue, I hope *He Puna Kōrero* will continue to find a place for the many different expressions of Pacific and Pacific Rim scholarship.

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The relevance of discourse analysis to the teaching and learning of *te reo Māori*:

A text-centred example

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Abstract

In this paper, I analyse a single text written in *te reo Māori* in terms of two different approaches derived from discourse analysis (discourse macro-patterning and discourse relations and their signalling) in order to demonstrate the importance of deriving a discourse-centred methodology for teaching learners of Māori what is involved in interpreting and creating coherent discourses.

Introduction

The extent to which students of *te reo Māori* are able to control language at a level that allows them to produce coherent and well-structured texts is something in which I, as a tertiary teacher of *te reo Māori*, have a particular interest. Until comparatively recently, the teaching of English and the teaching of Māori were conducted in very similar ways, focusing primarily on the production of grammatically correct clauses and sentences. More recently, English teaching has become more ‘communicative’, encouraging learners to engage in authentic communicative interaction (Nunan, 1991) and acknowledging the fact that this means that they need to develop the capacity to understand and create coherent discourses of different kinds. In the case of *te reo Māori*, however, teaching still appears to either (a) largely focus on clause and sentence level language, or (b) include larger stretches of language without any real attempt to make learners fully aware of the processes involved in understanding and creating them. For this reason, many learners of *te reo Māori* have great difficulty in understanding and producing coherent texts. Their ability to piece together the relatively small chunks of language that they are familiar with in order to produce well-sequenced and meaningful discourses is hampered by a lack of understanding of the processes involved in discourse comprehension and construction. In order for language learners to become fully proficient in their target language, they should ideally be exposed to teaching methodologies that take account of both micro-level and macro-level knowledge and understanding, that is, knowledge and understanding of what is involved in interpreting and creating clauses and sentences, and knowledge and understanding of what is involved in interpreting and creating extended discourses.

Brown and Yule (1983, p.1) note that “[while] the formal approach has a long tradition, manifested in innumerable volumes of grammar, the functional approach [focusing on the functions performed within a discourse by text segments] is less well documented”. Even so, there is a considerable body of research-based information that relates to the interpretation and creation of extended discourses in English. There is also a growing body of research that could inform appropriate pedagogies for the teaching and learning of strategies for comprehending and creating coherent discourses in *te reo Māori*. In this article, I analyse one text in *te reo Māori* from two different perspectives (discourse macro-patterning and discourse relations and their

signalling) in order to demonstrate the relevance of this type of analysis to the teaching and learning of *te reo Māori*.

Literature review

There is a growing understanding within applied linguistics that the notion of communicative competence is multi-layered and that the ability to produce and interpret extended discourses depends on the application and interaction of a range of different types of linguistic knowledge (see, for example, Council of Europe, 2001; Savignon, 1997; 2001). The focus here is on two different, but related aspects of discourse interpretation and creation: discourse macro-patterning (the overall construction of texts), and discourse relations (the different types of meaning that link different parts of a text together) and their signalling (the ways in which these different meaning relations can be signalled or signposted). Discourse relations make a text *coherent* by linking the parts of a text together semantically (in terms of meaning); discourse relational signalling reinforces that coherence by the use of *cohesive devices* that link the parts of a text together lexically and grammatically. I include both macro-patterning and discourse relations and their signalling here in order to avoid giving the impression that it is sufficient to focus on one aspect only of discourse comprehension and construction. As Paltridge (1994, p. 69) observes, “applications of the analysis of discourse structures in language teaching and learning materials have, generally, mostly only focused on individual aspects of discourse structure”.

Discourse macro-patterning

Discourse macro-patterning (global discourse structuring), that is, the overall organisation or structuring of discourses, has been investigated in relation to English by, among others, van Dijk (1982) and Hoey (1983; 1991). The approach adopted by Hoey involves classifying and labelling sections of text in terms of the overall function they perform in the text as a whole. Three typical macro-patterns identified by Hoey are *Problem-Solution*, *Matching* and *General-Particular*. The *Problem-Solution* macro-pattern has obligatory components and optional components, the latter being indicated by brackets: (*Situation*), *Problem*, *Solution*, (*Evaluation of solution*). The *Matching* macro-pattern has at least two segments, the second one being in a comparative or contrastive relationship with the first. The *General-Particular* macro-pattern occurs in three main forms: *Generalization - Exemplification*; *Topic - Restriction* and/or *Illustration*; and *Preview - Details*. In the case of all of these macro-patterns, each component may occur more than once and the overall pattern can be varied by reordering, addition and conflation of components. Finally, there is a *Mixed* macro-pattern in which two or more of the other three macro-patterns may be combined. I have selected a text that exhibits a *Mixed* macro-pattern because this is the most common type and because, as Quinn (1993, p. 33) notes, real-life texts “are more diverse and complex than the existing limited (or finite) range of models would suggest”. Although Quinn is referring specifically to academic texts here, the same could be said of other texts. He suggests that students should be “successively taught the elements which constitute such texts and . . . actively taught to blend and write their own hybrids in appropriate contexts” (p. 43). Houia-Roberts (2003; 2004) has explored a range of authentic Māori texts in terms of the occurrence of particular macro-patterns and macro-pattern combinations.

McCarthy (1991, p.61) notes that students whose overall language competence is poor may organise their texts poorly because they “often get trapped in the difficulties of

local encoding”. It is therefore important not only to take account of discourse macro-patterning (the overall organization of texts) but also of lower (more local) levels of discourse organization, including discourse relations and discourse relational signalling.

Discourse relations and discourse relational signalling

Discourse relations (relationships that link parts of a text together in terms of meaning) account for the fact that texts are perceived as being *coherent* (that is, that they are perceived as making sense); *discourse relational signalling* (that is, the lexical and grammatical devices that signal the presence of discourse relations) make a text *cohesive*, that is, they link the parts of a text grammatically and lexically. Parts of a text can be *coherent* (that is, can make sense because of the presence of particular discourse relations) without being *cohesive* (that is, without the discourse relations being signalled by lexical and grammatical devices). In Example (1) below, the two sentences are linked by a discourse relation of *Reason-Result*; in Example (2) below, there is one sentence with two clauses, the presence of the relationship of *Reason-Result* being signalled by the word ‘because’, a subordinating conjunction that operates as a cohesive device, signalling the presence of a relationship of *Reason-Result*.

- (1) It was a very warm day. Nearly everyone was wearing summer clothing.
- (2) *Because* it was a very warm day, nearly everyone was wearing summer clothing.

McCarthy and Carter (1994, p. 54) note that “to make sense of a text, one of the tasks facing the reader is to comprehend the connections between its various elements”, and McCarthy (1991, p. 28) observes that “the interpretation of relations between textual segments is a cognitive act on the part of the reader, who might be supposed to be asking questions of the text as it unfolds”. Cohesive devices help us to make sense of texts by making the connections between textual segments overt. This is not to say that a text without cohesive devices is incoherent. Meaning relations in a text are often inferred rather than explicitly signalled (see example (1) above). However, an awareness of cohesive devices, that is, of those grammatical and lexical devices that signal or signpost meaning relationships of various kinds, can be of great assistance, particularly to second language learners. Once they have begun, in reading and interpreting texts, to make effective use of the clues that cohesive devices provide, learners can begin to use them in their own writing. They can also begin to develop an awareness of discourse relations that are not signalled.

Discourse relations (also referred to as ‘semantic relations’, ‘semantico-pragmatic relations’ and ‘inter-propositional relations’) have been examined with reference to a wide range of languages. For example, the research of Longacre (1972; 1996) has focused on Philippine languages, that of Hollenbach (1975) and Crombie (1985) has focused on English, and that of Houia (2001), Houia-Roberts (2003) and, in particular, Whaanga (2006) has focused on *te reo Māori*. Whaanga argues that because discourse relations concern the ways in which human beings make sense of connections between things and events, the same discourse relations are likely to be found in all human languages. He proposes (pp. 207-208) the following discourse relations and discourse relational types:

Temporal relations: Temporal Sequence and Temporal Overlap

<i>Additive relations:</i>	Bonding
<i>Associative relations:</i>	Paraphrase; Statement-Affirmation; Simple Comparison; Exemplification; Simple Contrast; Statement-Denial; Denial-Correction; Exception; General-Particular; Supplementary Alternation; Contrastive Alternation
<i>Causal relations:</i>	Reason-Result; Grounds-Conclusion; Means-Result; Means-Purpose; Realisable Condition; Unrealisable Condition; Concession-Contraexpectation

A considerable amount of research has been conducted with reference to discourse relational signalling (cohesive devices) in English. This includes the work of Winter (1974), Crombie (1985), Halliday and Hasan (1976), Martin (1992) and Knott (1996). Halliday and Hasan focus on the *linguistic resources* (grammatical and lexical) through which clauses and sentences in English are linked, identifying various types of 'cohesive tie', grammatical and lexical. Lexical cohesive devices may involve, for example, lexical repetition, synonyms, antonyms, superordinates and hyponyms (e.g., girl/ girl; climb/ascend; up/down; furniture/chair); grammatical cohesive devices may involve, for example, co-ordinating or subordinating conjunctions (e.g., but; because; although), ellipsis and substitution. Cohesive devices in Māori have been explored (with particular referenced to their interaction with discourse relations) by Houia (2001) and Whaanga (2006).

The signalling or signposting of discourse relations can take a variety of forms, some types of signalling being more explicit than others in terms of the actual relationship involved. Thus, for example, 'but' in English and 'engari' in Māori are general purpose signallers. They indicate the presence of a contrastive relationship of some kind but not the specific contrastive relationship involved. On the other hand, 'although' in English and 'ahakoa' in Māori signal the presence of a relationship of the specific discourse relation of Concession-Contraexpectation.

The analysed text

The text analysed here is *He kaitiaki pūngāwerewere ahau* (Walker, 1995, pp. ?). It is included in the *Ngā Kōrero* journal series, produced as a Māori language resource for schools and is a translation of a 1986 school journal article in English entitled *I Keep Spiders* by June Walker Leonard (1986, pp, 12-18). This text was chosen for a number of reasons.

First, although it is intended for learners of Māori with an intermediate level of proficiency, it contains some unusual grammatical patterning, something that is particularly noticeable in the opening paragraph with the occurrence of the following sentence: *Noho ai ngā pūngāwerewere i ahau e tiaki ana i tētehi pounamu pata pinati*, a literal translation of the English sentence *I keep spiders in an old peanut butter jar*. A more natural translation of this sentence would have been *Ka tiaki pūngāwerewere ahau i roto i tētehi pounamu pata pinati*. The fact that the text contains sentences that are structured in a way that is unusual in Māori means that readers, in making sense of the text, need to engage high level cognitive processing.

Secondly, in *He kaitiaki pūngāwerewere ahau*, the same discourse relations occur on several different occasions and so learners have an opportunity to compare the parts of

the text where these relations occur and to determine whether the same relation is signalled in the same way on each different occurrence.

Finally, the overall organization of the text, although it is of *Mixed* type (including both a *General-Particular* and a *Problem-Solution* macro-pattern), has a relatively straightforward structure, something that is useful in the initial stages of introducing learners to text structuring. The text, in English and *te reo Māori*, is provided in *Table 1* below.

Table 1: He kaitiaki pūngāwerewere ahau - I keep spiders

<p><i>Noho ai ngā pūngāwerewere i ahau e tiaki ana i tētehi pounamu pata pinati.</i></p>	<p>I keep spiders in an old peanut butter jar.</p>
<p><i>I tīmata tēnei mai i taku kitenga i tētehi whaea pūngāwerewere me ōna hua, i waenganui i ngā otaota o taku māra.</i></p>	<p>It all started when I found a mother spider and three egg sacs in my garden.</p>
<p><i>Ko taku whakaaro tonu i taua wā, anei kē tētehi mahi ātaahua rawa, ko te tiaki pūngāwerewere. Otirā, he pīrangī nōku kia kite i te āhua o te tiaki a te mama i āna hua me te paopao mai o ngā punua.</i></p>	<p>“Now’s my chance to keep spiders”, I thought. I wanted to see how the mother looked after her eggs. I wanted to see spiderlings hatch out of sacs, too.</p>
<p><i>I purua e ahau te whaea me ana hua ki roto i tētehi pounamu nui. Ā, ka purua atu hoki he oneone, he otaota, kātahi ka taupokina. Ka whakapiria atu he tatari waea ki runga i te taupoki, kia pai ai te uru atu o te hau.</i></p>	<p>I put the mother and her eggs sacs in a big peanut butter jar. I put them in there with some dirt and some of the weeds I’d found my spider on. Then I screwed on the lid, so that air could get into the jar through the holes in the mesh.</p>
<p><i>Ko te mahi tuatahi a taku pūngāwerewere he oma atu, ki te titiro ki ana hua. Ka tārewa mai ia i raro i tēnā hua, i tēnā hua. Ka tīmata ia ki te pātōtō i ngā hua ki ana waewae me ana pae ngutu, kia mōhio ai ia e pai ana rātou. Kātahi ia ka huna atu ki tētehi pokorua, ka whakatā. I te pango rawa o te pūngāwerewere, kore rawa ia e kitea atu.</i></p>	<p>The first thing my spider did was run up to check her egg sacs. She hung underneath each egg sac in turn. She felt them with her legs, and tapped them with the palps beside her mouth, to make sure they were safe and sound. Then she hid in a hole in the dirt for a rest. I could hardly see her then, because she was black and well hidden.</p>
<p><i>Nō te mutunga rā anō o te wiki tuatahi, kātahi anō taku mōkai ka huri ki te mahi whare tukutuku hei hopuhopu ngaro. Nō whea hoki e mau, kei roto kē ia i tāna pounamu, kāore kau ana he ngaro o roto. Nā reira au ka harihari atu i ngā ngaro mate, o ētehi atu whare pūngāwerewere, ka whakatakoto atu ki mua i a ia.</i></p>	<p>It wasn’t until the end of the first week that my spider made a web to catch flies in. Inside that jar, of course, she would never catch anything. So, to feed her, I had to take dead flies from other spider’s webs, and put them on her web.</p>
<p><i>Kāore ia i tika rawa mai ki aua ngaro, he uaua te kitea atu i te mea, kāore aua ngaro i porotaitaka, kāore i oreore, kāore i kukume i te whare tukutuku, pēnei nei kua mau. Heoi anō, nō tana haerenga atu ki te tiroiro i ana hua, i tūpono ki tētehi ngaro, ka kainga ake.</i></p>	<p>My spider took a while to find the flies, because they didn’t move about and pull on her web like a fly that had just been caught. But when she was out checking her egg sacs, she would suddenly stumble on a fly, and eat it.</p>
<p><i>I te tuatahi ko tāna mahi he oma atu ki te huna i ngā wā ka puarehia e au te pounamu ki te whāngai i a ia. Nāwai, ā, ka taunga ia ki ahau. Heoi anō, ka noho noa iho.</i></p>	<p>At first, my spider would run and hide whenever I opened the lid to feed her. She soon got used to me, though. Then she just sat where she was.</p>

Table 1 (continued): He kaitiaki pūngāwerewere ahau - I keep spiders

<p><i>Manawapā rawa atu ia ki te tiaki i ana hua, he nui hoki ana haerenga atu ki te tiroiro. Nō te takanga o ngā rā, ka huri te tae o ngā hua atu i te tiro mā ki te pūmā whereo, ā, i reira ka kitea atu ngā kōtingotingo pango o roto. Mōhio tonu au, kua tata ngā punua te paopao mai i roto.</i></p> <p><i>Nō te ekega o ngā marama e rua mai i te wā i hopuna e au te pūngāwerewere rā, i tīmata mai te pipi o ngā punua. Kātahi te rā harikoa rawa atu! Nō taku manawanui i toa ai taku whakarauora i te whaea me ana hua. Ko te mahamaha o ngā punua kei ahau ināianei.</i></p> <p><i>Kātahi rātou ka whakapōkaikai, ka karamuimui he rite tonu rātou ki te pōkai pī. E rua rā ki muri, ka tīmata tā rātou parore i te whenua, he torotoro i tō rātou kāinga atu i tētehi pito, atu i tētehi pito, ko te pounamu anake tō rātou kāinga.</i></p> <p><i>I tētehi rā, ka haere ahau ki taku ruma, ka kitea e au ngā pūngāwerewere e ngokīngoki ana i runga i te taupoki, kua puta mai hoki rātou i te pounamu. Kua mōhio nei rātou ki te koropēpeke kia puta ai ō rātou tinana mā ngā pokapoka o te taupoki. Ko taku haringa tērā i te pounamu ki waho.</i></p> <p><i>I reira ka tīmata ngā punua ki te whatu i ō rātou aho, atu i te taupoki ki raro rā anō ki te oneone. Heke takitahi iho ana rātou ki raro ngokīngoki ai, me te pupuri tonu ki ngā miro. Ka pupu ake te aroha i tā rātou haerenga atu.</i></p> <p><i>Kotahi wiki i muri mai, ka haria atu te pounamu ki roto i te whare. I te rā tonu o muri, ka kitea te whaea kua tīmata tāna whatu i tana kōpaki hua hou. Ka hari anō ahau. Tērā pea e puta mai anō he punua pūngāwerewere hou.</i></p>	<p>She took very good care of her egg sacs, checking them several times each day. And as the days passed, the colour of the egg sacs changed. At first, they were pure white. Then they turned pinky white, and then they looked as if they had black dots inside. I knew that the spiderlings must be hatching out of their eggs inside the sac.</p> <p>Two months after I'd first captured them, the spiderlings began coming out of the sacs. It was a big day for me. I'd managed to keep the mother and her eggs alive. Now I had hundreds of brown baby spiderlings.</p> <p>They clung together in a ball and crawled over each other like bees in a hive. After two days, they started to wander about and explore their world . . . the jar.</p> <p>One day, I went into my room and found twenty or thirty spiderlings crawling about outside, on top of the lid of the jar. They had squeezed through the holes in the wire mesh. I put the jar outside.</p> <p>There, the spiderlings spun threads that stretched from the lid to the ground. One by one they left the jar, crawling slowly down the threads. I was sorry to see them go so quickly.</p> <p>One week later, I took the jar inside again. And the next day I discovered that the mother spider was spinning another egg sac. I was pleased. It meant that I would have another chance to watch baby spiders.</p>
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The analyses

In each of the following two sub-sections, *He kaitiaki pūngāwerewere ahau* is analysed using a different analytical approach.

Analysis in terms of discourse macro-patterning

He kaitiaki pūngāwerewere ahau exhibits a mixed macropattern that combines General-Particular and Problem-Solution. The overarching organisation, or macro-patterning, of the text is that of General-Particular, the first sentence providing a Preview and the remainder of the text providing Details. Within the Details section, there are further Preview-Details sections (conforming to the overall General-Particular pattern) as well as text segments that indicate simultaneous Problem-Solution patterning.

Table 2: Macro-patterning in *He kaitiaki pūngāwerewere ahau*

General-Particular		He kaitiaki pūngāwerewere ahau	Problem-Solution
Preview		<p>Noho ai ngā pūngāwerewere i ahau e tiaki ana i tētehi pounamu pata pinati.</p> <p><i>I tīmata tēnei mai i taku kitenga i tētehi whaea pūngāwerewere me ōna hua, i waenganui i ngā otaota o taku māra.</i></p> <p><i>Ko taku whakaaro tonu i taua wā, anei kē tētehi mahi ātaahua rawa, ko te tiaki pūngāwerewere. Otirā, he pīrangī nōku kia kite i te āhua o te tiaki a te mama i āna hua me te paopao mai o ngā punua.</i></p>	Problem
		<p><i>I purua e ahau te whaea me ana hua ki roto i tētehi pounamu nui. Ā, ka purua atu hoki he oneone, he otaota, kātahi ka taupokina. Ka whakapiria atu he tatari waea ki runga i te taupoki, kia pai ai te uru atu o te hau.</i></p>	
		<p><i>Ko te mahi tuatahi a taku pūngāwerewere he oma atu, ki te titiro ki ana hua. Ka tārewa mai ia i raro i tēnā hua, i tēnā hua. Ka tīmata ia ki te pātōtō i ngā hua ki ana waewae me ana pae ngutu, kia mōhio ai ia e pai ana rātou. Kātahi ia ka huna atu ki tētehi pokorua, ka whakatā. I te pango rawa o te pūngāwerewere, kore rawa ia e kitea atu.</i></p>	Situation
		<p><i>Nō te mutunga rā anō o te wiki tuatahi, kātahi anō taku mōkai ka huri ki te mahi whare tukutuku hei hopuhopu ngaro. Nō whea hoki e mau, kei roto kē ia i tāna pounamu, kāore kau ana he ngaro o roto. Nā reira au ka harihari atu i ngā ngaro mate, o ētehi atu whare pūngāwerewere, ka whakatakoto atu ki mua i a ia.</i></p>	
		<p><i>Kāore ia i tika rawa mai ki aua ngaro, he uaua te kitea atu i te mea, kāore aua ngaro i porotaitaka, kāore i oreore, kāore i kukume i te whare tukutuku, pēnei nei kua mau. Heoi anō, nō tana haerenga atu ki te tiroiro i ana hua, i tūpono ki tētehi ngaro, ka kainga ake.</i></p>	Solution
		<p><i>I te tuatahi ko tāna mahi he oma atu ki te huna i ngā wā ka puarehia e au te pounamu ki te whāngai i a ia. Nāwai, ā, ka taunga ia ki ahau. Heoi anō, ka noho noa iho.</i></p>	
		<p><i>Manawapā rawa atu ia ki te tiaki i ana hua, he nui hoki ana haerenga atu ki te tiroiro. Nō te takanga o ngā rā, ka huri te tae o ngā hua atu i te tiro mā ki te pūmā whero, ā, i reira ka kitea atu ngā kōtingotīngo pango o roto. Mōhio tonu au, kua tata ngā punua te paopao mai i roto.</i></p>	Situation/Problem Solution
		<p><i>Nō te ekenga o ngā marama e rua mai i te wā i hopuna e au te pūngāwerewere rā, i tīmata mai te pipi o ngā punua. Kātahi te rā harikoa rawa atu! Nō taku manawanui i toa ai taku whakarauora i te whaea me ana hua. Ko te mahamaha o ngā punua kei ahau ināianei.</i></p>	
		<p><i>Kātahi rātou ka whakapōkaikai, ka karamuimui he rite tonu rātou ki te pōkai pī. E rua rā ki muri, ka tīmata tā rātou parore i te whenua, he torotoro i tō rātou kāinga atu i tētehi pito, atu i tētehi pito, ko te pounamu anake tō rātou kāinga.</i></p>	Situation/Problem Solution
		<p><i>I tētehi rā, ka haere ahau ki taku rūma, ka kitea e au ngā pūngāwerewere e ngokingoki ana i runga i te taupoki, kua puta mai hoki rātou i te pounamu. Kua mōhio nei rātou ki te koropēpeke kia puta ai ō rātou tinana mā ngā pokapoka o te taupoki. Ko taku haringa tērā i te pounamu ki waho.</i></p>	
<p><i>I reira ka tīmata ngā punua ki te whatu i ō rātou aho, atu i te taupoki ki raro rā anō ki te oneone. Heke takitahi iho ana rātou ki raro ngokingoki ai, me te pupuri tonu ki ngā miro. Ka pupu ake te aroha i tā rātou haerenga atu.</i></p>	Situation/Problem Solution		
<p><i>Kotahi wiki i muri mai, ka haria atu te pounamu ki roto i te whare. I te rā tonu o muri, ka kitea te whaea kua tīmata tāna whatu i tana kōpaki hua hou. Ka hari anō ahau. Tērā pea e puta mai anō he punua pūngāwerewere hou.</i></p>		Situation/Problem Solution	

Now let's look at each of the patters in turn. The overall pattern involves a *Preview* (the first sentence of the text – *Noho ai ngā pūngāwerewere i ahau e tiaki ana i tētehi pounamu pata pinati*/ I keep spiders in an old peanut butter jar – followed by *Details* (the remainder of the text).

The other sections involving *Preview* and *Details* are:

I purua e ahau te whaea me ana hua ki roto i tētehi pounamu nui. **Preview**
Ā, ka purua atu hoki he oneone, he otaota, kātahi ka taupokina. Ka whakapiria **Details**
atu he tatari waea ki runga i te taupoki, kia pai ai te uru atu o te hau.

I put the mother and her egg sacs in a big peanut butter jar. **Preview**
 I put them in there with some dirt and some of the weeds I'd found my spider on. **Details**
 Then I screwed on the lid, so that air could get into the jar through the holes in the mesh.

Ko te mahi tuatahi a taku pūngāwerewere he oma atu, ki te titiro ki ana hua. **Preview**
Ka tārewa mai ia i raro i tēnā hua, i tēnā hua. Ka tīmata ia ki te pātōtō i ngā **Details**
hua ki ana waewae me ana pae ngutu, kia mōhio ai ia e pai ana rātou.

The first thing my spider did was run up to check her egg sacs. **Preview**
 She hung underneath each egg sac in turn. She felt them with her legs, and **Details**
 tapped them with the palps beside her mouth, to make sure they were safe and sound.

Manawapā rawa atu ia ki te tiaki i ana hua, **Preview**
he nui hoki ana haerenga atu ki te tiroiro. **Details**
 She took very good care of her egg sacs, **Preview**
 checking them several times each day. **Details**

Nō te takanga o ngā rā, ka huri te tae o ngā hua **Preview**
atu i te tiro mā ki te pūmā whero, ā, i reira ka kitea atu ngā kōtingotingo pango o **Details**
roto.

as the days passed, the colour of the egg sacs changed. **Preview**
 At first, they were pure white. Then they turned pinky white, and then they **Details**
 looked as if they had black dots inside.

Heke takitahi iho ana rātou ki raro **Preview**
ngokingoki ai, me te pupuri tonu ki ngā miro. **Details**
 One by one they left the jar, **Preview**
 crawling slowly down the threads **Details**

Notice that the *Preview* sections generally state what happened and the *Details* sections generally state how it happened.

There are two examples of the *Problem-Solution* pattern: The first example has four parts: *Situation – Problem – Solution* (i.e., response to the problem) – *Evaluation (of the solution)*. The second example has three parts: *Situation and Problem (combined)* and *Solution*.

Nō te mutunga rā anō o te wiki tuatahi, kātahi anō taku mōkai ka huri ki te mahi **Situation**
whare tukutuku hei hopuhopu ngaro.

Nō whea hoki e mau, kei roto kē ia i tāna pounamu, kāore kau ana he ngaro o **Problem**
roto.

Nā reira au ka harihari atu i ngā ngaro mate, o ētehi atu whare pūngāwerewere, **Solution**
ka whakatakoto atu ki mua i a ia.

Kāore ia i tika rawa mai ki aua ngaro, he uaua te kitea atu i te mea, kāore aua **Evaluation**

ngaro i porotaitaka, kāore i oreore, kāore i kukume i te whare tukutuku, pēnei nei kua mau. Heoi anō, nō tana haerenga atu ki te tiro tiro i ana hua, i tūpono ki tētehi ngaro, ka kainga ake.

It wasn't until the end of the first week that my spider made a web to catch flies in. **Situation**

Inside that jar, of course, she would never catch anything.

Problem

So, to feed her, I had to take dead flies from other spider's webs, and put them on her web. **Solution**

My spider took a while to find the flies, because they didn't move about and pull on her web like a fly that had just been caught. But when she was out checking her egg sacs, she would suddenly stumble on a fly, and eat it. **Evaluation**

I te tuatahi ko tāna mahi he oma atu ki te huna i ngā wā ka puarehia e au te pounamu ki te whāngai i a ia.

Situation & Problem

Nāwai, ā, ka taunga ia ki ahau. Heoi anō, ka noho noa iho.

Solution

At first, my spider would run and hide whenever I opened the lid to feed her.

Situation &

Problem

She soon got used to me, though. Then she just sat where she was.

Solution

Notice that the *Evaluation* section in the first *Problem-Solution* pattern actually contains a further *Problem and Solution*.

Kāore ia i tika rawa mai ki aua ngaro, he uaua te kitea atu i te mea, kāore aua ngaro i porotaitaka, kāore i oreore, kāore i kukume i te whare tukutuku, pēnei nei kua mau.

Problem

Heoi anō, nō tana haerenga atu ki te tiro tiro i ana hua, i tūpono ki tētehi ngaro, ka kainga ake.

Solution

My spider took a while to find the flies, because they didn't move about and pull on her web like a fly that had just been caught.

Problem

But when she was out checking her egg sacs, she would suddenly stumble on a fly, and eat it.

Solution

Problem sections of texts are often marked by the occurrence of negatives:

Nō whea hoki e mau, kei roto kē ia i tāna pounamu, kāore kau ana he ngaro o roto.

Inside the jar, of course, she would **never** catch anything.

Solution sections often contain 'so' or 'but' in English and 'nā reira' In Māori:

Nā reira au ka harihari atu i ngā ngaro mate, o ētehi atu whare pūngāwerewere, ka whakatakoto atu ki mua i a ia.

So, to feed her, I had to take dead flies from other spider's webs, and put them on her web.

Evaluation sections often contain 'but', 'though' or 'although' in English and 'heoi anō' in Māori:

Nāwai, ā, ka taunga ia ki ahau. Heoi anō, ka noho noa iho.

She soon got used to me, **though**. Then she just sat where she was.

This lexical selection relates, as will be indicated in the section on discourse relational

analysis, to the fact that *Problem and Solution* sections often involve contrastive relationships and *Evaluation* sections often involve the specific discourse relation of *Concession-Contraexpectation*.

The type of analysis conducted so far is a macro-level analysis that relates to overall textual patterning. The next level of analysis is conducted at a lower level. Here, the discourse relations that occur in the text are explored along with their signalling or, on some occasions, absence of signalling.

Analysis in terms of discourse relations (coherence) and their signalling (cohesion)

The *Additive* relations of *Bonding* are outlined in *Table 3* below. The first member of each relation is in **bold print**; the second is in *italic bold print*. The relational signals are underlined. Parts of the text that do not include additive relations are omitted.

Table 3: Parallel Māori and English texts with additive relations of Bonding indicated

<p>Ko taku whakaaro tonu i taua wā, anei kē tētehi mahi ātaahua rawa, ko te tiaki pūngāwerewere. Otirā, he pīrangī nōku kia kite i te āhua o te tiaki a te mama i āna hua <u>me te paopao mai o ngā punua.</u></p>	<p>“Now’s my chance to keep spiders”, I thought. I wanted to see how the mother looked after her eggs. <u>I wanted to see spiderlings hatch out of sacs, <u>too.</u></u></p>
<p>I purua e ahau te whaea me ana hua ki roto i tētehi pounamu nui. Ā, ka purua atu hoki he oneone, he otaota, kātahi ka taupokina. Ka whakapiria atu he tatari waea ki runga i te taupoki, kia pai ai te uru atu o te hau.</p>	<p>I put the mother and her eggs sacs in a big peanut butter jar. I put them in there <u>with some dirt <u>and</u> some of the weeds I’d found my spider on.</u> Then I screwed on the lid, so that air could get into the jar through the holes in the mesh.</p>
<p>Ko te mahi tuatahi a taku pūngāwerewere he oma atu, ki te titiro ki ana hua. Ka tārewa mai ia i raro i tēnā hua, i tēnā hua. Ka tīmata ia ki te pātōtō i ngā hua ki ana waewae <u>me ana pae ngutu, kia mōhio ai ia e pai ana rātou.</u> Kātahi ia ka huna atu ki tētehi pokorua, ka whakatā. I te pango rawa o te pūngāwerewere, kore rawa ia e kitea atu.</p>	<p>The first thing my spider did was run up to check her egg sacs. She hung underneath each egg sac in turn. She felt them with her legs, <u>and</u> tapped them with the palps beside her mouth, to make sure they were safe and sound. Then she hid in a hole in the dirt for a rest. I could hardly see her then, because she was black and well hidden.</p>
<p>Kātahi rātou ka whakapōkaikai, <u>ka karamuimui he rite tonu rātou ki te pōkai pī.</u> E rua rā ki muri, ka tīmata tā rātou parore i te whenua, he torotoro i tō rātou kāinga atu i tētehi pito, atu i tētehi pito, ko te pounamu <i>anake tō rātou kāinga.</i></p>	<p>They clung together in a ball <u>and</u> crawled over each other like bees in a hive. After two days, they started to wander about <u>and</u> explore their world . . . the jar.</p>
<p>I reira ka tīmata ngā punua ki te whatu i ō rātou aho, <u>atu i te taupoki ki raro rā anō ki te oneone.</u> Heke takitahi iho ana rātou ki raro ngokingoki ai, me te pupuri tonu ki ngā miro. Ka pupu ake te aroha i tā rātou haereinga atu.</p>	<p>There, the spiderlings spun threads <u>that stretched from the lid to the ground.</u> One by one they left the jar, crawling slowly down the threads. I was sorry to see them go so quickly.</p>

The words in English that indicate that there is a relationship of *Bonding* are ‘with’, ‘and’ and ‘that’. These are multi-purpose signals in that they can occur in the context of other types of discourse relation too.

In Māori, the words that signal the *Bonding* relation are ‘me te’, ‘ā’, ‘me’ and ‘ka’. In *Table 4*, *Temporal* relations of *Temporal Sequence* is indicated in bold print with the relational signals underlined. Parts of the text that do not include temporal relations are omitted.

Table 4: Parallel Māori and English texts with temporal sequence relations indicated

<p><u>I fīmata tēnei mai i taku kitenga i tētehi whaea pūngā</u> - werewere me ōna hua, i waenganui i ngā otaota o taku māra.</p> <p><i>I purua e ahau te whaea me ana hua ki roto i tētehi pounamu nui. Ā, ka purua atu hoki he oneone, he otaota, kātahi ka taupokina. <u>Ka whakapiria atu he tatari waea ki runga i te taupoki</u>, kia pai ai te uru atu o te hau.</i></p> <p><u>Ko te mahi tuatahi a taku pūngāwerewere he oma atu, ki te titiro ki ana hua.</u> Ka tārewa mai ia i raro i tēnā hua, i tēnā hua. Ka tīmata ia ki te pātōtō i ngā hua ki ana waewae me ana pae ngutu, kia mōhio ai ia e pai ana rātou. <u>Kātahi ia ka huna atu ki tētehi pokorua, ka whakatā.</u> I te pango rawa o te pūngāwerewere, kore rawa ia e kitea atu.</p> <p><u>Nō te mutunga rā anō o te wiki tuatahi, kātahi anō taku mōkai ka huri ki te mahi whare tukutuku hei hopuhopu ngaro.</u> Nō whea hoki e mau, kei roto kē ia i tāna pounamu, kāore kau ana he ngaro o roto. Nā reira au ka harihari atu i ngā ngaro mate, o ētehi atu whare pūngāwerewere, ka whakatakoto atu ki mua i a ia.</p> <p><u>Kāore ia i tika rawa mai ki aua ngaro, he uaua te kitea atu i te mea, kāore aua ngaro i porotaitaka, kāore i oreore, kāore i kukume i te whare tukutuku, pēnei nei kua mau.</u> Heoi anō, nō tana haerenga atu ki te tiroiro i ana hua, i tūpono ki tētehi ngaro, ka kainga ake.</p> <p><u>I te tuatahi ko tāna mahi he oma atu ki te huna i ngā wā ka puarehia e au te pounamu ki te whāngai i a ia.</u> Nāwai, ā, ka taunga ia ki ahau. <u>Heoi anō, ka noho noa iho.</u></p> <p>Manawapā rawa atu ia ki te tiaki i ana hua, he nui hoki ana haerenga atu ki te tiroiro. <u>Nō te takanga o ngā rā, ka huri te tae o ngā hua atu i te tiro mā ki te pūmā whero, ā, i reira ka kitea atu ngā kotingotingo pango o roto.</u> Mōhio tonu au, kua tata ngā punua te paopao mai i roto.</p>	<p><u>It all started</u> when I found a mother spider and three egg sacs in my garden.</p> <p>I put the mother and her eggs sacs in a big peanut butter jar. I put them in there with some dirt and some of the weeds I’d found my spider on. <u>Then I screwed on the lid</u>, so that air could get into the jar through the holes in the mesh.</p> <p><u>The first thing my spider did was run up to check her egg sacs.</u> She hung underneath each egg sac in turn. She felt them with her legs, and tapped them with the palps beside her mouth, to make sure they were safe and sound. <u>Then she hid in a hole in the dirt for a rest.</u> I could hardly see her then, because she was black and well hidden.</p> <p><u>It wasn’t until the end of the first week that my spider made a web to catch flies in.</u> Inside that jar, of course, she would never catch anything. So, to feed her, I had to take dead flies from other spider’s webs, and put them on her web.</p> <p>My spider <u>took a while</u> to find the flies, because they didn’t move about and pull on her web like a fly that had just been caught. But when she was out checking her egg sacs, she would suddenly stumble on a fly, and eat it.</p> <p><u>At first,</u> my spider would run and hide whenever I opened the lid to feed her. She soon got used to me, though. <u>Then she just sat where she was.</u></p> <p>She took very good care of her egg sacs, checking them several times each day. And <u>as the days passed, the colour of the egg sacs changed.</u> <u>At first,</u> they were pure white. <u>Then they turned pinky white, and then they looked as if they had black dots inside.</u> I knew that the spiderlings must be hatching out of their eggs inside the sac.</p>
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<p><u><i>Nō te ekenga o ngā marama e rua mai i te wā i hopuna e au te pungawerewere rā, i tīmata mai te pipi o ngā punua. Kātahi te rā harikoa rawa atu! Nō taku manawanui i toa ai taku whakarauora i te whaea me ana hua. Ko te mahamaha o ngā punua kei ahau ināianeī.</i></u></p> <p><i>Kātahi rātou ka whakapōkaikai, ka karamuimui he rite tonu rātou ki te pōkai pī. E rua rā ki muri, ka tīmata tā rātou parore i te whenua, he torotoro i tō rātou kāinga atu i tētehi pito, atu i tētehi pito, ko te pounamu anake tō rātou kāinga.</i></p> <p><u><i>I tētehi rā, ka haere ahau ki taku ruma, ka kitea e au ngā pūngāwerewere e ngokingoki ana i runga i te taupoki, kua puta mai hoki rātou i te pounamu. Kua mōhio nei rātou ki te koropēpeke kia puta ai ō rātou tinana mā ngā pokapoka o te taupoki. Ko taku haringa tērā i te pounamu ki waho.</i></u></p> <p><u><i>I reira ka tīmata nga punua ki te whatu i ō rātou aho, atu i te taupoki ki raro rā anō ki te oneone. Heke takitahi iho ana rātou ki raro ngokingoki ai, me te pupuri tonu ki ngā miro. Ka pupu ake te aroha i tā rātou haerenga atu.</i></u></p> <p><u><i>Kotahi wiki i muri mai, ka haria atu te pounamu ki roto i te whare. I te rā tonu o muri, ka kitea te whaea kua tīmata tāna whatu i tana kōpaki hua hou. Ka hari anō ahau. Tērā pea e puta mai anō he punua pūngāwerewere hou.</i></u></p>	<p>Two months after I'd first captured them, the spiderlings began coming out of the sacs. It was a big day for me. I'd managed to keep the mother and her eggs alive. Now I had hundreds of brown baby spiderlings.</p> <p>They clung together in a ball and crawled over each other like bees in a hive. After two days, they started to wander about and explore their world . . . the jar.</p> <p>One day, I went into my room and found twenty or thirty spiderlings crawling about outside, on top of the lid of the jar. They had squeezed through the holes in the wire mesh. I put the jar outside.</p> <p>There, the spiderlings spun threads that stretched from the lid to the ground. One by one they left the jar, crawling slowly down the threads. I was sorry to see them go so quickly.</p> <p>One week later, I took the jar inside again. And the next day I discovered that the mother spider was spinning another egg sac. I was pleased. It meant that I would have another chance to watch baby spiders.</p>
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Notice that *Temporal sequence* relations in English are often signalled by 'then' or 'and then' or by words and phrases such as 'as the days passed', 'two months later' and 'after two days'. In addition, markers of tense and aspect (e.g., 'has squeezed', 'would have') play an important role in signalling *Temporal Sequence* relations. In Māori, these relations are often signalled by 'kātahi', 'heoi anō', or 'i reira' and by words and phrases such as 'nō te takanga o ngā rā', 'nō te ekenga o ngā marama e rua', 'e rua rā ki muri' and 'i te rā tonu o muri'. Markers of tense and aspect (e.g., 'kua') also play a role in signalling *Temporal Sequence* relations.

The *Causal relations* in this text are *Means-Purpose*, *Reason-Result* (or *Result-Reason*) and *Grounds-Conclusion*. They are indicated below, the signals being in bold print:

<p><i>Ka whakapiria atu he tatari waea ki runga i te taupoki, kia pai ai te uru atu o te hau.</i></p> <p>Then I screwed on the lid, so that air could get into the jar through the holes in the mesh.</p>	<p><i>Means Purpose Means Purpose</i></p>
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<p><i>Ka tīmata ia ki te pātōtō i ngā hua ki ana waewae me ana pae ngutu, kia mōhio ai ia e pai ana rātou</i></p> <p>She felt them with her legs, and tapped them with the palps beside her mouth, to make sure they were safe and sound.</p>	<p><i>Means Purpose Means Purpose</i></p>
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<i>I te pango rawa o te pūngāwerewere, kore rawa ia e kitea atu.</i>	Reason
I could hardly see her then,	Result
because she was black and well hidden.	Reason
<i>Nō whea hoki e mau, kei roto kē ia i tāna pounamu, kāore kau ana he ngaro o roto.</i>	Reason
<i>Nā reira au ka harihari atu i ngā ngaro mate, o ētehi atu whare pūngāwerewere, ka whakatakoto atu ki mua i a ia.</i>	Result
Inside that jar, of course, she would never catch anything.	Reason
So , to feed her, I had to take dead flies from other spider's webs, and put them on her web.	Result
<i>Kāore ia i tika rawa mai ki aua ngaro, . . . he uaua te kitea atu i te mea, kāore aua ngaro i porotaitaka, kāore i oreore, kāore i kukume i te whare tukutuku, pēnei nei kua mau.</i>	Result
My spider took a while to find the flies,	Reason
because they didn't move about and pull on her web like a fly that had just been caught.	Reason
<i>Nō te takanga o ngā rā, ka huri te tae o ngā hua atu i te tiro mā ki te pūmā whero, ā, i reira ka kitea atu ngā kotingotingo pango o roto.</i>	Grounds
<i>Mōhio tonu au, kua tata ngā punua te paopao mai i roto.</i>	Conclusion
At first, they were pure white, and then they looked as if they had black dots inside.	Grounds
I knew that the spiderlings must be hatching out of their eggs inside the sac.	Conclusion
<i>Kātahi te rā harikoa rawa atu!</i>	Result
<i>Nō taku manawanui i toa ai taku whakarauora i te whaea me ana hua.</i>	Reason
It was a big day for me.	Result
I'd managed to keep the mother and her eggs alive.	Reason
<i>Ka hari anō ahau.</i>	Result
<i>Tērā pea e puta mai anō he punua pūngāwerewere hou.</i>	Reason
I was pleased.	Result
It meant that I would have another chance to watch baby spiders.	Reason

In English, the *Reason-Result* (or *Result-Reason*) relation is frequently signalled by 'because'; or 'so'. *Grounds-Conclusion* is often signalled by 'must be' or by 'means (meant) that'. *Means-Purpose* is often signalled by the infinitive form of verbs (e.g., 'to make sure'; 'to feed') or by 'so that'. In Māori, the *Reason-Result* (or *Result-Reason*) relation is frequently signalled by 'i te mea'; or 'nā reira'. In this case, the *Grounds-Conclusion* is signalled by 'kua tata'. *Means-Purpose* is often signalled by 'kia . . . ai'.

Next, the *Associative relations* in the text are indicated (see below):

<i>he uaua te kitea atu i te mea, kāore aua ngaro i porotaitaka, kāore i oreore, kāore i kukume i te whare tukutuku, pēnei nei kua mau.</i>	Simple
they didn't move about and pull on her web	Contrast
like a fly that had just been caught.	Simple
	Contrast

<i>he uaua te kitea atu i te mea, kāore aua ngaro i porotaitaka, kāore i oreore, kāore i kukume i te whare tukutuku, pēnei nei kua mau.</i>	Simple Contrast
Heoi anō , nō tana haerenga atu ki te tiroiro i ana hua, i tūpono ki tētehi ngaro, ka kainga ake.	
they didn't move about and pull on her web like a fly that had just been caught.	Simple Contrast
But when she was out checking her egg sacs, she would suddenly stumble on a fly, and eat it.	
<i>I te tuatahi ko tāna mahi he oma atu ki te huna i ngā wā ka puarehia. e au te pounamu ki te whāngai i a ia</i>	Realisable Condition (Condition – Consequence)
At first, my spider would run and hide whenever I opened the lid to feed her.	Realisable Condition (Condition – Consequence)
<i>I te tuatahi ko tāna mahi he oma atu ki te huna i ngā wā ka puarehia e au te pounamu ki te whāngai i a ia.</i>	Concession- Contraexpectation Concession- Contraexpectation
<i>Nāwai, ā, ka taunga ia ki ahau</i>	
At first, my spider would run and hide whenever I opened the lid to feed her.	
She soon got used to me, though .	
<i>ka huri te tae o ngā hua atu i te tiro mā ki te pūmā whero, ā, i reira ka kitea atu ngā kōtingotingo pango o roto.</i>	Simple Contrast Simple Contrast
. . . they were pure white. Then they turned pinky white, and then they looked as if they had black dots inside .	
<i>Kātahi rātou ka whakapōkaikai, ka karamuimui he rite tonu rātou ki te pōkai pī.</i>	Simple Comparison Simple Comparison
They clung together in a ball and crawled over each other like bees in a hive	

Notice that *Simple Comparison* in English is often signalled by 'like' and *Simple Contrast* by 'like', but with a negated verb in one member of the relation and a positive in the other. Notice also that *Simple Contrast* may be accompanied in English by the multi-purpose signal 'but', and that *Simple Comparison* may involve lexical antonyms ('white'/'black'). Typically, *Concession-Contraexpectation* is signalled in English by '(al)though'. Conditionals are frequently signalled by 'if' in English. In this case, the conditional is a universal one and is signalled by 'whenever' (i.e., if at any time . . .). In Māori, *Simple Comparison* is often signalled by 'rite' and *Simple Contrast* by 'pēnei', or with a series of negated verbs. Notice also that *Simple Contrast* may be accompanied by the multi-purpose signal 'heoi anō', and that *Simple Comparison* may involve lexical antonyms ('mā'/'pango'). *Concession-Contraexpectation* is signalled by 'ahakoa' in Māori. Conditionals are frequently signalled by 'mehemea', 'mena', 'me', and 'ki te' in Māori. In this example, the conditional is a universal one and is signalled by 'i ngā wā' (i.e., if at any time . . .).

Some cohesive devices in the text have not yet been fully explored. These are the ones, referred to as 'lexical chains', that run throughout the text, linking its various themes together. One of these lexical chains relates to the narrator, another to

Conclusion

Some of the difficulties faced by second language learners in interpreting and creating coherent texts may relate to the fact that teaching has tended to focus exclusively on lexico-grammatical competence. While there is no denying the importance of such fundamental linguistic knowledge, other types of knowledge are also required, including knowledge of the type outlined here. I have attempted to demonstrate two different, but related, types of knowledge that impinge on the interpretation and creation of coherent texts. I have not, however, addressed the issue of exactly how this knowledge can be used to inform appropriate pedagogies. Experienced language teachers will, however, no doubt be able to develop these pedagogies for themselves.

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Māori and English textbooks designed for language learners at intermediate level: A comparison in terms of the occurrence and use of insights gained from research on discourse analysis

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Abstract

Over the past two decades, research in the area of discourse analysis has expanded rapidly and has yielded insights that could usefully inform the teaching and learning of languages. In this paper, we report on the results of a comparative study of a number of commercially available textbooks designed for learners of English and learners of *te reo Māori* at intermediate level in terms of the extent to which they can be shown to have been influenced by specific aspects of discourse analysis research. In the textbooks designed for learners of English, there is some evidence that the writers are aware of, and have been influenced by some aspects of discourse analysis research, particularly in the teaching of writing skills. In the textbooks designed for learners of *te reo Māori*, however, there is almost no sign of influence of research of this type. In view of the importance of the teaching and learning of *te reo Māori* in relation to the maintenance of the language, and in view of the fact that many young people in New Zealand now learn a range of academic subjects through the medium of *te reo Māori*, this raises issues that we believe need to be addressed.

Keywords: coherence, cohesion, discourse relations, genre, macro-patterning, teaching English as an additional language, teaching *te reo Māori*, textbooks, text types, writing skills

Introduction

In the last two decades, research in the area of discourse analysis has increased rapidly. Commenting on one area of this research alone, Whaanga (2006, p. 197) makes the following observation:

Forty years ago, the study of discourse relations was confined to a few linguists, most of whom were working within the context of a particular functionally-based theory of language (tagmemic theory). Now, it would be almost impossible for any linguist of any persuasion, or, indeed, anyone whose discipline impacts in any way on information processing (natural or artificial), to avoid engaging in one way or another with issues associated with discourse relations.

Some aspects of research in the area of discourse analysis have clearly had an influence on the teaching of English to primary school students since the early 1990s, something that is evident in the success of books such as *Exploring how texts work* by

Derewianka (1990 [1994]) and *Context, text, grammar: Teaching the genres and grammar of school writing in infants and primary classrooms* by Knapp and Watkins (1994). Our particular interest is in the extent to which research on discourse analysis has influenced the teaching and learning of English and *te reo Māori*. With this in mind, we analysed a number of commercially available textbooks designed for learners of English and learners of *te reo Māori* at intermediate level, paying particular attention to the following areas of discourse analysis research: coherence, cohesion, discourse macro-patterning, discourse relations, genre and text-type.

Literature review

Discourse macro-patterning

In the early 1980s, linguists began to take an interest in the overall or global structuring or patterning of discourses. In some cases, the focus was on the type of discourse macro-patterning that is not specific to any particular genre or text-type (see, for example, van Dijk (1982) and Hoey (1983)); in others, the focus was on the relationship between overall discourse structure and genre or text-type (see, for example, Van Dijk (1982)).

Non-genre specific macro-patterning is approached in very different ways by van Dijk (1982) and Hoey (1983). Hoey's approach is to identify and label sections of text in terms of the overall function they perform in the discourse as a whole. Van Dijk aims to find precise ways of summarizing sections of a discourse that can be labelled in terms of their overall functioning in a discourse (van Dijk, 1982, p. 180).

Hoey refers to the functioning of text segments in relation to the discourse as a whole as the 'rhetorical organisation' of a text and focuses on rhetorical organisation that is not specific to particular genres or text-types. Thus, for example, he argues that *situation-problem-solution-evaluation* is a pattern that is found in a whole range of texts belonging to quite different genres. He identifies three overall rhetorical patterns that have been summarized by Houia-Roberts (2003, p. 80) as follows:

Table 1: Rhetorical patterns identified by Hoey (1983)

Label	Rhetorical Segments	Nuclear (obligatory) segments	Optional segments	Prototypical pattern	Note
PSn (Problem-Solution)	S (Situation) P (Problem: aspect of <i>situation</i> requiring a response) Sn (Solution/ Response to Situation) Ev (Evaluation of response)	P Sn	S Ev	S-P-Sn-Ev	All elements can appear more than once and the pattern can be varied by reordering, addition and conflation of segments.
Matching: (Matching compatibility OR Matching contrast)	S (segment) CompS (compatible segment); S (segment) ContS (contrasting segment)	S CompS; S ContS		S-CompS; S-ContS	
General-Particular (Generalization-example OR Preview-details)	G (generalization) Ex (example) OR T (topic) R (restriction) I (illustration) OR P (preview) D (details)	G-Ex; T-R OR T-I; P-D	I OR R		

Hoey examines a range of texts in terms of whether their rhetorical organisation is *linear* or *cyclic* and whether they involve *multilayering* (Hoey, 1983, pp. 82-96). A text is said to be *linear* where there is a straightforward progression from one discourse segment to the next and *cyclic* where earlier discourse segments are revisited or restated or further developed later in the text. Thus, for example, the *problem* section of a text may be repeated, restated or revisited at a later point in the text. A text is said to be *multilayered* when one or more text segments involves several parts. *Multilayering* can be *progressive* (involving, for example, a series of partial solutions or responses to a problem) or *spiral* (involving, for example, *repeated* attempts to respond to the same problem). Crombie and Houia (2001) and Houia-Roberts (2003, 2004a) have explored the relevance of Hoey's approach to the rhetorical organisation of texts written in te reo Māori.

With reference to discourse macro-patterning, Van Dijk distinguishes between *conventional superstructures* and *semantic macrostructure*. *Conventional superstructures* are defined as "conventionalized schemata, which provide the global 'form' for the macrostructural 'content' of a text" (van Dijk 1980, p. 127). These conventional superstructures "belong to our general knowledge of language and culture" and are "shared with other members of a community" (van Dijk 1977, p. 17). *Semantic macrostructures* are "semantic structures of discourse whose meaning and reference is defined in terms of their constituents' meanings" (van Dijk 1980, Preface). Thus, the conventional superstructure of a discourse (like Hoey's rhetorical structure) is its overall patterning, each discourse segment being labelled in a way that identifies its overall function in the discourse (e.g., *problem; solution*) whereas the *semantic macrostructure* is an outline of the core meaning of a discourse in summary form (that is, in the form of macro-propositions, each of which summarises one segment of the discourse). Van Dijk links the conventional superstructure of a discourse to its semantic macrostructure so that each part of the conventional superstructure is associated with one or more macro-propositions (parts of the summary). He also indicates that although particular discourse macro-patterns may be associated with particular types of text (such as, for example, scientific articles), others, such as, for example, *Introduction-Problem-Solution-Evaluation/Conclusion*, appear to have more general applicability.

As early as the 1960s, Longacre (1968) identified a range of genres associated with discourses in a number of Philippine languages. These included a *narrative genre* (recounting some sort of story) and a *procedural genre* (prescribing the steps of an activity or activity complex). He not only outlined their overall structuring or macro-patterning, but also defined them with reference to a range of functions and linguistic indicators. Thus, for example, he noted that the procedural genre involved chronological sequence in projected time and could be 1st, 2nd or 3rd person oriented. Although Longacre's focus was on discourses in a number of Philippine languages, he observed later (Longacre, 1972) that there were similarities between one of the patterns typical of a certain type of narrative discourse in the Philippines and a similar type found in Mexico and New Guinea and in some narratives written by English speakers. The pattern he identified is very similar to one of the macro-patterns that Van Dijk identified as being likely to have cross-cultural applicability: *Setting; Complication; Evaluation; Resolution; Moral; Coda*.

Research on discourse macro-patterning has a great deal to offer in relation to the teaching of languages, particularly, perhaps, in relation to the teaching of writing.

Discourse relations

Discourse relations (also referred to in the research literature as ‘clause relations’, ‘deep structure relations’, ‘semantic relations’, ‘semantico-pragmatic relations’, ‘clause relations’ and ‘inter-propositional relations’) are relationships of meaning that hold between propositions or groups of propositions. They are generally regarded as being universal or near universal, that is, as applying to all languages. However, there is, as yet, no overall agreement among researchers about the way in which these relations should be categorised. Thus, for example, Longacre (1972) proposed a model including ten ‘deep structure relations’ along with a number of varieties of each, but later (Longacre, 1996) revised the model to include twelve relations. Beekman and Callow (1974) proposed a model that included four relations involving propositional addition (*Chronological Sequence; Simultaneity; Alternation; Conversational Exchange; Matched Support*) and eighteen involving propositional support (*Manner; Comparison; Contrast; Equivalence; Generic-Specific; Amplification-Contraction/ Summary; Reason-Result; Means-Result; Means-Purpose; Condition-Consequence; Concession-Contraexpectation; Grounds-Conclusion; Time; Location; Circumstance; Identification; Comment; Content*). There are also differences in terms of the ways in which these relations are classified into types. Thus, for example, Hollenbach (1975) posits five relational category types (*Temporal, Causal, Logical, Equivalence* and *N-ary*) whereas both Crombie (1985a & b and 1987) and Kehler (2002) classify relations into three types (comparison and contrast, cause and effect and temporal/ spatial) based on types of cognitive process. A recent classification of discourse relations proposed by Whaanga (2006, pp. 206-207), which is based on a study that includes texts in te reo Māori, is outlined in *Table 2* below.

Table 2: Classification of discourse relations by Whaanga (2006, pp. 207-208)

Relational Types	Further categorisation of relational type	Relational varieties	Definitions	Examples
Temporal	Temporal	<i>Temporal Sequence</i>	Involves chronologically sequenced event propositions.	<i>He tidied up and then left the building site.</i>
		<i>Temporal Overlap</i>	Involves temporarily overlapping event propositions.	<i>As he was measuring the site, he slipped on the wet grass.</i>
Additive	Bonding	<i>Bonding (including Rhetorical Coupling)</i>	Involves non-comparative, non-contrastive, non-elective, non-causative propositional addition.	<i>He was wearing a rain cape and carrying a torch.</i>
Associative	Matching Compatibility	<i>Paraphrase</i>	Involves equivalence of propositional content.	<i>He began combat; he started to fight.</i>
		<i>Statement-Affirmation</i>	Involves affirmation of the truth or validity of the content of a proposition.	<i>He said that the explosion caused the collapse and I agree.</i>
		<i>Simple Comparison</i>	Involves comparison in respect of similarity.	<i>The leaders were afraid and so were their followers.</i>
		<i>Exemplification</i>	Involves an example of a general statement.	<i>Economic superiority does not guarantee victory. The defeat of the USA in the Vietnam war is just one example.</i>

Table 2 (continued): Classification of discourse relations by Whaanga (2006, pp. 207-208)

Relational Types	Further categorisation of relational type	Relational varieties	Definitions	Examples
Associative	Matching Contrast	<i>Simple Contrast</i>	Involves comparison in respect of difference.	<i>One structure was weak; the other was strong.</i>
		<i>Statement-Denial</i>	Involves denial of the truth or validity of a proposition.	<i>He said that the explosion caused the collapse but I disagree.</i>
		<i>Denial-Correction</i>	Involves the correction of some aspect of propositional content.	<i>It wasn't the heat that caused the cracks; it was the constant pressure of water.</i>
		<i>Exception</i>	Involves a general statement and an exception.	<i>All of the buildings leak except the one built by my company.</i>
	Alternation	<i>General-Particular</i>	Involves content specification of a generic semantic predicator.	<i>Someone was responsible. It was the project manager.</i>
		<i>Supplementary Alternation</i>	Involves a choice among non-contrasting alternatives.	<i>Nobody ordered the bricks or bought the roofing felt.</i>
Causal	Causality	<i>Contrastive Alternation</i>	Involves a choice between/among contrasting alternatives.	<i>It will either survive the storm or it won't.</i>
		<i>Reason-Result</i>	Involves the reason for a particular outcome.	<i>She built a new fence because the old one was damaged.</i>
		<i>Grounds-Conclusion</i>	Involves an outcome based on inference rather than observation.	<i>He was in charge of the project so he must have been the one who made the final decision.</i>
		<i>Means-Result</i>	Involves the means of achieving a particular outcome.	<i>By nailing the letter box to the fence, she was able to make it more secure.</i>
	Conditionality	<i>Means-Purpose</i>	Involves an action and its intended outcome.	<i>He added concrete to the mix in order to make it stronger.</i>
		<i>Realisable Condition</i>	Involves an outcome that is contingent on a realisable condition.	<i>If he leaves now, he'll get there in time for the meeting.</i>
	Concession	<i>Unrealisable Condition</i>	Involves an outcome that is contingent on an unrealisable condition.	<i>If it had been built differently, it wouldn't have collapsed.</i>
		<i>Concession-Contraexpectation</i>	Involves an actual effect which is contingent on the blockage or denial of a usually anticipated effect.	<i>Although both the design and the building were excellent, the client complained.</i>

Discourse relations can be encoded in languages in a range of different ways. Thus, the relation of Reason-Result can be signalled in English by, for example, subordinating conjunctions (e.g., *because, as, since, seeing (that)*), prepositions (e.g., *because of, due to, in view of, thanks to*), verbs (e.g., *cause, bring about, effect*) and nouns (e.g., *result, reason, consequence*), and in te reo Māori by, for example, subordinating conjunctions (e.g., *nō te mea; nā te mea; i te mea, inā*), sentence conjuncts (e.g., *nā reira; nō reira; nā wai*), prepositions (e.g., *nā, i, mō, mō runga, i runga, nā runga*) and nouns (e.g., *take*).

Discourse relations can play an important role in text construction (including paragraphing) and comprehension.

Coherence and cohesion

In order to understand the difference between coherence and cohesion, it is useful to make a distinction between *text* and *discourse*. We refer here to a *text* as a piece of spoken or written language that is bounded in some way. Thus, for example, a novel may be bounded by a book cover. The word 'text', as used here, includes only words that are actually spoken or written. The word 'discourse', as used here, refers to the interpretation of a text. In order to make sense of a text as coherent discourse, that is, in order to interpret it, we need to make a range of assumptions on the basis of

background knowledge and understanding, including, for example, our understanding of the context in which it is or was spoken or written and our knowledge or understanding of the topic or topics covered. In doing this, we make a range of inferences. For this reason, although we share the same text, we do not necessarily share the same discourse, that is, people may interpret texts in different ways. One of the things that helps us to gain a measure of shared understanding of texts is what we refer to as textual *cohesion*.

A text is *coherent* to the extent that it makes sense to us. A text is *cohesive* to the extent that it includes *cohesive devices*, that is, words, phrases, etc. that function to link its various parts together.

In interpreting a text, that is, in attempting to make sense of it as a piece of coherent discourse, we make use of our general understanding of the ways in which things and events in the world can be linked, something that is reflected in discourse relations (see above) and in the clues to making links between text segments that are included in the text itself. These clues include *cohesive devices*, that is words and phrases that tell us about the types of connection between different parts of a text that the speaker or writer intended. Cohesive devices include things like anaphoric pronouns, ellipsis, substitution and repetition (Halliday & Hasan, 1976). A text may be coherent (that is, it may make sense to us) even when it does not include cohesive devices. However, the presence of cohesive devices can help us to interpret a text. Thus, (1) below will be interpreted as coherent by most readers because they will assume that the two clauses are related in a Reason-Result relationship; (2) below will also be interpreted as being coherent. This time, however, readers are provided with a signal that confirms their interpretation in the form of the word ‘because’, a cohesive device (subordinating conjunction) that signals the fact that the content of the second clause should be interpreted as a reason for the content of the first.

- (1) She left work early. Her father was ill.
- (2) She left work early because her father was ill.

Coherence and cohesion have been studied extensively (see, for example, Crombie (1985a & b), Winter (1971, 1974, 1977, 1979, 1982, 1992, 1994), Halliday and Hasan (1976)), including a number of works that make specific reference to te reo Māori and to the relevance of research in this area to the teaching of language (Houia, 2001a & b), Houia-Roberts (2003, 2004a & b), Whaanga (2006)).

Genre and text-type

The term ‘genre’ is used here in the sense in which it is often used in the systemic-functional research tradition, that is, to refer to the primary communicative purpose of a written text, such as, *to instruct, to explain, to argue, to describe/classify, to recount*. The term ‘text-type’ is used here to refer to the ways in which texts are classified into types in particular societies. Thus, in common with, for example, Houia-Roberts (2003), we define genre here in terms of cognitive processes (e.g., *arguing* and *explaining*), and *text-types* in terms of social constructs (e.g. *information reports; whaikōrero*). Different genres are marked by the salience of particular types of cognitive process and discourse relations. For example, in the *recount genre*, the salient cognitive process is *temporal* and the salient discourse relations are *temporal sequence* and *temporal overlap*; in the *instruction genre*, the interaction of *temporal and causative cognitive processes* is salient and the salient discourse relations are *reason-result, means-purpose* and *temporal sequence*. It is important to note,

however, that a number of writers (see, for example, Biber (1989)), use these terms in the opposite sense. This is also common in the North American tradition where, in line with traditional usage (particularly in literary contexts), a number of academic researchers use the word 'genre' to refer to what is referred to here as 'text-type' and 'text-type' to refer to what are referred to here as 'genre'. In a recent article, Bruce (2005) attempts to resolve this problem by referring to 'cognitive genres' (e.g., *explanation* and *argument*) and 'social genres' (e.g., *novels* and *academic articles*) rather than to genre and text-type.

Drawing upon the work of Halliday (1985), Martin (1985), Martin & Rothery (1986), Christie (1989), Painter (1985), Kress (1982; 1985) and others, and also upon the expertise of experienced teachers, Derewianka (1994) provides an account of how the teaching of writing in primary schools can be related to an approach to the description of genres. In doing so, she examines the ways in which language functions to enable us to make sense of the world and fulfil real purposes such as arguing and sharing information (Derewianka, 1994, pp. 3-4). She also presents a methodology associated with a four-part curriculum cycle as follows: *preparation* (background information); *modelling* (presentation of a model text); *joint construction* (joint creation of a text); *independent construction* of a text (pp. 13-14). Derewianka outlines six genres (*recount*, *instruction*, *exposition/argument*, *narrative*, *report* and *explanation*), associating each with structural elements and typical linguistic features. In summarising Derewianka's approach to *recount* (see *Table 3*), Houia-Roberts (2004, p. 69) notes that "some of the language features to which reference is made appear to be consequences of an overall orientation towards *chronological sequence* and *temporal overlap* (i.e., action verbs and linking items to do with time), whereas others (e.g., use of simple past tense) appear to be consequences of the relationship between the temporal positioning of the narrator in relation to that of the events". She also notes that "certain types of propositional relationship (e.g., *chronological sequence*) . . . have implications in terms of linguistic choice or, more specifically, in terms of a specific linguistic range from which choices may be made" (p. 70).

Table 3: A summary of recount genre according to Derewianka (1994, p. 15)¹

RECOUNT GENRE		
Recount genre: unfolding a sequence of events over time		
Purpose: to tell what happened		
TEXT ORGANIZATION		
Orientation: background information (generally at the beginning): <i>who, where, when</i>		
Series of Events ordered in chronological sequence		
In addition there may be personal comment at various stages		
LANGUAGE FEATURE CHARACTERISTICS		
Participants: specific (e.g. 'our dog')		
Tense: simple past tense		
Verbs: action		
Linking items: temporal ('then', 'at the same time' etc.)		
TYPES OF RECOUNT AND CHARACTERISTIC LANGUAGE USE		
PERSONAL: retelling an activity the writer was personally involved in 1st person pronouns	FACTUAL: recording the particulars of an incident (e.g. news report) 3rd person pronouns Passive voice	IMAGINATIVE: taking on an imaginary role and giving details of events Usually in 1st person

Another approach to teaching writing in relation to genre that has been influential in schools is that of Knapp and Watkins (1994) who propose, drawing on the social semiotics of Kress (1988) and Martin and Rothery (1986), a model based on social

aspects of literacy in which genre is seen as a process and text-type as a product and in which there is explicit recognition of the multi-generic nature of texts.

Houia-Roberts (2004a, p. 62) notes that “[the] mastery of genre . . . and corresponding text-types . . . is important for academic success” and that “[such] mastery is an important aspect of discourse competence and extends language learning beyond sentence boundaries”.

The textbooks analysed and the analytical framework

Textbooks at intermediate level relating to the teaching of English and te reo Māori were analysed in terms of the extent to which they could be shown to have been influenced by specific aspects of discourse analysis research. Although each of the four textbooks analysed was published in a different year, all of them first appeared at a point when there was already a considerable body of research on all of the aspects of discourse analysis that are taken into account in the textbook analysis.

The English textbooks analysed were from the *Headway* series (Soars & Soars, 1998) and the *Landmark* series (Haines & Stewart, 2000). The *Headway* series has five levels (from beginner to advanced); the *Landmark* series has two levels (intermediate and upper-intermediate). In each case, the intermediate level textbook was the one analysed.²

The *te reo Māori* textbooks analysed are from the *Te Whanake* (The Upward Growth) series (Moorfield, 2001a & b; 2003; 2004) and the *Te Ia reo* (The Current of Language) series (Cormack & Cormack, 1995b; 1996; 1998). In the case of *Te Whanake*, the textbook analysed, *Te Pihinga* (The Seedling) (2001b) is the second of five in the series.³ In the case of *Te Ia reo*, the textbook analysed is *Te Pūkaki* (The Stream) (1996b), the second of four in the series.^{3, 4} The writers of neither *Te Whanake* nor *Te Ia reo* link any of the books in the series specifically to intermediate level. However, since discourse analysis research might be expected to have an influence at every level, this is not a major problem.

Each of the textbooks was analysed in terms of the extent to which there was evidence that account had been taken of the relevance to the teaching and learning of language of each of the following:

- *Discourse macropatterning* (i.e., the overall rhetorical structuring of texts in terms of the functions performed in relation to the text as a whole by different sections of the text (e.g., *situation- problem – solution- evaluation*));
- *Genre and text-type* (that is, the range of different genres (e.g., *recount, instruction, exposition/argument, narrative, report and explanation*) and the language characteristically associated with each, as well as characteristic features of text-types such as *personal letters, advertisements, menus*, etc.)
- *Discourse relations* (i.e., the internal patterning of texts in terms of relationships (such as *Reason-Result*) between text segments);
- *Coherence and cohesion* (i.e., the ways in which discourse relations contribute to the construction and interpretation of coherent texts, and the ways in which discourse relations can be signalled by the presence of cohesive devices, including, for example, conjunctions such as ‘because’ or ‘nō te mea’).

Findings

Discourse macropatterning

None of the four textbooks analysed includes any indication that their authors have taken advantage of the potential of research on discourse macropatterning in relation to the teaching of text construction and comprehension. There is, however, in *Headway Intermediate (Chapter 9)*, an exercise that includes reorganising information so as to produce a complete paragraph. This indicates an awareness of the fact that the organisation of text at a higher level than that of the sentence is important, particularly as the exercise necessarily involves students in taking account of cohesive devices. Even so, neither cohesion, nor the discourse relations that underlie it, is introduced. Another exercise in the same book (*Chapter 10*), in which learners are asked to consider appropriate beginnings and endings of letters, indicates an awareness of the importance of the structuring of different types of text. However, with these two exceptions (which cannot be said to do more than signal that there is some awareness of the value of taking account of supra-sentential organisation), there is nothing that relates to the overall patterning of discourse in this book. *Landmark Intermediate Student's book* is equally absent of any clear approach to discourse macropatterning. There is (*Chapter 7*) an exercise in which students are asked to identify complete and incomplete short stories and to organise information to create a short story. However, this is not accompanied by an introduction to the organisational and linguistic characteristics of the recount genre, let alone by any indication of typical macropatterning. Neither of the *te reo Māori* textbooks includes any indication that textual organization (macropatterning) has been taken into account.

Genre

None of the textbooks introduces a range of genres. In *Headway Intermediate*, the texts and text segments introduced in ten of the twelve units involve *personal recount*. In *Landmark Intermediate*, personal recounts appear in more than half of the units. The recounts involve (in terms of text-types), short stories and letters. However, neither the discourse relations that characterise recount are discussed, nor are the characteristic linguistic features of recount. Both also include some references to *description* (which, along with classification) is discussed under the heading of *Information report* by Derewianka (1994, p. 52). However, once again, the characteristic features of *description* are not discussed, the focus being on aspects of the grammar of comparison and contrast only. In one section in *Landmark Intermediate (Unit 2)*, the *instruction* genre appears in the form of a recipe where students have to fill in gaps in a text. This requires them to use imperatives such as *bake*, *stir*, and *fry*. However, this is an isolated exercise. Students are not required to engage in exercises or activities relating to the instruction genre at any point later in the unit. Overall, although two different genres appear in *Headway Intermediate* and four in *Landmark Intermediate*, there is little evidence in the English textbooks of an awareness of the characteristic features of these genres (in terms, for example, of discourse relations) or of the potential relevance of these characteristic features to the teaching and learning of English.

Both of the *te reo Māori* textbooks examined contain examples of texts that focus on the genre of *personal recount*. Also, in both cases, there are texts focusing on *description*. However, although the texts that occur in these textbooks include this genre, there is little reference in either of the books to characteristic features of the genre. Thus, for example, in *Unit 2* of *Te Pihinga*, which includes sample texts that

involve description, there is, apart from a long list of adjectives, nothing that makes specific reference to the genre. Furthermore, although it is presented within the context of a section apparently dealing with *description*, one of the texts is a *recount* (which includes some description). Thus, although recount and description characterise some of the texts that occur in this textbook, there is no focus on either mono-generic texts *as such* or bi-generic or multi-generic (blended) text *as such*. In *Te Pūkaki*, *personal recount* and *description* are largely embedded in artificial dialogues that include a context setting introduction. As in the case of *Te Pihinga*, there is no guidance on what characterises different genres.

Text types

The English textbooks focus on a very restricted range of text-types. In fact, personal letters and short stories are the main text-type focus in both. There are no examples of menus, advertisements, catalogues, entertainment guides, film reviews, flyers, etc. Furthermore, the potential of reading texts to provide models for students' writing remains largely unexploited for two reasons. First, there is no clear indication of what features are characteristic of the text-types that are included (typical organisational patterns, for example). Secondly, reading and writing tasks within the same unit may involve different text-types. Thus, for example, in *Unit 6* of *Landmark Intermediate*, the text for reading is a story, but the students are asked to write a letter to a friend. Thus, the opportunity to help students to identify and use characteristic features of recount is not exploited. In *Headway Intermediate*, there is a reading task involving an interview in *Unit 5*. However, the writing task in that unit involves form filling. Although *Landmark Intermediate* is more consistent in maintaining a link between the text-types in reading sections and in writing sections of the same unit (e.g., both the reading and writing sections of *Unit 2* involve a recipe), the potential of the model texts introduced in reading sections for providing guidance on the construction of written texts is nowhere fully exploited.

Very few texts exhibiting written text-types are included in *Te Pūkaki*. All of the texts are dialogues (available in spoken form on CD and in written form in the textbook). These dialogues generally begin with a context setting introduction and include personal recount. Overall, they lack authenticity as dialogue, often including long segments by a single speaker that have little communicative function in terms of the dialogue as a whole. They appear, in fact, to be little more than vehicles for grammatical constructions and vocabulary that become the focus for later decontextualized exercises. In *Te Pihinga*, there are also many examples of dialogues. Once again, their primary function appears to be the introduction of grammatical structures (often several different ones). There are also examples of letters, postcards, information brochures and story telling. The focus, however, is simply on comprehension (relating to a series of comprehension questions) rather than on the *characteristic* organisational structures of these text-types or their *characteristic* linguistic usages. For example, in *Chapter Five* a series of letters is provided and students are invited to write a letter of their own, using them as models. However, except for the instruction that they should use the letters as models, the students are given no guidance about letter writing. Furthermore, each of the letters is different in terms of the occurrence of different genres.

Coherence, cohesion and discourse relations

In neither *Headway Intermediate* nor *Landmark Intermediate* is there any genuine focus on discourse coherence. The exercises in these textbooks generally focus on discrete grammar points, with the students often being expected to fill in gaps in lists of unrelated sentences that may not even bear any relation to the unit topic. Thus, for example, although students may be asked to fill in gaps in sentences in which conditions or reasons appear in subordinate clauses by inserting an appropriate subordinating conjunction (*if/ because*), the significance of the fact that these sentences involve binary values (i.e., condition *and* consequence; reason *and* result) is never the focus of attention, nor is students' attention ever directed towards the fact that sentences that are very different syntactically may be alike in terms of discourse relations. Thus, for example, *because* (subordinating conjunction) and *because of* (preposition) are cohesive devices that signal the presence of the same relation (*Reason-Result*): *He left because it was raining/ He left because of the rain*. Of course, this relation can also be signalled by many other cohesive devices, including the nouns *reason* and *result*: *The reason he left was that it rained; It rained. The result was that he left*. This is equally true of other discourse relations. However, neither of the English textbooks examined makes any reference to this, maintaining a focus that is primarily grammatical in orientation. A discourse focus would necessarily give equal weight to the role that grammar and lexis play in highlighting discourse relations and, therefore, in guiding interpretation and aiding text construction. Even so, both English textbooks deal with *temporal sequence*, *temporal overlap* and *contrast* and *comparison* in several units. However, these are generally dealt with in relation to text segments rather than in relation to complete texts, and the focus remains largely (as in traditional grammars) on grammatical signals. Thus, for example, as in the case of Haines and Stewart (2000, p. 10), comparative adjectives are far more likely to be given attention than other ways of expressing relations involving *Simple Comparison* or *Simple Contrast*. Furthermore, exercises that clearly involve discourse relations sometimes appear to occur randomly, bearing no obvious connection with the remainder of the topic content. Thus, for example, in *Headway Intermediate* (p.8), students are asked to correct sentences. One of them involves *Statement-Denial* and *Denial-Correction*. However, this particular relational combination occurs nowhere else in the unit and is not reinforced in any way.

In both *Te Pihinga* and *Te Pūkaki*, text and discourse construction and comprehension are treated, as in the case of the English textbooks, largely from a grammatical perspective. Thus, for example, there are numerous sections in *Te Pihinga* (see *Chapters 4, 6 and 7*) in which markers of temporal and causative relations are introduced largely from a grammatical perspective. Thus, for example, Moorfield (2001b, pp. 123 – 124) notes that “words formed by adding the derived noun ending [nominalisations] are used with **nō** to form a sentence pattern which translates as ‘when’ in English”, adding that “[this] sentence pattern is used for past time”. He then provides the following four examples with translations (p. 124) [underlining in the original]:

Nō te tīmatanga ki te ua, ka hoki rātou ki roto. When it began to rain, they went back inside

Nō te matenga o te kuia, ka whakatūria he tēneti. When the elderly lady died, a tent was erected.

Nō te haerenga o Te Hira ki te tūranga hou, ka whakatūria a Wiki hei tumuaki. When te Hira went to the new position, Wiki was promoted to be the head.

Nō tōna putanga mai, ka kihia ia e ōna whnaunga. When she appeared, she was kissed by her relations.

He then provides two examples where “the **nō** at the start of the sentence may be replaced by **ī** without altering the meaning” [bold in original] (p. 124) and two different examples where “this pattern is used without the derived noun ending being added” (p. 124). As the two examples below demonstrate, we no longer simply involve *Temporal Sequence*. Both of these examples include Reason-Result, something to which reference is not made in the explanation:

I te whakatakariri o te koroua, ka oma ngā tamariki whakatoi. Because the elderly man was angry, the cheeky children ran off.

I te koretake o Mere ki te pūkana, ka tonoa ia ki muri. Because Mary was so hopeless at doing the **pūkana** she was sent to the back.

Conclusion

There is very little evidence in any of the four textbooks analysed here of any real awareness of the importance of introducing language learners to aspects of discourse construction and comprehension other than those that involve sentence grammar. None of the textbooks introduces learners to discourse macropatterning. The range of genres in the textbooks is extremely limited, with over half of the texts in the English textbooks involving recount and with most of the texts in the Māori textbooks being in the form of dialogues in which description and recount sometimes occur. At no point in any of the four textbooks is there a genuine focus on characteristic discourse features of different genres. The range of text-types in all four textbooks is also limited, with the English textbooks focusing on personal letters and short stories and the Māori textbooks focusing on dialogues whose primary function appears to be to act as vehicles for the introduction of new vocabulary and new grammatical constructions. Coherence and discourse relations are largely neglected in all of the textbooks although each of them does focus from time to time on one aspect of cohesion, that is, the grammatical signalling of relations. However, the relations themselves are not introduced, the result being that these signals are treated simply at the clause level, as signals of, for example, various types of subordinate clause. On the basis of these findings, it seems reasonable to speculate that it may be some time before insights gained from research in the area of discourse analysis are adequately reflected in textbooks designed for language learners.

Endnotes

1. Table 3 is reprinted from Houia-Roberts (2004a, p. 69).
2. *Headway Intermediate* consists of a student's book (12 units, each with a different topic), a teacher's book, a workbook and supplementary resources, including cassette tapes or CDs (to accompany the student's book and the workbook), a pronunciation course with cassette or CD, a video with an activity book and online interactive exercises. It is part of a general English course that is described by the authors as being suitable for adults, including young adults. The first unit (organized in a similar way to the other units) includes a range of language points. At the end of the twelve units, there is a language commentary section (including explanation of the language points covered in each unit), tapescripts (relating to the content of the audiotapes accompanying each unit) and the answers to the exercises. The Landmark Intermediate student's book is also composed of 12 units with each unit having a different thematic focus. In addition to this, there is also a teacher's book, a workbook and two cassettes with the audiotapes for each of the units. The Landmark series has two levels only; namely; an Intermediate and Upper- Intermediate. The authors recommend the books for adults and young adults. Typically, one unit covers a number of different discrete grammar points. For example, in Unit 1, there are three points being focused on, and they are 'frequency expressions with the present simple', the 'present perfect simple' and 'adverbs'.
3. *Te Whanake* ('The Growth') is designed primarily for teenagers and adults. The first three levels consist of a textbook, a workbook and a teachers' book; the fourth level has a textbook only. Supplementary resources include audiotapes/CDs, videotapes. A Māori-English, English-Māori dictionary and index (Moorfield, 2005) are available. *Te Pihinga* is intended for lower intermediate-level students (Moorfield, 2001b, 2003; Moorfield & University of Waikato, 2003). It "develops language to describe objects, animals, people, sounds, illnesses, feelings, the weather, places, colours and the landscape", and includes "giving directions, letter writing, travel, going to the beach, native birds, expressing feelings and computers" (Moorfield, 2006a). It has nine chapters, each of which "focuses on one main area of language" Moorfield (2006b), each of which includes dialogues or texts, explanation (with examples) of new grammar and usage in the dialogues/ texts, additional vocabulary, listening and speaking exercises (using audio- and videotapes and CDs) and writing, reading and speaking activities (Moorfield, 2006b).
3. The final book in the series has not yet been published.
4. *Te Ia Reo* is primarily designed for secondary school students in Years 9 – 13 (aged around 9 – 13). However, the authors note that it could also be used with senior primary school students and with adults in tertiary institutions. At each level, there is a textbook, a workbook and a teachers' book. Supplementary resources include audiotapes, photocopy masters, readers and videotapes. *Te Pūkaki* has five main chapters (*Ngā Tākaro* (Games); *Ngā Kai* (Foods), *Ngā mahi i te Kāinga* (Jobs at Home), *Te Tūtaki Tangata* (Meeting People); and *Ngā Haere Whakangahau* (Trips)). It also has two additional chapters which "revise all the structures and most of the vocabulary of the [previous] chapters" (Cormack & Cormack, 1995a, p. 5). In each of the first five chapters, new structures are introduced and are followed by "basic exercises for working through the teaching point" (pp. 5-6). Each chapter has an introductory passage (*He Kōrero Tīmatanga*) which is said to contain "most of the *anga* (structures) and *kupu* (vocabulary) that are used in the chapter" (p. 15).

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Taiwanese textbooks for young learners of English:

A criterion-referenced analysis

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Abstract

This article focuses on one of the problems faced by one Pacific rim country, Taiwan, in coming to terms with the increasing globalization of English, that is, the production of textbooks that are appropriate for young learners. Increasing pressure to ensure that its citizens achieve a high level of proficiency in English has led Taiwan, in common with many other countries, to reduce the age at which children are introduced to English in schools. This has led to the proliferation of English textbooks for young learners. The Taiwan national English curriculum guidelines recommend that teaching materials should cultivate communicative ability and should include varied activities, a range of different types of text, and interesting, practical and lively topics and themes. Three textbook series produced in Taiwan are analyzed and discussed here in terms of a range of effectiveness criteria. It is concluded that the textbook writers have not yet come to terms with the recommendations in the English curriculum guidelines. In that these recommendations are similar to recommendations included in national curriculum guidelines for the teaching of languages in many other parts of the world, it is suggested that language teaching materials produced elsewhere might usefully be analyzed in a similar way.

Introduction

Increasing pressure to ensure that its citizens achieve a high level of proficiency in English has led Taiwan, in common with many other countries in Asia and in other parts of the world, to reduce the age at which children are introduced to English in schools. Since 2005, children have officially begun English in school in Form 3 (aged 9) and many actually begin much earlier. This has led to pressure to increase the number of primary teachers who are able to teach English and to the proliferation of English textbooks for young learners. The English curriculum guidelines that form part of the new *Grade 1~9 Integrated Coordinated Curriculum* (Ministry of Education (Taiwan), 2004) recommend that teaching materials should promote understanding, cultivate communicative ability, include varied activities, a range of different types of text (e.g., jazz chants, greeting cards, notes, letters, simple stories, short plays, riddles, jokes, cartoons, and comics), and interesting, practical and lively topics and themes. Structures should be introduced in meaningful contexts and attention should be paid to the recycling of language. In order to determine whether textbook writers are currently meeting these expectations, I analyzed three textbook series produced in Taiwan for young learners of English in terms of a range of effectiveness criteria. The series analyzed are *Power up English*, published by Kaosiung City Education Bureau (Kaohsiung Elementary English Resource Center) in 2002, *Darbie, Teach Me*, published by Kang-xuan publishing company in 2001, and *English*, published by Nan-yi publishing company in 2001. *Power up English* is widely used in Kaohsiung. The other two (*Darbie, Teach Me* and *English*) are widely used throughout Taiwan and have been officially approved by the Taiwan Ministry of Education. The criteria used, the analyses and the findings are reported below.

Critical review of selected literature on the role of textbooks in the teaching of languages

Hutchinson and Torres (1994, p. 315) note that:

The textbook is an almost universal element of [English language] teaching. Millions of copies are sold every year, and numerous aid projects have been set up to produce them in [various] countries. . . . No teaching-learning situation, it seems, is complete until it has its relevant textbook.

As Skierso (1991, pp. 432-453) observes, very few teachers manage to teach without textbooks. Indeed, most teachers rely heavily on them in seeking to ensure that students attain prescribed teaching goals and objectives. With specific reference to language teaching, Harmer (2000, p. 117) notes that textbooks not only give teachers ideas about what to teach, but also about how to teach, often functioning as a basic syllabus for a class. Thus, textbooks can reduce a teacher's workload and can also provide a link between school and home (Brewster & Ellis, 2002, p. 152). Furthermore, students often have strong expectations about using a textbook in the language classroom and believe that published materials have more credibility than teacher-generated materials (Sheldon, 1988, p. 237).

Cunningsworth (1995, p. 7) identifies a number of roles that textbooks can serve in the curriculum, including providing (a) a syllabus based on pre-determined learning objectives, (b) an effective resource for self-directed learning, (c) an effective medium for the presentation of new material, (d) a source of ideas and activities, (e) a reference source for students, and (f) support for less experienced teachers who need to gain confidence. Although some educationalists believe that there is a danger that inexperienced teachers may become over-reliant on textbooks, others argue that textbooks can actually save students from a teacher's deficiencies (O'Neill, 1982; Williams, 1983; Kitao, 1997). Furthermore, it has been argued that textbooks can provide an important source of innovation and can support teachers through potentially disturbing and threatening change processes by introducing change gradually, creating scaffolding upon which teachers can build, and demonstrating new and/ or untried methodologies (Hutchinson & Torres, 1994, p. 323). While there are many educationalists who point out the benefits of using textbooks in teaching additional languages, there are others who take a more negative view of textbooks. Sheldon (1998, p. 239) sees them as the "tainted end-product of an author's or a publisher's desire for quick profit", with many of them making false claims and being marked by serious theoretical problems, design flaws, and practical shortcomings. Fullan (1991, p. 70) notes that approved textbooks may easily become the curriculum in the classroom whilst failing to incorporate significant features of the policy or goals that they are supposed to address, the result being that a textbook may actually distract attention from behaviors and educational beliefs that are crucial to the achievement of desired outcomes. Allwright (1981, pp. 6-8), argues that textbooks are not only inflexible, but also generally reflect the pedagogic, psychological, and linguistic preferences and biases of their authors, and Levis (1999, p. 37) maintains that textbooks are culturally and socially biased and contain inauthentic language. So far as Cathcart (1989, p. 105) and Yule et al. (1992, p. 250) are concerned, textbooks do not present an adequate reflection of the language structures, grammar, idioms, vocabulary and conversational rules, routines and strategies that learners will need to use in the real-world.. However, as Widdowson (1998, p. 331) observes:

Learners of a foreign language should be made aware of . . . cultural conditions on real communication. . . . But the explicit teaching of communicative abilities which measure up to those of the communities whose language they are learning is quite a different matter.

I believe that an attempt to do so is to set an impossible and pointless goal whose only outcome is likely to be frustration. . . . It is the business of pedagogy to decide on what can be feasibly and effectively taught . . . so as to activate a learning investment for future use. Talk of real world communication is all too often a distraction.

In Taiwan, many researches have investigated teachers' perceptions of English textbooks at junior high school level (see, for example, Hsu, 2001; Kang, 2003; Li, 2003; Liu, 2002; Wang, 2004). There are also some studies of English textbooks at senior high school level (Chen, 2002; Chen, 2006, Cho, 2002; Yeh, 2003). These studies examine textbooks from different perspectives. Some researchers have focused on how textbooks are actually used in primary schools (Huang, 2004; Sun, 2000); at least one focuses on how the concept of multiple intelligences is reflected (Dai, 2002; Ma, 2003); the focus of another study is the extent to which textbooks used at primary level comply with the five goals for English learning (Five Cs) listed in the American National Standards for Foreign Language Learning, namely *Communication, Connections, Cultures, Comparisons and Communities* (Ma, 2003). One study compares the five textbooks that are most popular in Taichung and Miao-li County in terms of vocabulary, sentence patterns and themes (Chang, 2004); another, Lin (1997), focuses on vocabulary, noting that certain textbook series include much more vocabulary than is required in terms of the curriculum and that many of the words introduced are infrequently used. The majority of Taiwan-based studies of textbooks used in primary schools focus on teacher-related issues. Thus, for example, Huang (2004) reports that although samples of teachers who have majored in English perform better as teachers of English than do those who have not majored in English, there is no significant difference between the two groups in terms of choice of textbooks. He did not, however, take any account of the nature of the training in English teaching that participants in the study had had. In analysing the interaction between teaching and phonics-based children's textbooks, Sun (2000) notes that teachers' expertise does play a key role in both selection and use.

The Taiwan national curriculum guidelines for English

The Taiwan national curriculum guidelines have been translated and discussed in detail by Her (2007, *Chapter 2*). She notes that the overall emphasis is on communicative language teaching. These guidelines are critical to the establishment of criteria for the assessment of textbooks and teachers' guides because they are explicit about the types of materials that are considered appropriate.

Within the Taiwan national curriculum guidelines themselves, there is a section headed *Teaching and materials guidelines* (Ministry of Education (Taiwan), 2004). In this section, readers are advised that local teaching materials should be used and that topics and themes should be interesting, practical and lively, with topics being relevant to learners' daily lives and including reference to family, school, food, animals and plants, holidays and costumes, occupations, travel, and sport and leisure activities. Activities should be varied and should include, for example, jazz chants,

greeting cards, notes, letters, simple stories, short plays, riddles, jokes, cartoons, and comics. The communicative functions should include those associated with everyday conversation and social interaction such as *greeting, thanking, apologizing, agreeing, requesting, and asking for directions*. A section in the curriculum on language components refers to the alphabet and to pronunciation (where it is recommended that good use should be made of phonics at junior high level). The vocabulary list in an appendix to the curriculum guidelines is made up of 2,000 words of which 1,200 (to be given priority) are frequently used words. However, so far as primary school students are concerned, the expectation is that they should cover 300 words only. It is also noted that the vocabulary included in each unit should be divided into words for recognition and words for production. In a section on sentence structure it is noted that the sentence structures that are introduced should be essential and frequently used and that there should be a move from simple to complex constructions, these constructions being introduced in meaningful contexts and with an emphasis on fun and understanding. It is also noted that attention should be paid to repetition and recycling.

Under the heading of *principles of materials compilation*, it is noted that both print and audio-visual materials are required, that all materials should be interesting, practical, simple and active with an emphasis on varied communicative activities. It is also noted that each unit should include topics, sentence structures and communication functions in lifelike situations. Vocabulary, phrases and sentence patterns should be introduced gradually (moving from simple to complex) and there should be adequate opportunities for practice and review. The content should be easily understood and should include songs, dialogues, rhymes, letters, stories, plays, etc. as much as possible. Materials should be varied and should include videotapes, audiotapes, multi-media resources and books and pictures. English should be the medium of instruction as much as possible and learners should be given opportunities to listen and to speak in the context of both teacher-student and student-student interactions. Overall comprehension and expression should precede more detailed language practice.

A varied approach to assessment is recommended, with assessment being linked to the teaching objectives and including the work students do in class. At the elementary stage, formative assessment (including student portfolios) should be prioritized. The focus should not be on pencil and paper tests and scores.

Deriving criteria for the evaluation of the textbooks and teachers' guides

According to Yeh (2005, p. 6), some of the problems with existing textbooks relate to the misuse, inappropriate use and inconsistent use of language, a focus on grammar rather than communication, and an avoidance of lexical and grammatical complexity that leads to unnatural dialogue, and artificial and unhelpful pronunciation practice.

A number of evaluation checklists that are intended to be generalizable (i.e., applicable irrespective of context) across language textbooks have been developed (see, for example, Byrd, 2001; Chambers, 1997; Cunningsworth, 1984, 1995; Ellis, 1997; Harmer, 1998, 2001; Miekley, 2005; Sheldon, 1988; Skierso, 1991 Tsai, 1999; Ur, 1996; Williams, 1983). These generally include factors such as physical characteristics, methodology, consistency with the overall curriculum, and extent to which teacher needs are met, as well as linguistic and cultural content, skills, topics,

and gender representation. Cunningsworth (1995) divides evaluation criteria into eight categories: aims and approaches, design and organization, language content, skills, topics, methodology, teacher's books, and practical considerations. A series of questions is associated with each section.

Cunningsworth and Kusel (1991, p. 128) note that teachers' guides are also important in that they can contribute greatly to achieving a good standard of teaching, through the provision of an explicit rationale, information about the language, and teaching procedures. Teachers' guides can "take the teacher step by step through every stage of every unit" (Cunningsworth, 1984, p. 52) and should, according to Cunningsworth and Kusel (1991, p. 134), provide guidance not only on what to do, but also on how to do it. In order to meet the needs of more experienced teachers as well as less experienced teachers, teachers' guides need to include a range of optional activities and interesting raw materials (Hitomi, 1997, p. 244). Furthermore, good teachers' guides can support non-native speaking teachers and boost their confidence (Coleman, 1985, p. 84). It is therefore important also to evaluate the teachers' guides that accompany textbooks as well as the textbooks themselves.

In Taiwan, (Shih, 1999) provides a set of criteria for textbook evaluation which includes seven headings: *textbook overview*, *language components*, *language skills*, *physical features*, *instructors' manuals*, *students' assignments* and *supplementary materials*. Another list of criteria, prepared by the National Institute for Compilation and Translation (2001) is more specific, including a range of questions relating, for example, to whether a textbook complies with overall educational concerns, whether it conforms to the national curriculum guidelines, whether the framework of the units is clear, and whether topics and functions of language are well presented (Yeh, 2005, p.6). The specific areas for evaluation are outlined below:

- Consistency with the content and spirit of the primary education grade 1-9 curriculum guidelines;
- Consistency with the fundamental concepts, competence indicators, teaching materials guidelines and editing principles of the English curriculum guidelines;
- Consistency with developing trends in teaching methodologies;
- Consistency with the procedures for materials development (planning, editing, testing and revising);
- Inclusion of accurate, natural and fluent language;
- Including appropriate progression from simple to complex, that is, involving an upwardly spiralling model with adequate review units which offer students opportunities to practice;
- Inclusion of multi-layered topics and genres, interactive practice activities, and a focus on students' needs and interests;
- Involving an appropriate level of difficulty and including a range of teaching activities to accommodate students at different levels of proficiency;
- Including materials and activities that have a genuine communicative intent and provide authentic language in a real context;
- Including an appropriate balance of skills, with listening, speaking, reading and writing being developed equally at Junior High School level;

- Prioritizing vocabulary from the 1,000 word list in the curriculum guidelines;
- Including pronunciation teaching (with relevant tapes or CDs), a focus at primary school level on the relationship between letters and sounds, and a focus on phonics at Junior High level;
- Having clear print and good and relevant illustrations and photographs.

There are many possible sources of evaluation criteria for textbooks and teachers' guides. However, some of those that are available are too general for my current purposes, while others are too specific. As Sheldon (1988, p. 242) observes: "any culturally restricted, global list of criteria can never really apply in most local environments, without considerable modification", therefore "[we] can be committed only to checklists or scoring systems that we have had a hand in developing, and which have evolved from specific selection priorities". A number of different sources have contributed towards the development of criteria for textbook evaluation developed here. So far as the evaluation of teachers' guides is concerned, the criteria developed draw upon those proposed by Coleman (1985), Cunningsworth and Kusel (1991), Donoghue (1992), Gearing (1999), and Miekley (2005).

The criteria used for evaluating students' books and associated materials

So far as student's textbooks and associated materials are concerned, the criteria used here are divided here into eight categories: appearance, durability and organization; language content; text-types and genres; cultural content; tasks and activities; quality and relevance of illustrations; interest level (including imagination and humour); and quality and quantity of supplementary resources. Associated with each of these categories is one or more questions.

Appearance, durability and organization

- Is the book attractive, robust and easy to follow?
- Can the material be divided into sections that are appropriate in terms of the time available for each lesson?
- Is there an appropriate amount of material overall to provide for between one lesson and three lessons each week

Language content

- Is the language content consistent with the curriculum guidelines (i.e., with that section of the Grade 1-9 curriculum guidelines that applies to elementary schooling)?
- Is the language content accurate?
- Is the language content situationally appropriate?
- Is the language content adequately contextualized?
- Is revision and integration incorporated into the planning cycle?

Text-types and genres

- Is there a variety of genres (e.g., instructing, recounting) and text-types (e.g., songs, stories) and is that variety consistent with specification in the curriculum guidelines?
- Are both written and spoken texts included?

- Are the texts coherent and appropriately structured?
- Is the language of the texts appropriate in terms of overall level and lesson objectives?

Cultural content

- Is the material culturally appropriate, particularly in terms of the age of the learners?

Tasks and activities

- Are the tasks and activities directly relevant to the main teaching points?
- Are the tasks and activities consistent with the curriculum guidelines (i.e., interesting, varied, age-appropriate, appropriate in relation to different learning styles and appropriate in terms of skills balance and the differing proficiency levels typical of the composition of a Taiwanese primary class)?

Quality and relevance of illustrations

- Do the illustrations genuinely support the language?
- Are the illustrations appropriate in terms of the age of the learners?
- Is there an appropriate gender balance?
- Are the illustrations static or active?

Interest level

- Are the materials likely to interest the learners (e.g., is the material relevant to the lives of the learners and is imagination and humour used in ways that are likely to appeal to the learners?)

Quality and quantity of supplementary resources

- Are homework and supplementary practice materials provided?
- Are audio-visual materials, cue cards, posters, charts, and other teaching aids provided?
- Are the supplementary materials adequate to support the learning objectives?
- Do the supplementary resources accommodate the varying needs of learners?

So far as teachers' guides are concerned, the criteria are divided here into five categories: *appearance, durability, organization and user-friendliness; aims and objectives; procedural and methodological information; assessment of learning; ideas for review and extension activities.*

Appearance, durability, organization and user-friendliness

- Is the guide attractive and durable?
- Is the layout clear and easy to follow?
- Is the language used in the guide easy to understand?
- Is there an exercise answer key?
- Are potential areas of difficulty identified and is advice on coping with them provided?

- Is there appropriate rationale and explanation for the inclusion of particular approaches, techniques, activities, exercises, tasks, activities, and cultural aspects?
- Is there useful linguistic information about the language focus points?
- Is there useful information about learning strategies and learning styles?

Aims and objectives

- Is there a clear statement of overall aims?
- Are the learning objectives clearly stated and consistent with the curriculum guidelines?

Procedural and methodological information

- Is there clear and appropriate guidance on each of the following:
lesson staging and sequencing; teaching methodologies (including concept introduction, concept checking, response to learner errors); use of the resources provided (e.g., videotapes, cue cards, posters); setting up, timing and running activities; ensuring that all learners have an opportunity to contribute; providing encouragement and support for learners of different types and with different proficiency levels;
- Is the advice provided suitable for both experienced teachers and less experienced teachers?

Assessment of learning

- Is there clear and appropriate guidance on ongoing and cumulative assessment of learning?

Ideas for review and extension activities

- Are there adequate review and extension exercises (with an answer key)?

The textbook series analyzed

The criteria listed above are applied here to three textbook series: *Power up English* (Kaohsiung Elementary English Resource Center, 2002, 2003, 2004), *Darbie, Teach me* (Chen, 2004) and *English* (Chen & Chiu, 2003, 2004).

The *Power up English* series has 8 volumes, which are intended for primary school students from grade 3 to grade 6. It includes students' books, teachers' books, workbooks, CDs, posters, flashcards and sentence cards.

Each of **Volumes 1 - 4** contains 7 units, 2 reviews and 1 'holiday' unit, the holiday units focusing on national celebrations such as Christmas and New Year. Each unit has two lessons, each of which has five lesson segments: *Talk with me*; *Key words*; *Practice with me*; *Chant with me*; *Work with me*.

The lesson stages (as indicated in the teachers' guides) are:

Level 1: *Warm up; See the pictures and listen to the story; Introduce the new words; Introduce the sentence structures; Practice the dialogue*

Level 2: *Warm up; Song (Chant) teaching; Listening and speaking practice; Review the homework; Supplementary vocabulary teaching*

Each of **Volumes 5 - 8**, contains 10 units, 2 reviews and 1 'holiday' unit. Each unit is divided into 4 lessons, with 6 activities in the students' books as follows: *Talk with me; Key words; Practice with me; Chant (Sing) with me; Work with me; Read with me* (short paragraph). The lesson stages are:

Level 1: *Warm up; See the pictures and listen to the story; Introduce the new words; Practice the dialogue*

Level 2: *Warm up; Introduce the sentence structures; Practice the sentence structures; Song (Chant) teaching*

Level 3: *Warm up; Introduce the short article; Reading activity*

Level 4: *Warm up; Listening and speaking practice; Reading and writing practice; Review*

Darbie, Teach me has 8 volumes, which are intended for primary school students from grade 3 to grade 6. Each volume has a students' book, a teachers' book, a workbook, paper dolls, CDs, classroom video cassettes, posters (main texts, songs and chants), and flashcards (vocabulary and sentence patterns). The main character in each series is a bird called *Darbie*. Each volume contains 6 main units and 3 review units. Each unit is divided into 4 lessons with 5 lesson segments as follows: *Let's listen; Let's learn; Let's repeat; Let's read; Let's sing*

The lesson stages as indicated in the teachers' guide are as follows:

Level 1: *Warm up; Let's learn: words for production; Let's learn: pattern A; Assignment*

Level 2: *Warm up & review; Let's learn: words for recognition; Let's Learn: pattern B; Let's Chant; Assignment*

Level 3: *Warm up & review; Let's listen; Let's repeat; Let's read; Assignment/ Workbook sections 1 – 2*

Level 4: *Warm up & review; Let's listen & role play; Workbook: section 3-5; Let's sing; Assignment*

Level 1 (review): *Review chants; Let's talk; Let's say; Assignment*

Level 2 (review): *Review vocabulary and patterns; Let's play; Workbook; Review songs; Assignment*

English has 4 volumes, which are intended for the primary school students from grade 5 to grade 6. Each volume has students' books, teachers' books, workbooks, puppets CDs, classroom video cassettes, posters (situational pictures, songs and chants), and flashcards. Each volume contains 9 units. Each unit is divided into 4 lessons with 5 segments as follows: *Look and Listen*; *Listen and Speak*; *Learn Useful Expressions*; *Learn and Practice*; *Learn and Chant/ Sing/Rhyme*

The lesson stages as indicated in the teachers' guide are as follows:

Level 1: *Warm up; Presentation; Introduction of characters; Wrap-up; Assignment*

Level 2: *Warm up; Presentation (Look and Listen) (Listen and Speak); Learn and Sing; Wrap-up; Assignment*

Level 3: *Warm up; Presentation; Wrap-up; Assignment*

Level 4: *Warm up & Review; Presentation; Wrap-up; Listening Practice; Assignment*

Evaluating the students' books for each series as a whole

Appearance, durability and organization

None of the textbooks in the three series is made of high-grade, durable paper. The covers are made of light cardboard and are easily torn. The layout is not easy to follow, with different sections often lacking clear headings. So far as the amount of material included is concerned, there are problems in each case. Although each unit has a number of different sections (making it possible to cover one or more sections in each lesson), the books vary widely in terms of the amount of material included and in terms of the length of each unit, although the assumption is that each textbook is appropriate for one teaching semester.¹ Given the fact that learners progress at different rates and in different ways and given the fact that learners in different schools may have a different number of teaching sessions each week, it is to be expected that textbook writers would clearly indicate how the necessary flexibility is to be managed.² None of these books does this.

So far as appearance is concerned, the textbooks are, from my perspective, unattractive, including cartoon characters rather than representations of real children. Although the books are colourful, the colours do not appear to be functional in that they are not distributed in a way that contributes to the overall meaning of the text, something that, for example, Doonan (1993, p. 7) considers to be of importance. Although the words are printed in a size that should make them easy to read, the actual print is light and does not stand out against the background, tending to be swamped by the colour pictures against which they are set. Because the attractiveness of books may be assessed very differently by adults and children, I asked 6 nine-year old Taiwanese students who are familiar with the books for their response to them. They all agreed that the textbooks were not particularly attractive to them. They found the illustrations sometimes funny but generally boring. All of them added, however, that they did not expect textbooks to be particularly attractive. In fact, they were more anxious to express their views about the content of the books in relation to

the teaching and learning function. They were all extremely critical of the artificiality of some of the situations portrayed.³

Language content

The language content of the three series is generally consistent with the Grade 1-9 curriculum guidelines in an overall sense. There are, however, a number of instances of inaccurate language and many instances of inappropriate language in each of the three series. Thus, for example, in *Do you like fried chicken?* (Volume 1, Unit 6, *Power up English*), *Do you like . . . ?* is used in a context in which *Would you like...?* would be more appropriate given that a mother is likely to know the food likes and dislikes of her child and given the nature of the response (see *Figure 1*)

Figure 1: Example of inappropriate language selection from *Power up English*, Volume 1, Unit 6



In the case of all three series, the primary focus is on decontextualized dialogue snippets that have no obvious function other than that of including the language points that are in focus. Here is an example:

Good afternoon.

Good afternoon.

Is it a marker?

No, it isn't. It's an eraser.

Is it a ruler?

Yes, it is. Darbie Teach Me, Volume 1, Unit 3, pp. 28-29

Although all of the textbooks include revision/ review sections, there is no genuine integration of new and familiar language. In general, each new unit introduces the language in focus, including aspects of the language introduced earlier only where this is unavoidable. Thus, there is no overall sense of cumulative progression⁴

Text-types and genres

There is no real range or balance of genres and text-types in any of the textbooks. In addition to dialogue snippets (almost always extremely artificial), the texts are generally songs and chants, which are usually made up of segments of language

introduced in earlier dialogue snippets. In general, communication is confined to a series of questions and answers with occasional comments or suggestions:

Barbie, I'm hungry.
What time is it?
It's twelve o'clock.
Yeah! It's time to go home.
See you tomorrow. *Power Up English*, Volume 2, Unit 4, p.13

What time do you usually get up?
I get up at six o'clock.
What time do you usually eat breakfast?
I eat breakfast at six-fifteen.
That's early, too. Thee, why are you often late for school?
Well, I...I don't know. *Power up English*, Volume 5. Unit 1, p.2

Even in the later volumes, this type of presentation is the dominant one in *Darbie, Teach Me* and *English*.

How much is this, please?
Let me see. It's very cheap. It's only sixty dollars.
How much are they? They're one hundred dollars each.
One hundred dollars? That's pretty expensive.
Can I get one?
Sorry, we don't have money. I'm sorry.
It's all right. *English*, Volume 4, Unit 2, pp. 18-19

In *Darbie, Teach Me*, there are several comic-strip narratives. In the case of the comic-strip narrative paragraph, the overall aim is clearly to teach past continuous/ progressive. Although some attempt has been made to provide an overall narrative structure, the dénouement is unlikely to be of any particular interest to the learners:

There was an earthquake last night. Darbie and Andy were mopping the floor at that time. Betty and her father were doing the dishes. David was taking a shower. They were all scared, but Judy was not. What was she doing? She was sleeping! *Darbie, Teach Me*, Volume 8, Unit 4, pp. 36-37

In *English*, one instruction paragraph occurs. The overall aim is clearly to teach imperative sentences.

Come on in. Let's make a jack-o'-lantern! This is a pumpkin. Cut a hole around the top. Take out the seeds. Cut two eyes, a nose, and a mouth. Put a candle in it. Now we have a jack-o'-lantern! *English*, Volume 4, Unit 3, pp. 34-35.

In volumes 5-8 of *Power Up English*, there is a reading section in each unit (example below):

Harry Was Hurt

Harry likes to play basketball very much. One day when he was playing basketball in P.E. class, he fell down and broke his leg. His mom took him to the hospital. "Uh-oh! You broke your leg. Now you have to stay in the hospital until you get well", said the doctor. Harry feels very sad now because he can't watch TV and play basketball for a while. Power Up English, Volume 7, Unit 3, p. 23.

Cultural content

In each of the three textbook series, there are some references to Taiwanese cultural activities that are likely to be of interest to learners. Thus, for example in *Power up English*, there are descriptions of a dragon boat race and the moon festival as well as references to typical Taiwanese foods and some of the tourist attractions of Kaohsiung. There are very few references to activities associated with the culture/s of native speakers of the target language. In *Darbie, Teach me*, reference is made to the moon festival (Taiwanese culture) and April Fool's Day (target culture). In *English*, reference is made to Christmas and Mother's Day. Overall, these textbooks confine themselves, so far as culture is concerned, largely to festivities. They do not, for example, introduce the learners to the fact that different cultures may treat different types of animals as pets or include characters from the target culture/s. Culture is treated largely as something that relates to festivals rather than as something that is expressed in a range of every-day activities.

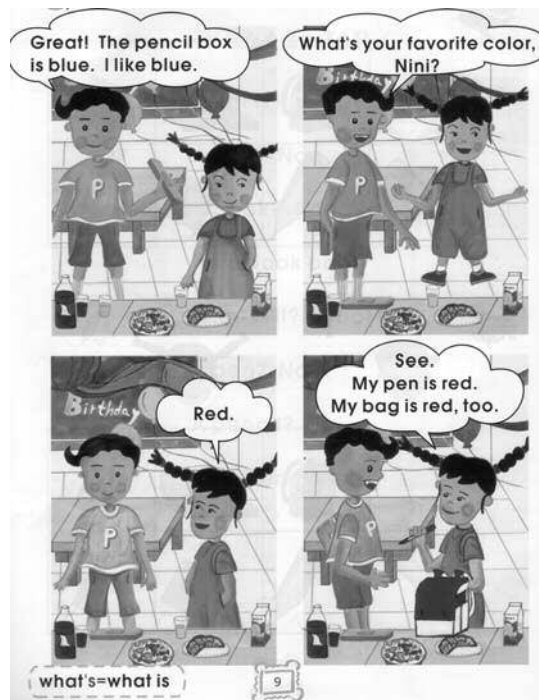
Tasks and activities

Most of the tasks and activities in the three textbook series are directly relevant to the main teaching points. They are, however, extremely limited in type, generally involving little more than routine, repetitive verbal drilling, often thinly concealed as games. There is little variety in the activities and almost no account is taken of different learning styles or proficiency levels. Very few activities involve pair-work or group work. Overall, the tasks and activities are unlikely to be of any real interest to the learners and the fact that they are so similar from one unit to the next is likely to lead to boredom and frustration. Although each of the textbooks claims to include an integrated skills focus, most of the tasks and activities involve listening and speaking, copying letters or filling in missing sections in sentences. There are very few activities that involve reading more than isolated sentences. In fact, as indicated above, only once in any of the series is there a reading paragraph in the narrative genre.

Quality and relevance of illustrations

As Newton (1985, p. 21) observes: "While pictures in textbooks can aid comprehension of the text and encourage reading, pictures themselves have to be 'read'. The use of an inappropriate illustrative style may neither facilitate comprehension nor encourage textbook use." So far as all of these textbooks are concerned, the illustrations often do little to reinforce meaning. One of the critical problems is the fact that the authors often use a single illustration rather than a series of illustrations in association with a dialogue snippet involving several turns in which each turn involves a different language point. Where several illustrations are used, they do not necessarily contribute to the primary language focus. Thus, for example, although there are several illustrations in the extract in *Figure 2* from *Power up English*, they do not contribute in any effective way to conveying the meaning of 'favorite' (the main focus of the lesson).

Figure 2: Example of a picture sequence from *Power up English, Volume 2, Unit 3, p. 9*



In the following example, see *Figure 3*, the illustrations are more likely to be confusing than enlightening:⁵

Figure 3: An example of unclear relationship between words and illustrations from *Power Up English, Volume, 2, p.27*



Many of the illustrations cannot be said to support meaning in any direct way. Furthermore, the illustrations are all of cartoon characters who appear in almost all cases to be considerably younger than the students who are likely to use the books.

Where the illustrations involve activities, it is generally boys who are involved in these activities, with girls as observers. Even though activities are sometimes involved, the illustrations are static rather than dynamic.

Interest level

In each of the three textbooks series, there are songs, chants and games. However, most of them are little more than vehicles for formulaic, repetitive language practice. In each case, an attempt has been made to create a character that is likely to be of interest to the learners – Darbie, a talking bird in *Darbie, Teach Me*; Little Ben, a spaceman and Bobbie, a chubby boy in *English*. In the case of the character, Bobbie, the attempt at humour is misplaced and inappropriate. Bobbie is short and overweight and is constantly in trouble, arriving at school late or being unable to succeed at games. This type of characterization is both insensitive and inappropriate and is highly unlikely to encourage the development of empathy. This attempt at humour, while it may appeal to some learners, is certainly misguided and heavy-handed. Much of the material is dull, largely irrelevant to the lives of the learners, and almost wholly lacking in imagination and humour (as indicated in the following extract from *Darbie, Teach Me*, Volume 7, Unit 1, pp. 8-9

Taiwan is a nice place. It has four seasons. It is warm in spring. We can see many flowers, bees and butterflies. It is very hot in summer. We can eat watermelon and mangoes. It is cool in fall. We can go bird-watching. It is not very cold in winter. We cannot go hiking. But...we can eat hot pot.

Quality and quantity of supplementary resources

Each of the three textbook series provides audio-visual materials, cue cards, posters, and charts. These are generally useful and well presented, with the exception of tapes and CDs which, although they provide opportunities for the learners to listen to the dialogue snippets, are (necessarily) no more interesting than the dialogue snippets themselves.

Each of the series includes homework activities. However, in *Power Up English*, these activities are unvaried, consisting in almost all cases of a request that learners should read sentences and dialogues to their parents and ask their parents to sign their names to signal that activities have been completed.⁶ In *Darbie, Teach Me* and *English*, the activities are more varied. Although they often involve little more than reviewing or previewing lesson materials, there are some more interesting activities, such as preparing stage props for a role-play. In *English*, students are assigned to know classmates' English name or record students' own reading voice and keep it as one file of his/her own portfolios.

The supplementary materials are not designed in such a way as to accommodate the differing needs of learners who have different learning styles of different proficiency levels. The assumption is that all of the learners will, irrespective of differences, take part in the same activities.

Evaluating the teachers' guides for each series as a whole

In each case, the teachers' guides are very similar in content and do little more than guide teachers through the resources without providing them with any rationale for their design, organization and presentation.

Appearance, durability, organization and user-friendliness

The teachers' guides are, in general, reasonably robust and the layout is easy to follow. All of them are written in Mandarin and are, from this perspective, easy to understand. All of them include an exercise answer key. None of them clearly identifies potential areas of learning difficulty or provides advice on coping with particular learning difficulties. Thus, for example, although Taiwanese learners generally have difficulty in distinguishing between /m/ and /n/, no reference is made to this in any of the teachers' guides.

There is an almost total absence of any rationale for, or explanation of, the inclusion of particular approaches, techniques, activities, exercises, tasks, activities, or cultural aspects. None of the teachers' guides provides useful information about the main teaching points or any indication about how teachers can accommodate learners with different learning styles or differing proficiency levels. None of them provides useful information about concept introduction or concept checking, about typical errors or about error correction. None of them includes a section dealing with communicative language teaching (something that is central to the curriculum guidelines). None of them is sufficiently flexible to accommodate the differing needs of experienced and less experienced teachers.

Aims and objectives

In each unit of each of the teachers' guides, there are a clear statement of overall aims and learning objectives and these are generally consistent with the curriculum guidelines. It is, however, important to stress that it does not follow from this that the learning objectives are well organized and integrated or that the materials adequately support the aims and objectives

Procedural and methodological information

Although each of the teachers' guides includes information on lesson staging, this takes the form of little more than a reinforcement of the order in which materials are presented in the textbook. There is no discussion of why the materials are organized as they are, no discussion of different ways of presenting materials (e.g., pre-teaching some of the vocabulary), no discussion of the distinction between controlled practice and freer practice. There is no discussion in any of the teachers' guides of ways in which new language can be introduced and the meaning clarified, no discussion of ways of checking on understanding, no discussion of potential areas of difficulty for learners, typical learner errors, or of when it is appropriate to correct learner errors and how error correction can be approached. There is no clear indication of how to set up, run and time activities or of how to attempt to ensure that all learners are given an opportunity to contribute (without putting them under inappropriate pressure), no indication of how to modulate praise and avoid negative criticism, no discussion of the ways in which activities can be adapted to accommodate the differing needs and interests of learners, no inbuilt flexibility that allows for teachers with differing levels of experience and expertise to deal with the materials in different ways. There is, however, a clear indication in each of the teachers' guides of when it may be useful to introduce each of the supplementary resources.

In none of the teachers' guides is there any specific guidance on ways of activating students' background knowledge before the introduction of a text or mini-dialogue. Nor is there any discussion of previewing, skimming, scanning, summarizing, or any

other approaches to reading. So far as dialogues are concerned, the only advice is that teachers should play the relevant CD two to three times, and ask the questions included in the students' textbooks. So far as vocabulary is concerned, teachers are advised to make use of supplementary materials, such as posters and flash cards, but are not provided with examples of useful concept introduction or concept checking questions. In the case of new structures, there is generally very little supporting material, the expectation appearing to be that simply including these structures in dialogues will somehow guarantee that they are understood. The type of language practice that is promoted is almost wholly non-communicative, with the emphasis being on repetitive, decontextualized question and answer practice.

Only in the case of the teachers' guide for English are teachers provided with some useful classroom language. However, many of the instructions (e.g., *I'll play the tape three times. Listen to it carefully the first time, and then clap your hands the second time. I hope you can sing with me the third time.*) are given in groups rather than individually (making them much more difficult for learners to follow) and include language to which learners have not yet been introduced.

Assessment of learning

Each of the teachers' guides includes some discussion of assessment. In the teachers' guide for *Darbie, Teach Me*, there are some examples of assessment activities, such as role play, song competitions, association of words and pictures, and cartoon dialogue creation. However, there is no discussion of concept checking, a critical part of ongoing assessment of learning. In the case of *Power Up English*, the teachers' guide discusses activity-style assessment using, for example, competitions involving songs and chants. It also discusses classroom-based observation and refers to evaluation by parents (something that is very different from classroom-based assessment). In the teachers' guide for *English*, there are a number of assessment checklists – an activity-style evaluation checklist, a classroom observation assessment checklist, a self-evaluation checklist, an individual portfolio assessment checklist, and a progressive assessment checklist. All of these are based on assessment guidelines provided by the Ministry of Education (<http://www.taps.tyc.edu.tw/english/education/information01.htm>)

Ideas for review and extension activities

There are no adequate review and extension exercises, most of the exercises simply involving copying or drilling practice and review being largely confined to separate units rather than being integrated. There is, however, an answer key in the case of all of the teachers' guides.

Detailed evaluation of one textbook in relation to language content

In order to provide a clearer picture of exactly what is included in these textbooks, I provide here a more detailed analysis of the language content of one of them – *Darbie, Teach Me*, Volume 1, beginning with an outline of the content (see *Tables 1 and 2*).

Table 1: Darbie, Teach Me, Volume 1 – Content overview

Unit/ Title	Main Text	Additional Teaching Point/s	Chant/Song
Unit 1 <i>My name's Darbie</i>	Two girls A, B and one boy: <i>Hi, Judy! How are you?</i> Girl C: <i>I'm fine, thank you.</i> Boy: <i>Hi, my name's Andy.</i> <i>What's your name?</i> Darbie: <i>My name is Darbie.</i> <i>What's your name?</i> Girl B: <i>My name's Betty.</i> Girl C: <i>My name's Cindy.</i> Darbie: <i>Andy, Betty, Cindy!</i> <i>Cool, ABC.</i>	Letters Aa, Dd, Ii, Jj and associated nouns and the pronoun 'I'.	<i>How are you</i> (Chant) How are you? Fine, thank you. How are you? I am fine, too.
Unit 2 <i>Nice to meet you</i>	Darbie: <i>Good morning, Judy.</i> Girl: <i>Good morning. Darbie, this is my mother.</i> Darbie: <i>Nice to meet you!</i> Mother: <i>Nice to meet you, too!</i> Girl: <i>This is my father.</i> Darbie: <i>Nice to meet you!</i> Father: <i>Nice to meet you, too.</i> Darbie: <i>Judy, look!</i> Girl: <i>Darbie this is you!</i>	Letters Ff, Ll, Mm, Ss and associated nouns and the verb 'look'.	<i>This is my mother</i> (Chant) This is my mother. Hello! Hi! This is my father. Hello! Hi! This is my sister. Hello! Hi! This is my brother. Hello! Hi! <i>Nice to meet you!</i> (Song) This is my mother. Nice to meet you! Nice to meet you, too! This is my father. Nice to meet you! Nice to meet you, too!
Review 1	What's your name? My name's ____. How are you? I 'm fine, thank you. This is my ____. Nice to meet you! Nice to meet you, too! Letters Aa, Dd, Ii, Jj, Ff, Ll, Mm and associated nouns plus the verb 'look' and the pronoun 'I'		
Unit 3 <i>What's that?</i>	Girl: <i>Good afternoon.</i> Shopkeeper: <i>Good afternoon.</i> Girl: <i>Is this a marker?</i> Darbie: <i>No, it isn't. It's an eraser.</i> Girl: <i>Is this a ruler?</i> Darbie: <i>Yes, it is.</i> Girl: <i>What's that?</i> Darbie: <i>It's a ...</i> A cat: <i>Meow!!</i> Girl: <i>Oh, no! Zack!</i>	Letters Bb, Ee, Pp, Rr, and Zz associated nouns.	<i>What's that, Darbie?</i> (Song) What's that, Darbie? Do you know? Marker, marker, it's a marker. What's this, Darbie? Do you know? Pencil, pencil, it's a pencil. Is this a pen? Yes, it is. It's a pen. Is this a pen? No, it's not. It's a book.
Unit 4 <i>I'm eight</i>	Two girls and one boy: <i>Happy birthday, Judy.</i> Darbie: <i>How old are you, Judy?</i> Judy: <i>I'm eight.</i> Darbie: <i>Are you eight too, Andy?</i> Boy: <i>No, I'm nine.</i> Girl A: <i>I'm nine, too. How about you, Betty?</i> Girl B: <i>I'm nine, too.</i> Judy: <i>Nine, nine, nine! Hmm... I'm only eight.</i>	How old are you? I'm ____. Are you ____? Yes, I am./ No, I'm . . . / No, I'm not. Numbers from one to ten. Letters Nn, Oo, Vv, Xx and associated number words and the adverb 'not'.	<i>How old are you?</i> (Song) How old are you? I'm seven. Are you seven? Yes, I am. Are you eight? No, no, no, no. No, I'm not.

Table 1 (continued): Darbie, Teach Me, Volume 1 – Content overview

Unit/ Title	Main Text	Additional Teaching Point/s	Chant/Song
Review 2	Is this/ that ____? Yes, it is./ No, it isn't. What's this/ that? It's ____. How old are you? I'm ____. Are you ____? Yes, I am./ No, I am not. Letters Bb, Ee, Pp, Rr, Zz Nn, Oo, Vv, Xx associated nouns, number words and the adverb 'not'.		
Unit 5 <i>Who's he?</i>	Darbie and a boy: <i>Merry Christmas, Judy.</i> Judy: <i>Merry Christmas!</i> Darbie: <i>Is he your father?</i> Judy: <i>Yes, he is.</i> Boy: <i>Is she your mother?</i> Judy: <i>No, she isn't. She's my grandma.</i> Grandma: <i>Who's he, Judy?</i> Judy: <i>He's my friend David.</i> Grandma: <i>Good boy!</i>	Letters Gg, Hh, Tt, Uu and associated nouns and the pronoun 'he'.	<i>Is she your grandma?</i> (Chant) Is she your grandma? Yes, yes, she is. Is he your grandpa? No, no, he's not. Is she your teacher? Yes, yes, she is. Is he your friend? No, no, he's not. <i>Who's he?</i> (Song) Who is she? She is my grandma, my grandma. Is she your grandma? Yes, she is. Who is she? She is my grandma, my grandma. Who is he? He is my grandpa, grandpa. Is he your friend? No, he's not. Who is he? He is my uncle, my uncle.
Unit 6 <i>What color is it?</i>	Girl and boy A: <i>Oh, no, my marker!</i> Teacher: <i>Quiet, please.</i> Boy B: <i>What color is it?</i> Boy A: <i>It's green.</i> Darbie: <i>Is it red, Judy?</i> Girl: <i>Yes it is.</i> Boy B and Darbie: <i>Look! This is your marker.</i> Girl: <i>Wow!</i> Girl and Boy A: <i>Thank you.</i>	Letters Cc, Kk, Qq, Ww, and Yy associated nouns, adjectives and the interjection 'wow'.	<i>What color is it?</i> (Chant) What color is it? It is red. It's red. Red, red, red! What color is it? It is green. It's green. Green, green, green! <i>Is it red?</i> (Chant) Is it red, hmm? Is it red, huh? Uh-huh, uh-huh, yes, it is. Is it green, hmm? Is it green, huh? Uh-unh, uh-unh, no, it's not. <i>What color is it?</i> (Song) What color is it? It is red. Is it red, Darbie? Yes, it is. What color is it? It is red. Is it green, Darbie? No, it's not.
Review 3	Is he/ she your ____? Yes, he/she is./ No, he/she isn't. Who's he/she? He's/She's my ____. What color is it? It's ____. Is it ____? Yes, It is./ No, it isn't. Letters Gg, Hh, Tt,Uu,Cc, Kk, Qq, Ww and Yy with associated nouns, adjectives, the pronoun 'he', and the interjection 'wow'.		

Table 2: Darbie, Teach Me, Volume 1 – Overview of vocabulary

Unit	Vocabulary	Vocabulary from previous lessons
Unit 1 <i>My name's Darbie</i>	Nouns: name Pronouns (subject): you, I Interrogative words: what; how Formulaic politeness marker: thank you Verb: BE (is, am, are) Possessive adjectives: your, my Adjectives: fine, cool Greeting: hi	
Unit 2 <i>Nice to meet you</i>	Nouns: morning, mother, brother, sister Pronoun: this (deictic) Verbs: look, meet Adjectives: nice, good Adverb: too Greeting: hello	you, my, is
Review 1	As for <i>Units 1 & 2</i>	--
Unit 3 <i>What's that?</i>	Nouns: afternoon, marker, eraser, pencil, book, ruler, pen, marker Pronouns: it (subject), that (deictic) Adverbs: yes, no, not Interjection: oh Article: a (an)	good, this, what, is
Unit 4 <i>I'm eight</i>	Noun: birthday Adjectives (number): one – ten; birthday Adjective (emotion): happy Pronoun: old Preposition: about	how, are, you, I, am, not, no, yes
Review 2	As for <i>Units 3 & 4</i>	--
Unit 5 <i>Who's he?</i>	Nouns: grandpa, grandma, teacher, friend, uncle, aunt, Christmas, boy Interrogative: who, Pronoun (subject): she Adjective: merry	he, is, yes, no, my, your, good
Unit 6 <i>What color is it?</i>	Noun: color Formulaic politeness marker: please Adjectives (color): red, green, yellow, blue, black, white Interjection: wow	marker, thank, you, what, is, it, yes, no, not
Review 3	As for <i>Units 5 & 6</i>	--

As can be seen from *Tables 1* and *2*, the language content is limited to a total of approximately 70 lexical items, including 3 verbs (look, meet, be), 23 nouns, the 4 singular subject pronouns, 2 possessive adjectives (1st & 2nd person), 2 deictic pronouns (singular), the indefinite article, adjectives of number (*one – ten*) and colour (*red, green, yellow, blue, white* and *black*), 3 interrogative words (*who, what, how*), 7 adjectives (*fine, cool, nice, good, happy, old, merry*), 4 adverbs (*too, yes, no, not*), 1 preposition (*about*), a number of formulaic words and phrases (*please, thank you, hello, hi*) and two interjections (*oh, wow*). The language is presented formulaically, the mini-dialogues that begin units generally involving little more than a single example of a teaching point (see *How old are you?* in *Unit 4*) or repetition of the main teaching point (see, for example, *My name is . . .* and *My name's . . .* in *Unit 1*). Some of the language seems inappropriate in relation to the age of the learners (see *I am fine* in *Unit 1* and *Nice to meet you!* in *Unit 2*) or largely unmotivated in terms of the context (see, for example, *Darbie this is you!* in *Unit 2* and *Wow!* as a response to

Look! This is your marker. in Unit 6). Overall, although the language selection is not inconsistent with the recommendations in the curriculum guidelines, the organization and presentation of the language is unoriginal, with, for example, *Unit 1* focusing on naming and formulaic enquiry and response relating to well-being (but without the introductory greeting that normally precedes it). The language is not adequately contextualized and there is an overall absence of any genuine communicative interaction (see, for example, *Is this a marker?/ No, it isn't. It's an eraser.* in *Unit 3*). Furthermore, different sections of units vary in relation the presence of absence of contractions (e.g., *I'm fine* in the main text in *Unit 1* and *I am fine* in the chant in the same unit) as do different utterances within the same mini-dialogue (e.g., *My name's . . .* and *My name is . . .* in *Unit 1*). There is no attempt to include useful classroom language such as instructions. Although the 'songs' and 'chants' occur at the end of units and are clearly intended as a way of reinforcing the language content of the unit, *Do you know?*, which occurs nowhere else in the unit is included in a song that ends *Unit 3*, and *No it's not* is included in a song that ends *Unit 4* although the form introduced in that unit is *No, it isn't*. Every 'text' is a mini-dialogue (or dialogue snippet). This is true even in the case of what are labelled 'songs' and 'chants' even though it is perfectly possible at beginners' level to include, for example, shopping lists, instruction sheets, catalogue segments, simple advertisements, forms, and greeting cards. With the exception of the greeting *Merry Christmas!*, which occurs in a unit otherwise absent of any reference to Christmas, there are no references, to anything specific to the culture/s of the target language and none to Taiwanese culture.

There is very little in this textbook that is likely to be of any genuine interest to 9-year old Taiwanese children. The mini-dialogues are dull, non-communicative vehicles for language points; the interactions are formulaic and stereotypical, and there is no thematic development.

Final comment

Hynds (1989) claims that textbooks, by definition, contain texts that are designed for study rather than enjoyment. So far as the textbooks examined here are concerned, although the intention was almost certainly to produce textbooks that are enjoyable as well as instructive, and although there are clear signs of that intention (in, for example, the use of cartoon characters in the illustrations and the inclusion of songs), the textbooks fall far short of that ideal. They certainly cannot be described as fulfilling the expectations built into the Taiwan national curriculum guidelines. It is very likely that similar observations could be made about at least some of the language textbooks that are produced for young learners in other countries.

Endnotes

1. Thus, for example, in volumes 1 – 4 of *Power up English*, there are 7 units with 4 'lessons' per unit in each volume, in addition to two review units and one 'holiday' unit. Even if all of the material in a single 'lesson' (with the exception of homework) could be covered in one 40 minute class period (which would be almost impossible), it would take 31 weeks to cover the material. On the other hand, in volumes 1 – 4 of *Darbie, Teach Me*, there are, in each volume, 6 units, with four 'lessons' per unit, plus 3 review units. If each 'lesson' could be covered in one forty minute teaching session (which, once again, would be almost impossible), it would take 27 sessions to cover the material.

2. In fact, however, according to the curriculum guidelines (Ministry of Education) and the Kaohsiung local government, students in grades 3 and 4 should have one session each week in each of the two semesters (a total of 40, 40 minute sessions) and students in grades 5 and 6 should have 2 or 3 sessions (of 40 minutes each) (<http://www.csps.kh.edu.tw>, January, 2007).
3. All of the children drew attention to the fact that some situations portrayed would be very unlikely to happen. For example, one of the children observed that they would not introduce their school teachers to parents or friends (as happens in Volume 1 of *Darbie, Teach Me* and *Power Up English*). Another noted that a waitress would never serve whole apples to customers in Taiwan (as happens in Volume 1 of *Power up English*). They also found many of the dialogues to be 'silly'.
4. Thus, for example, in the series, *English*, only a few words (generally nouns and verbs) are carried over from one unit to the next and this practice is inconsistent, with some units showing very little evidence of any sense of the need for cyclic progression.
5. *Hurt* is more difficult to illustrate/demonstrate than, for example, *cut*. Introducing a general term such as 'hurt' is not a straightforward matter. There is nothing in the illustrations that helps make a distinction between the two questions *What's wrong?* and *Are you okay?*. Also the actual sequence of the dialogue is illogical. The girl asks if the boy is OK after he says that he has hurt his hand.
6. Quite apart from the fact that these activities are so unvaried, there are issues relating to the fact that some of the learners will not have parents and some will have parents who are unwilling or unable to participate in these activities. Once again, a surprising lack of sensitivity is exhibited here.

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English language learning in New Caledonia: A report on the proficiency achievements and motivation of students at or near the point of entry to tertiary study

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Abstract

In the context of an introduction to New Caledonia and its languages, this paper reports on a research project whose aims were to provide a snapshot of the English language proficiency achievements of New Caledonian students at the point of entry to tertiary study and to investigate possible relationships between proficiency achievements, learning context and motivation. In 2006, a sample of students (274) took a C-test (one that was initially used in a major European language proficiency survey) and completed a questionnaire relating to motivation and attitudes towards the English language. The overall mean C-test score was considerably lower than that of students who did the same C-test at a similar educational stage in the European study. Some schooling contexts appear to have had a positive impact on proficiency development, as did some factors relating to motivation. On the basis of this study, it is suggested that educational authorities in New Caledonia should consider looking carefully at the factors that affect to the teaching and learning of English in schools.

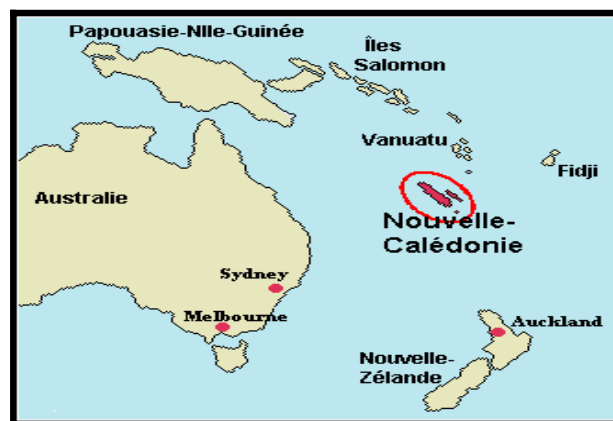
Overview of the research project

The primary aim of the research project reported here was to provide a snapshot profile of the English language proficiency (based on a C-test) of a sample of 274 New Caledonian students at or near the point of entry to tertiary study and to identify (on the basis of an analysis of some aspects of learning context and responses to a self-completion questionnaire) factors that appeared to have an effect impact on proficiency achievement.

An introduction to New Caledonia and its languages

New Caledonia is a small country with 2,254 km of coastline, situated in the South Pacific Ocean to the east of Australia and north east of New Zealand.

Figure 1: Location of New Caledonia within the Pacific (Leclerc, 2006)



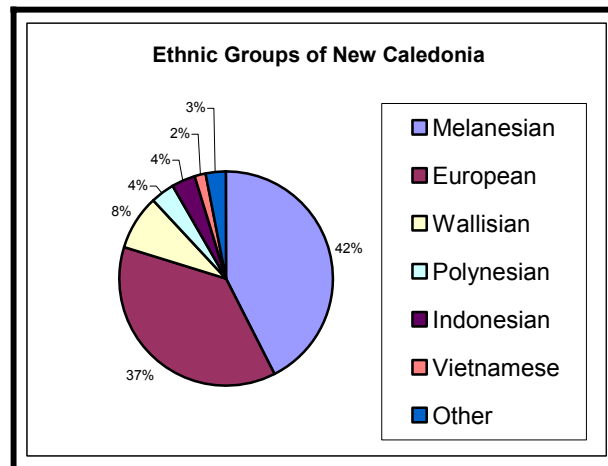
New Caledonia was named by Captain James Cook, the British explorer, who encountered the islands on the 4th of September 1774 on his way to New Zealand. Later, other explorers, including Lapérouse and Bruni d'Entrecasteaux, navigated the waters around New Caledonia, incorporating the islands into the world maps that were being drawn and revised at the time. In September 1853, Février-Despointes officially proclaimed the annexation of New Caledonia to the French nation and in June 1854, the first town, Port-de-France, was established on the same site as the current capital of New Caledonia, now known as Nouméa. The second half of the 19th century was marked by the arrival of missionaries – Protestants on the Loyalty Isles, and Catholics on the mainland. This era had a significant impact on the traditional life of the indigenous Melanesian tribes of New Caledonian (the *Kanak*). Even today, there are traces of missionary influence in Melanesian village life, languages and clothing and the people retain a strong commitment to Christianity.

New Caledonia became a strategic maritime port in a triangular commercial enterprise involving China and Australia. It was of particular interest to China because of its sandalwood production, for which China traded wood for iron, material for clothing, glass pearls and tobacco. The wood from China was exchanged for tea which was then sold in Australia. This enterprise led to the first European settlements in New Caledonia. These settlements involved land distribution to new migrants, something that increasingly antagonized Kanak chiefs. From 1862 onwards, New Caledonia was managed as an autonomous colony and in 1867, tribal reservations were created. In 1878, opposition to the annexation of land led to numerous acts of rebellion during which more than 1,000 people were killed. In an attempt to re-establish order the then governor, Orly, granted a pardon to opponents of French rule. After the end of World War II, everyone in New Caledonia was given French citizenship. Only then were the Kanak people granted the right to vote. In 1946, New Caledonia became an overseas territory (TOM, Territoire Outre-Mer) rather than a colony and in 1956, a territorial assembly and a governmental advisory body were created.

The 1960s was a very prosperous period for New Caledonia as nickel production boomed. As a result, France sought more control, reducing the responsibilities of the territorial governing body. Between 1984 and 1988, local opposition to French control led to violence, in response to which a treaty was signed on 26th of June 1988 (*Les Accords de Matignon*) that established a more autonomous administrative structure and created three provinces: *Nord* (North), *Sud* (South), and *Les Iles* (the Islands). Initiatives whose aim was to promote Kanak culture, language and identity also began at this time. Following the signing of *Les Accords de Matignon*, a referendum was held in 1998 to decide on whether New Caledonia should become autonomous. This led to the signing of a new treaty, the Nouméa Treaty (*Les Accords de Nouméa*) making New Caledonia a specific collectivity of the French republic until, over a twenty year period, it became autonomous.

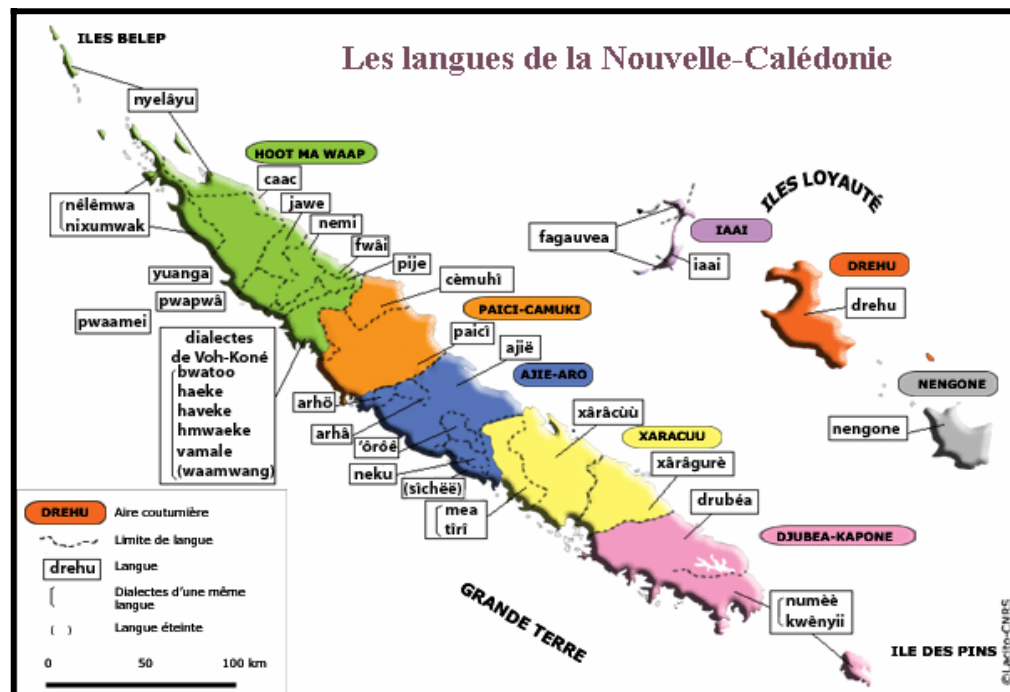
In July 2005, New Caledonia had a population of approximately 216,494 inhabitants, with 64.6% of the population aged between 15 and 64, and a median age of 27.5. The two main ethnic groups were Kanak (Melanesian) (42.5%) and Europeans (37.1%). However, numerous other groups of people of Asian and Polynesian origin added to the islands' overall ethnic mix (L'aménagement linguistique dans le monde. n.d.). The ethnic makeup of New Caledonia is illustrated in *Figure 2* below.

Figure 2: Ethnic Groups in New Caledonia



The New Caledonian population is highly literate and many of its citizens are either bilingual or multilingual (L'aménagement linguistique dans le monde, n.d.). French is the official language and there are over thirty other languages spoken. Approximately 80% of Kanaks live among 328 tribes, whose languages belong to the Oriental Malayo-Polynesian group (a sub-group from Oceania) of the larger Austronesian family. The exception to this is *Faga-ueva*, a language belonging to the Polynesian group that is spoken on the Island of Ouvéa. Figure 3 below is a linguistic map of New Caledonia.

Figure 3: The Languages of New Caledonia (Leclerc, 2005)



The 1996 New Caledonian census (Service des statistiques, n.d) indicated that the five Kanak languages that are the most widely spoken are:

- *Drehu* – spoken on the island of *Lifou* by 11,338 people

- *Nengone* – spoken on the island of *Maré* by 6,377 people
- *Paicî* – spoken at *Poindimié*, *Ponérihouen*, and *Koné* by 5,498 people
- *Ajië* – spoken at *Houailou* by 4,044 people
- *Xârâcùù* – spoken at *Canala* and *Thio* by 3,784 people.

Some Kanak languages are, however, spoken by fewer than 100 people. The languages spoken on the Loyalty Islands are more effectively maintained than those of the mainland. This is largely because the population of the islands is predominantly Kanak and because there is a greater linguistic homogeneity on the islands than on the mainland. Since 1990, some Kanak languages have been being taught in primary schools, with five hours of tuition per week being provided at elementary school level. The *Accord de Nouméa* (the Noumea agreement) in 1998 recognized Kanak languages, along with French, as *langues d'enseignement et de culture* (heritage and community languages). Even so, application of this policy and the quality of language teaching vary greatly from one province to another (Sam, 2002).

There are approximately 67,000 citizens of European origin in New Caledonia. Of these, 62.6% are *Caldoches* (people who were born in New Caledonia, but who are of European origin) and 37.3% are *Métropolitains* (people who have migrated to New Caledonia, mostly from France). The *Caldoches*, the Kanaks and others in the locally born population use a variety of French referred to by some linguists as *le français calédonien* (New Caledonian French). Although this variety of French is generally readily comprehensible to speakers of French from France, it differs in a number of ways, including some phonological, syntactic and lexical differences. There have been, for example, some syntactic borrowings from Kanak languages (L'aménagement linguistique dans le monde. n.d.).

Within New Caledonia, especially in and around Nouméa, there are speakers of other Polynesian languages, including Wallisian, Futunian, Tahitian, Tuamotu and Marquisian. Other languages spoken include pidgin Bislama and Kanak languages (spoken by migrants from Vanuatu) and Asian languages, principally Vietnamese, Hakka Chinese, Javanese and Malaysian. While many Polynesian communities have maintained strong cultural and linguistic bonds with their islands of origin, other groups of people who have lived in New Caledonia for several generations have largely lost their heritage language and culture.

Wallis and Futuna, French Polynesia and New Caledonia itself are among the very few territories in the Pacific where French is widely spoken. Among New Caledonia's nearest neighbours are the predominantly English speaking countries of Australia and New Zealand and numerous islands making up Papua New Guinea, Vanuatu, Solomon Islands, Tonga, Fiji, Samoa, and Micronesia that have strong historical and political associations with Australia and New Zealand. This means that it is considered important within New Caledonia that New Caledonian people should be proficient in English, particularly as tourism is an important part of New Caledonia's economy. Moreover, while metropolitan France is still a significant factor in the day to day operation of New Caledonia's infrastructure, its citizens, particularly the young, in common with many of their counterparts from elsewhere in the world are increasingly adopting a global perspective. Many New Caledonians now choose to pursue tertiary education in Australia or New Zealand, in the USA, Canada or the UK, or at prestigious English-medium universities in countries such as Japan and Singapore. For all of these reasons, English language tuition plays an important role in

the New Caledonian education system. It is important therefore to determine how effective this English language tuition actually is.

A review of selected literature on C-testing and motivation and language learning

The C-test as a test of language proficiency

The C-Test was developed by Raatz and Klein-Braley (1982) at the University of Duisburg, in Germany. It is related in style to the cloze test but differs in some fundamental ways. In the a C-Test, a 'rule of two' is applied, that is, the second half of every second word in a passage of around 30 words is deleted from the second sentence on. As Klein-Braley (1994a & 1994b) notes, C-tests have been exhaustively researched. From that research, a number of test characteristics have emerged that are of particular significance so far as this research is concerned. Firstly, C-tests measure what Bachman (1990) refers to as 'operational competence', that is, "the superordinate category for lexical, morphological, syntactical, graphological knowledge on the sentence level, and . . . knowledge of cohesion and rhetorical organization on the text level" (Raatz, & Klein-Braley, 2002, p. 83). Furthermore, as Coleman (1996) indicates, C-tests have excellent reliability, are fast and convenient to administer and score, and provide an economical way of obtaining a snapshot of learners' general language competence. According to Dörnyei and Katona (1992, p. 203), "the value of C-testing as a measure of global proficiency in second language has been demonstrated too many times to be open to dispute". Thus, for example, Jakschik (1996) obtained significant correlations of .38 to .54 for speaking proficiency, and .34 to .55 for writing proficiency in correlating the scores of adult second-language speakers on a C-test with various global teacher ratings. In refuting the arguments of those who have claimed that C-tests are, in effect, simply tests of reading comprehension rather than overall language proficiency, Grotjahn and Tönshoff (1992) demonstrated that test takers with high reading comprehension ability may actually achieve a low C-test score and others, including Klein-Braley (1996) and Kontra and Kormos (2006) have demonstrated that C-tests involve macro-level processing as well as micro-level skills. One of the most significant studies of C-testing to date is that of Eckes and Grotjahn (2006) who undertook a major study involving 843 participants who took a German C-test along with the TestDaF (Test of German as a Foreign Language), subjecting the results to "Rasch measurement modelling and confirmatory factor analysis and concluding that the C-test in question a highly reliable . . . instrument, which measured the same general dimension as the reading, listening, writing and speaking sections of the TestDaF" (p. 290).

Motivation and language learning

Second language motivation studies began in Canada, where the government encouraged researchers in the social sciences to explore the challenges resulting from the coexistence of Francophone and Anglophone communities. Gardner and Lambert (1972) identified two major orientations towards language learning, integrative and instrumental. Learners who have positive perceptions of the target language and of its speakers and culture and who express a desire to integrate into the community of speakers of the language were described as having *integrative motivation*; learners who view the target language as a medium via which other benefits can be obtained were described as having *instrumental motivation*. It was claimed that learners whose motivation was primarily integrative were more likely to be successful language learners. Although Gardner and Lambert's (1972) work has been extremely

influential, it has been seen as having some limitations. For example, Ely (1986) argued that the distinction between integrative and instrumental motivation was by no means clear-cut and that this type of binary classification failed to take account of the full array of student motivation. These views were endorsed by Oxford and Shearin (1994) who found that more than two thirds of participants in a study of American learners of Japanese expressed motives for learning Japanese that fitted neither of these two categories. Green (1999) expressed reservations about the operationalization of the Gardner and Lambert framework, arguing that although it might be applicable in the case of the primarily bilingual society out of which it emerged, it was not applicable in the case of a complex cultural and linguistic setting, such as that of Hong Kong. Green also argued that further weaknesses of the Gardner and Lambert framework are its conceptualization of motivation as “immutable and non-manipulable” (p. 267) and its failure “to provide a meaningful developmental model for students and teachers” (p. 265). It is now widely believed that motivation for language learning is subject to change, being influenced by, for example, perceptions of competence (Dörnyei, 2003; Green, 1999; Porter-Ladousse, 1981; Van Lier, 1996; Vygotsky, 1978).

Dörnyei (2003) observes that psychological research has undergone a cognitive revolution since the work of Gardner and Lambert was first published, a revolution that has had a profound effect on second language (L2) motivation research. He identifies three theories of cognitive motivation that have strongly influenced L2 motivation research: *self-determination theory*, *attribution theory*, and *goal theory*. The first two are outlined below and related to three major concepts which are commonly associated with them: *autonomy*, *anxiety* and *self-confidence*.

One of the most influential approaches to motivational psychology has been the *self-determination theory* (also referred to as intrinsic/extrinsic motivation theory) of Deci and Ryan (1985, 2002). Deci and Ryan (1985) refer to intrinsic motivation as involving the engagement of motives that provide enjoyment and satisfaction, and to extrinsic motivation as a label for instrumentally driven actions. Although Deci and Ryan’s model has strong similarities to Gardner and Lambert’s (1972) framework, their theory of self-determination was related to L2 concepts of integrative and instrumental orientations only in 2000, through the work of Noels, Pelletier, Clément and Vallerand (2000). Prior to this, the intrinsic/extrinsic motivation theory had had little impact in the field of SLA (Green, 1999). More recently, it has been examined in relation to other concepts such as student and teacher autonomy (Noels, 2001). In the 1980s, Wang and Peeverly (1986) noted that independent learners were capable of managing their own learning by establishing their own goals and undertaking strategies to achieve them. Others (Dickinson, 1997; Knowles, 1975) have demonstrated that autonomous learners usually have higher levels of motivation and achieve better results than dependent learners. Hence, the concept of autonomy is often now addressed in motivational research.

In the 1980s, a new model became influential in L2 motivation research: *attribution theory*. In summary, this involves relating people’s past experiences to future achievements on the basis of what is known as causal attribution. Weiner (1992) demonstrated that if a person has previously been subject to a negative experience, he or she is likely to experience failure again in the future. Other qualitative research has confirmed the influence that attributional processes can play on a person’s motivation to learn a language (Williams & Burden, 1999; Williams, Burden, & Baharna, 2001).

In the same way that self-determination theory is intrinsically related to the concept of autonomy, attribution theory is closely linked with the notions of *confidence* and *anxiety*. Thus, a person's confidence can be affected by past negative experiences and result in increased anxiety, a reduced level of motivation and subsequent failure. Conversely, high self-confidence engenders stronger motivation, therefore more practice and better results. The research of Clément, Dörnyei and Noels (1994) highlights the link between anxiety and communication proficiency, and demonstrates the powerful influence of self-confidence on motivation, notably in foreign language learning settings.

In the 1990s, cognitive psychology became strongly influenced by neurobiological research, which led to the creation of a new field of investigation commonly referred to as cognitive neuroscience (Dörnyei, 2003). Neurobiological research involves an examination of the brain mechanisms that operate during a given activity. Schumann (1997) was the first to explore L2 motivation using neuroscience technology, concluding that human actions are largely stimulated by *novelty*, *pleasantness*, *goal/need significance*, *coping potential*, and *self- and social image*.

Following the cognitive revolution with its new theoretical approaches to L2 motivation studies, an educational shift and motivational renaissance took place. This led to an emphasis on *situated approaches* to L2 motivation which emphasise the influence of the learning environment and related elements (e.g., course design, teacher characteristics, learners characteristics), and examine their impact on learners' motivation and learning outcomes. Collentine and Freed (2004) have identified two coexisting lines of research that have contributed to ongoing debates in this area. The first follows an essentialist tradition; the second a social constructivist one. The work of Long (1997) can be described as belonging to the essentialist tradition to the extent that language acquisition is conceptualized largely in psycholinguistic terms, largely divorced from external or social factors. The work of Firth and Wagner (1997), on the other hand, emphasizes the role of external factors and their impact on psycholinguistic elements. This perspective is also evident in the work of Batstone, 2002; Carson and Longhini, 2002; Collentine and Freed, 2004; Ellis, 1994; Segalowitz and Freed, 2004.

A number of researchers have proposed ways of classifying aspects of learning context. Batstone (2002) discusses both communicative contexts and learning contexts. Communicative contexts locate learners in social environments where use of the target language is necessary for interaction to occur; learning contexts locate learners in classroom situations. The language used in both situations will vary in terms of the intended communicative and social outcomes. This distinction is a necessary one since, as Ellis (1994) notes, learners' motivations are clearly affected by institutional environments. Thus, for example, when students are in a context where they have no option but to use the target language, they will generally display stronger integrative motivational factors than they do in language classrooms where they have very little or no contact with the target community. Collentine and Freed (2004) report on several studies (Spanish, French and Japanese) that have compared the impact of three different contexts (formal language classroom, intensive domestic immersion contexts and study abroad contexts) on language acquisition. Thus, for example, the research of Carson and Longhini (2002) indicates that the learning strategies used by students are influenced by context, that of Segalowitz and Feed

(2004) demonstrates that students' oral fluency and overall proficiency are significantly improved by experience of living in a country where the target language is spoken. However, Collentine (2004) demonstrates that although there is evidence of more improvement in the use of discourse features when learners are living in a community where the target language is the language of every-day interaction, formal classroom instruction has more impact on lexico-grammatical competence. Furthermore, Díaz-Campos (2004) has argued that phonological abilities are less strongly influenced by the study abroad context than by the length of time spent learning the target language. Studies of this type are complemented by studies in which the focus is on willingness to communicate (Julkunen, 1989; 2001) and task motivation (Bygate, Skehan & Swain, 2001).

Finally, there are *process-oriented* approaches to motivation which emphasize the dynamic nature of motivation, that is, the fact that motivational characteristics vary according to the stage that learners have reached in achieving their goal. Dörnyei (2003, p. 18) notes that process-oriented approaches “[break] down . . . motivational processes into several discrete temporal segments” that are organized in terms of progression towards transforming “initial wishes and desires . . . into goals and then into operationalized intentions”. Green (1999, p. 265) argues that a process-oriented approach to motivation enables teachers to identify the motivational position of their students and to “manipulate motivational variables to bring about optimal learning outcomes”. Based on the work of Corno (1993), Dörnyei (2001) proposes a four-dimensional framework for motivational teaching and a framework involving the classification of self-motivating strategies into five different categories.

The research project

A sample of 274 students (a sample of convenience) participated in this research project. The majority of participants were in their final year of high school (*Terminale*). However, some were two levels below (*Seconde*) and others had already left high school and were in the first year of polytechnic. All of the participants had attended, or were attending one of four different schools (A; B; C and D) whose characteristics are outlined in *Table 1*.

Table 1: Summary of the schools' characteristics

	<i>Outside Nouméa</i>	<i>Within Nouméa</i>	<i>General Curriculum</i>	<i>Technical Curriculum</i>	<i>Vocational Curriculum</i>	<i>Private Institution</i>	<i>Public Institution</i>
School A	x		x	x			x
School B		x	x	x		x	
School C		x	x	x			x
School D	x				x	x	

Two of the participating schools were located in Nouméa, (the capital city); two in rural locations. Two of the schools are in the public sector; two in the private sector. Across the schools, three types of curriculum were represented: general (40% of participants), technical (40% of participants) and vocational (20% of participants) (see Table 2). The number of participants per location and curriculum type is listed in Table 2 below.

Table 2: Participant location and curriculum type

	Number of Participants		
	Within Nouméa	Outside Nouméa	Total
General Curriculum	57	52	109
Technical Curriculum	66	45	111
Vocational Curriculum		54	54
Total	123	151	274

From the overall participant group, three smaller sample groups were selected. The first sample group (Group A) was made up of the ten participants with the highest scores in the C-test; the second sample group (Group B) was made up of ten participants from the middle range of performance in the C-test; the third sample group (Group C) was made up of the ten participants with the lowest scores in the C-test. All of the participants included in the second group had C-test scores around the overall mean score. Every third participant from the 30 who scored closest to the mean score was included in the second sample group.

Table 3a: Sample 1

Top 10 students	
<i>Performance on the C-test</i>	44%
	44.80%
	47.20%
	48.80%
	49.60%
	53.60%
	54.40%
	54.40%
	56%
	56.80%
Average	51%

Table 3b: Sample 2

Middle 10 students	
<i>Performance on the C-test</i>	20.80%
	20.80%
	20.80%
	20%
	19.20%
	19.20%
	18.40%
	18.40%
	18.40%
	17.60%
Average	19.36%

Table 3c: Sample 3

Bottom 10 students	
<i>Performance on the C-test</i>	1.60%
	1.60%
	1.60%
	2.40%
	2.40%
	3.20%
	4%
	4%
	4%
	4%
Average	2.9%

The test instruments used in this study (with permission) were originally developed and used for a major European survey of language students' proficiency, the *European Language Survey*, conducted between 1993 and 1995 and led by Professor Jim Coleman. These were an English C-test and a questionnaire. The C-test contains five short texts in ascending order of difficulty. Each of the short texts has 25 incomplete words – a total of 125 incomplete words. It is not possible to include this test here as that would compromise its use in future research. The questionnaire is designed to provide background information about the C-test participants. It focused

on “age, sex, institution, course, language background and qualifications, motivation, attitudes, expectations, personality” and “the learners’ own evaluation of their linguistic competence and metalinguistic knowledge” (Coleman, 1994, p. 232). It was adapted slightly for use in the New Caledonian context and translated into French (see *Appendix*).

The overall research question was:

What range of English language proficiency do a sample of 274 New Caledonian students exhibit at or near the point of entry to tertiary study and what factors appear to have an influence on proficiency achievements in the case of a sample of participants whose C-test result were in the top, bottom and middle range of the C-test scores for the sample as a whole?

The more specific research questions are included in the results section.

Before they did the C-test and completed the background questionnaire, the aims of the research were explained to the students. In addition, they were given instructions about the procedures that should be followed. They were then given 25 minutes to do the C-test and a further 15 minutes to complete the questionnaire. Students were not asked to supply their names. Instead, each pair of C-test sheets and questionnaire forms was given a number so that students could be given feedback.

The first stage of C-test data analysis involved recording all scores, relating them to student groups and calculating the overall mean and the mean for each group. The second stage involved identifying, on the basis of C-test scores, which 30 participants would be included in a study of the relationship between C-test scores and questionnaire responses and then carrying out an analysis involving correlation of C-test results and questionnaire responses.

The results

The first research question was:

What range of language proficiency in English do a sample of 274 New Caledonian students exhibit at or near the point of entry to tertiary study?

The results (reported in percentage terms) are provided in *Table 4* below.

Table 4: Overall C-test score ranges (%) and mean (%)

	Range of scores (%)	Mean (%)
School A	1.6% - 54.4%	20%
School B	4.0% - 56.8%	22%
School C	1.6% - 56/0%	21.71%
School D	2.4% -29.6%	12.98%
National	1.6% - 56.8%	19%

The mean C-test score was 19%. The mean score of pre-tertiary Portuguese students who took the same English C-test as part of the European survey was 41.52% (Palma, 2002).

The second research question was:

Are there any differences in C-test performance between test participants in the three sample groups who attended secondary schools in urban areas and those who attended secondary schools in rural areas?

As indicated in *Table 5*, school location did appear to have an influence on C-test performance, with 7 of the 10 top achievers in the C-test being educated in city schools and 6 of the 10 students with the lowest C-test scores being educated rural schools.

Table 5: Location of schools (urban or rural) of attended by students in the three sample groups

	Noumea schools	Rural schools
Group A	7	3
Group B	3	7
Group C	4	6
Totals	14	16

The third research question was:

Are there any differences in C-test performance between test participants in the three sample groups who attended public secondary schools and those who attended private secondary schools?

As indicated in *Table 6* below, there appears to be no difference, in terms of the C-test performance between students in the sample groups in terms of whether they attended private or public secondary schools.

Table 6: Type of school (public or private) attended by students in the three sample groups

	Public School	Private School
Group A	4	6
Group B	4	6
Group C	4	6

The fourth research question was:

Are there any differences in C-test performance between test participants in the three sample groups who followed a general curriculum, a technical curriculum and a vocational curriculum?

As indicated in *Table 7* below, 9 of the 10 students who had the highest scores in the C-test had followed a general curriculum, whereas only 2 of the 10 students who had the lowest C-test scores had done so.

Table 7: *Type of curriculum (general, technical, vocational) followed by students in the three sample groups*

	General	Technical	Vocational
Group A	9	1	0
Group B	3	4	3
Group C	2	5	3

The fifth research question was:

Is there any difference in terms of integrative/ intrinsic motivation between students in the three sample groups?

In relation to this research question, responses to *Questions 16* and *19* in the background questionnaire were taken into account. *Question 16* asked participants to select (from a list of 16) their 6 main reasons for learning English.^{1, 2} Some of the possible responses were clearly instrumental (e.g., *because learning English is compulsory; because it is needed for my career*), others were clearly integrative (e.g., *to get to know speakers of the language*). *Question 19* asked participants to choose between two options (one of which involved more likelihood of having to use English) in a number of hypothetical situations (e.g., *If you were in a county where English is spoken and you needed some bread and cheese, would you prefer to go to a small grocery store or go to a self-service supermarket?*).

So far as *Question 16* is concerned, students in all three sample groups selected *Because it is an international language; To travel to different countries; and To meet a greater variety of people in life*. Overall, however, the students in Group A (the top ten achievers in the C-test) selected more responses that were indicative of integrative motivation than did the students in the other two groups.

So far as *Question 19* is concerned, once again the students in Group A (the top ten achievers in the C-test) consistently selected more responses that are indicative of integrative motivation than did the students in the other two groups.

The sixth research question was:

Is there any difference between students in the three sample groups in terms of the extent to which they perceive English to be useful?

Question 18 asked participants to rate the likely importance of English (*very important; important; a little important; not important*) in relation to certain activities (e.g., *reading literature in English*) when they finished their English courses. The first group (the top ten achievers in the C-test) selected *very important* (52%) or *important* (29%) for most of the specified activities. The results for all three groups are indicated in *Table 8*.

Table 8: Percentage of activities rated as being (a) very important; (b) important or (c) a little important or not important by students in the three sample groups

	Very important	Important	A little important or not important
Group 1	52%	29%	19%
Group 2	31%	40%	29%
Group 3	28%	34%	38%

The seventh research question was:

Is there any difference in terms of reported frequency of use of English between students in the three sample groups?

Question 20 asked participants whether they *never*; *rarely*; *sometimes* or *often* used English in specific situations. Their responses were weighted to give a global score for each respondent. The results for each of the three groups are indicated in Table 9.

Table 9: Percentage of activities in which students use English (a) often, (b) sometimes, (c) rarely, or (d) never

	Often	Sometimes	Rarely	Never
Group 1	42%	28%	17%	13%
Group 2	10%	20%	33%	25%
Group 3	8%	15%	38%	39%

The results indicate that the students in Group A (the top ten scorers in the C-test) were considerably more likely, in terms of their own reports, to use English than were the students in the other two sample groups.

The final research question was:

Is there any difference, in terms of reported willingness to use English outside of class between students in the three sample groups?

Question 20 asked participants to indicate whether, outside of class, they sought out opportunities to use English such as, for example, watching TV or films in English. The number of responses of students in each sample group that indicated willingness to communicate in English or unwillingness to communicate in English are indicated in Table 10 below.

Table 10: Percentage of responses indicating willingness or unwillingness to communicate in English of students in three sample groups

	Responses indicating willingness to communicate in English in hypothetical situations	Responses indicating unwillingness to communicate in English in hypothetical situations
Group A	73.5%	26.5%
Group B	43.7%	56.3%
Group C	50.5%	49.5%

Discussion

This study reported here was concerned with some aspects of student achievement in English language within a context (that of New Caledonia) in which no previous research of a similar type appears to have been undertaken. The number of participants involved was relatively small (274) and correlations between C-test results and questionnaire findings involved only 30 of these participants in three groups (the top ten and bottom ten performers in the C-test and ten of those whose performance was close to the mean for the group as a whole). The findings should therefore be viewed as indicative rather than conclusive.

The mean percentage C-test score of the New Caledonian students (19%) in this study was considerably lower than that of Portuguese students in the European study (41.52%) who took the same C-test at a comparable stage of their education. When the C-test performance of some of the respondents (the ten top performers in the C-test; 10 whose performance was close to the mean score; the bottom 10 performers) was related to their questionnaire responses, it was found that those from city schools tended to outperform those from rural schools and those who had followed a general curriculum tended to outperform those who had followed technical or vocational curricula. The questionnaire responses of the group of students who performed best in the C-test indicated a higher level of integrative motivation than did those of the other two groups, and the students in the highest C-test performance group reported using English more frequently than the those in the other two groups and also appeared more willing to seek out opportunities to use English outside of class.

While metropolitan France is still a significant factor in the day to day operation of New Caledonia, its citizens, particularly the young, like many of their counterparts elsewhere in the world, are increasingly adopting a global perspective, and many students now choose to pursue their tertiary education in Australia or New Zealand, in the USA, Canada or the UK or at prestigious English-medium universities in countries such as Japan and Singapore, rather than in France. However, the overall picture that emerges from this research is that, in spite of there being a clear need for New Caledonian citizens to have a high level of English language proficiency, the current levels of achievement of students about to enter tertiary study are significantly lower than might have been expected in a country where English language teaching has been a core part of educational programmes for a considerable period of time. This may, ultimately have an adverse effect on the Capacity of New Caledonia to participate fully in a global community in which the English language plays a significant part (Graddol, 1997; 2006). In light of this, it seems important that the work of Education officials, advisors, teachers and students in the area of the teaching and learning of English should be underpinned by a coherent programme of relevant research. If these findings reported here were to be confirmed in a more broadly-based study and supplemented by a longitudinal study involving school and university students, they would provide educationalists in New Caledonia with information that could be useful in reviewing policies and practices relating to the teaching of English.

Endnotes

1. Only those responses selected by at least half the participants from each sample were retained.
2. The questions were in French in the questionnaire. Samples in the main body of the text are, however, provided in English.

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Appendix: C-TEST QUESTIONNAIRE

Ce questionnaire a été traduit, avec permission, de l'adaptation utilisée lors d'une étude Anglo-Européenne dirigée par le Professeur J. Coleman de l'Université de Portsmouth

Le test et le questionnaire ci-joints font partie d'une étude sur l'apprentissage de l'anglais en Nouvelle Calédonie.

Vous êtes invité(e)s à participer à ce projet en complétant le questionnaire et test suivants.

Nous n'exigeons pas que vous nous révéliez votre identité, mais nous vous demandons de bien vouloir préciser le nom de l'établissement où vous étudiez, ainsi que le détail des cours de langues vivantes que vous avez suivis.

Les individus et établissements cités dans ce questionnaire ne seront identifiables ni dans les rapports concernant cette étude, ni dans aucun autre contexte.

En complétant ce questionnaire et ce test, vous consentez à participer au projet et à la publication des résultats comme établis ci-dessus.

Cette déclaration est établie en accord avec la loi sur la protection de la vie privée de Nouvelle Zélande.

*** Répondez à un maximum de questions, SVP.**

* Répondez de façon spontanée. Ne vous attardez pas sur vos réponses.

*** Vous avez 15 minutes pour compléter ce questionnaire.**

Section A

1. Sexe: **Masculin / Feminin** (entourez la bonne réponse)
2. Date de naissance (jour/mois/année): _____
3. Nom de l'établissement scolaire où vous étudiez actuellement:

4. En quelle classe êtes-vous? _____

5. Quelle option ou spécialité avez-vous choisi? (ex: L, S, ES)

6. Quelle est votre origine ethnique? _____

Section B

7. Quelle est la langue maternelle de votre mère? _____
8. Quelle est la langue maternelle de votre père? _____
9. Quelle a été la première langue que vous ayez apprise? (langue maternelle) Si vous en possédez plus d'une, précisez.

10. Est-ce toujours la langue que vous utilisez généralement avec vos parents et famille/amis?
Oui Non (entourez la bonne réponse)
11. Êtes-vous déjà allé(e) dans un pays où la langue parlée est une langue que vous étudiez?
Oui Non (entourez la bonne réponse)

Si **Non** passez à la question 12. Si **Oui**, allez à la question 15.

12. Combien de fois avez-vous visité un tel pays? Entourez la bonne réponse.
i) 1 fois ii) Au moins 5 fois iii) Plus de 5 fois
13. Combien de temps êtes vous resté(e) au total? Entourez la bonne réponse.
i) Moins d'1 semaine ii) 1 semaine à 1 mois
iii) 1 mois à 1 an iv) Plus d'1 an

14. Dans quelles conditions (ex: séjour en famille d'accueil, vacances, travail, etc)?

Section C

15. SVP, répondez à la **Partie A** si vous êtes à l'**université**
SVP, répondez à la **Partie B** si vous êtes dans le **secondaire**.

Partie A – Étudiants universitaires uniquement

a) Quelle(s) qualification(s) aviez-vous en anglais avant de venir à l'université? Cochez la ou les cases appropriée(s) et précisez votre note dans la colonne correspondante.

Cochez ici	Examen	Score ou note
	Baccalauréat	
	IELTS	
	Autre (précisez): _____	

b) Combien de modules d'anglais avez-vous déjà complétés et à quels niveaux? (ex: 1ère/ 2ème année de DEUG, licence)

c) Avez-vous passé des examens dans d'autres matières en relation avec les langues? Si oui, quelle(s) langue(s) et quel(s) examen(s)?

Partie B – Étudiants du secondaire uniquement

a) Depuis combien d'années (celle-ci exclue) étudiez-vous l'anglais?

b) Avez-vous déjà des qualifications en anglais? Si oui, précisez.

c) Avez-vous passé des examens dans d'autres langues? Si oui, quelle(s) langue(s), quel(s) examen(s) et quel(s) étai(en)t votre/vos note(s)?

16. Quelles sont vos raisons principales pour étudier l'anglais?

Cocher jusqu'à 6 réponses dans le tableau ci-dessous.

<input type="checkbox"/>	Pour apprendre à connaître les gens parlant cette langue
<input type="checkbox"/>	Pour votre carrière
<input type="checkbox"/>	Pour voyager dans différents pays
<input type="checkbox"/>	Pour devenir une personne plus cultivée
<input type="checkbox"/>	Parce que vous avez eu un bon professeur d'anglais
<input type="checkbox"/>	Pour mieux comprendre la vie des gens dans les pays Anglo-Saxons
<input type="checkbox"/>	Parce que c'est une langue internationale
<input type="checkbox"/>	Parce que vos ami(e)s le faisaient
<input type="checkbox"/>	Parce que vos parents voulaient que vous le fassiez
<input type="checkbox"/>	Parce que vous étiez fort dans cette matière
<input type="checkbox"/>	Parce que vous avez de la famille dans un pays Anglo-Saxon
<input type="checkbox"/>	Parce que vous aimez cette langue
<input type="checkbox"/>	Parce que les gens sont plus respectueux envers ceux qui parlent d'autres langues
<input type="checkbox"/>	Pour rencontrer une plus grande variété de gens dans votre vie
<input type="checkbox"/>	Parce que vous aimeriez vivre dans un pays où cette langue est parlée
<input type="checkbox"/>	Pour d'autres raisons (précisez):

17. D'après vous, comment les adjectifs suivants s'appliquent:

- (a) Aux gens de **votre nationalité**
- (b) Aux **anglophones**

SVP, utilisez les chiffres ci-dessous pour évaluer chaque adjectif

1 = Pas du tout; 2 = Rarement; 3 = Quelques fois; 4 = Souvent

	(a)	(b)
Émotif		
Arrogant		
Sérieux		
Amical		
Confiant		
Logique		
Généreux		
Calme		
Fainéant		
Serviable		
Efficace		
Impatient		
Têtu		
Honorable		
Compétent		
Marrant		
Timide		
Honnête		
Travailleur		
Patient		
Bruyant		
Tolérant		
Économe		

18. A quelles fins désirez-vous utiliser l'anglais? SVP, évaluez chaque activité selon les indices suivants:

3 = Très important; 2 = Important; 1 = Moins important

Conversation de tous les jours avec des natifs de la langue anglaise	3	2	1
Regarder des films et la TV en V.O.	3	2	1
Lire de la littérature anglaise	3	2	1
Écouter la radio en anglais	3	2	1
Avoir des conversations de niveau académique avec des natifs	3	2	1
Écrire des lettres en anglais	3	2	1

Travailler en milieu professionnel	3	2	1
Lire le journal et des magazines en anglais	3	2	1
Se faire des ami(e)s parlant anglais	3	2	1
Téléphoner	3	2	1
Autre? Précisez, SVP	3	2	1
<hr/>			
Conversation de tous les jours avec des natifs de la langue anglaise	3	2	1
Regarder des films et la TV en V.O.	3	2	1
Lire de la littérature anglaise	3	2	1
Écouter la radio en anglais	3	2	1
Avoir des conversations de niveau académique avec des natifs	3	2	1
Écrire des lettres en anglais	3	2	1
Travailler en milieu professionnel	3	2	1
Lire le journal et des magazines en anglais	3	2	1
Se faire des ami(e)s parlant anglais	3	2	1
Téléphoner	3	2	1
Autre? Précisez, SVP	3	2	1
<hr/>			

19. Supposez que vous êtes dans un pays où l'anglais est parlé. Que feriez-vous dans les situations suivantes? Entourez la réponse appropriée.

(a) Vous avez 2 heures pour déjeuner avant de prendre le train. Vous allez:

- i) Dans un café local ou un restaurant
- ii) Dans un fastfood

(b) Vous avez besoin de pain et de fromage. Vous allez:

- i) Chez le boulanger et le fromager
- ii) Dans un supermarché

(c) Vous écoutez la radio. Est-ce que vous:

- i) Écoutez les stations locales
- ii) Chercher une station où votre langue est parlée

(d) Un nouveau film dans votre langue est à l'affiche au cinéma. Est-ce que vous:

- i) Y allez immédiatement
- ii) Faites autre chose à la place

(e) Le tabac-journaux vend la presse locale ainsi que deux ou trois journaux dans votre langue. Est-ce que vous:

- i) Achetez la presse locale
- ii) Achetez un journal dans votre langue
- iii) Achetez les deux

(f) Vous avez l'opportunité de regarder la TV. Préférez-vous:

- i) Regarder les stations locales
- ii) Chercher une chaîne dans votre langue

(g) Avec un groupe d'ami(e)s vous décidez d'aller à un spectacle/musée/match de football. Est-ce que vous vous portez volontaire pour acheter les billets?

- i) Oui
- ii) Non

(h) Vous devez confirmer des projets que vous avez avec la famille d'un ami qui vit à 20 minutes à pieds de chez vous. Est-ce que vous:

- i) téléphonez
- ii) leur rendez visite

(i) Lorsque vous rencontrez des gens de votre nationalité, est-ce que vous avez tendance à:

- i) engager la conversation
- ii) les ignorer

20. Lorsque vous êtes dans votre pays, et en supposant que vous en ayez l'opportunité, avec quelle fréquence effectuez-vous les activités suivantes? Cocher la case appropriée.

- 1 = Jamais
- 2 = Rarement
- 3 = Parfois
- 4 = Souvent

	1	2	3	4
Parler à des natifs anglais				
Socialiser avec des natifs anglais				
Parler avec des ami(e)s en anglais				
Regarder la TV ou des films en anglais				
Lire pour le plaisir en anglais				
Écrire en anglais				

21. Entourez la réponse appropriée:

(a) Dans votre ville, vous apercevez un groupe de gens qui consultent une carte. Est-ce que vous les aidez?

- i) Oui ii) Non

(b) Vous êtes chez un(e) ami(e) très proche et le téléphone sonne. Est-ce que vous répondez?

- i) Oui ii) Non

(c) Vous vous rendez compte que le sèche-cheveux que vous venez d'acheter est rayé. Est-ce que vous?"

- i) Faites avec ii) Le ramenez au magasin et demandez à le changer

22. Entourez la réponse appropriée:

(a) Lorsque vous parlez en anglais, est-ce que vous:

- i) Êtes gêné(e) lorsque vous faites des erreurs
ii) N'avez pas peur de faire des erreurs

(b) Aimerez-vous que l'on pense que vous êtes un natif de la langue anglaise?

- i) Oui ii) Non

(c) Aimerez-vous que vos enfants grandissent:

- i) Dans un pays où l'anglais est parlé
ii) Dans ce même pays tout en étant capable de parler une autre langue
iii) Dans ce même pays, et il est de leur libre choix d'apprendre d'autres langues

(d) Est-ce que vos parents parlent une ou d'autres langues que celles mentionnées dans la section B?

- i) Oui ii) Non

(e) Est-ce qu'ils vous encouragent de façon active à apprendre une langue étrangère?

- i) Oui ii) Non

(f) Est-ce qu'ils ont des ami(e)s à l'étranger à qui ils rendent visite?

- i) Oui ii) Non

(g) Est-ce que vos frères et soeurs aiment les langues étrangères?

- i) Oui ii) Non iii) Enfant unique

23. Si l'on vous le demande, seriez-vous capable d'expliquer les termes grammaticaux suivants, ou de donner un exemple? SVP, **entourez** ceux que vous pouvez **expliquer**, et **soulignez** ceux pour lesquels vous pouvez donner un **exemple**. Si vous pouvez faire les deux, entourez et soulignez le terme.

Sujet	Objet direct	Objet indirect
Modalité	Genre	Temps
Aspect	Passif	Indicatif
Impératif	Transitif	Subjonctif
Infinitif	Participe	Gérondif
Préposition	Conjonction	Pronom relatif
Article	Déterminant	Prédicat

24. Parmi les types d'exercices suivants, lesquels avez-vous déjà fait (a) en classe (b) en tant qu'examen? Mettez une X dans les colonnes correspondantes:

	En classe	Dans un examen
Rédiger une rédaction en anglais.		
Écrire un résumé en français		
Écrire un résumé en anglais		
Compréhension orale		
Compréhension écrite		
Parler avec un natif de la langue anglaise		
Traduire un texte français en anglais		
Traduire un texte anglais en français		
Dictée		

Merci d'avoir pris le temps de remplir ce questionnaire

TE WHARE WĀNANGA O WAIKATO Te Pua Wānanga ki te Ao

THE UNIVERSITY OF WAIKATO THE SCHOOL OF MĀORI AND PACIFIC DEVELOPMENT



Professor Aroha Yates-Smith
Te Amokapua, Dean

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Dean's Welcome

Nau mai, haere mai kia whakatauhia ngā hua ora o te puawānanga o Te Wao Nui a Tāne ki runga i a koutou.

Te Pua Wānanga ki te Ao (The School of Māori and Pacific Development) aims to lead the way in teaching and learning, research and development of mātauranga Māori and indigenous knowledge. Underpinning our School activities is commitment to the advancement of indigenous peoples. Te Pua Wānanga ki te Ao is distinctive in that it actively promotes Māori, Pacific and indigenous people's cultural and development issues through its teachings. With our quest for knowledge, Te Pua Wānanga ki te Ao is committed to building long term relationships. Our School aims to provide life long learning opportunities and to prepare our students for successful careers. This will also enhance the values of manaakitanga, mana and aroha. We welcome all to join our whānau at Te Pua Wānanga ki te Ao.

Professor Aroha Yates-Smith
Te Pua Wānanga ki te Ao

The School consists of several departments that contribute to our vision of being the leading school of excellence in the teaching and learning, research and development of Mātauranga Māori and indigenous knowledge:

- * Te Aka Reo
- * Te Aka Tikanga
- * Te Whakapiki i te Reo
- * Centre for Māori and Pacific Development Research

Te Aka Reo and Te Aka Tikanga

Our School was founded on the strong teachings of Te Reo (Māori Language) and Tikanga (Māori Protocol or Traditions). It is through the teachings of language and traditions that the School aims to maintain and develop the cultural identity of Māori as indigenous peoples of New Zealand.

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THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

Staff at our School are involved in a wide range of activities outside of their teaching duties. Activities such as iwi/hapū management and treaty negotiations, kapa haka and other Māori performing arts, and visual arts, which all contribute to the teachings and learning within Te Aka Reo and Te Aka Tikanga.

By maintaining and developing Māori cultural identity, the School plays an important role in indigenous nation building in New Zealand. Aka Tikanga offers the opportunity for incorporating the international dimensions of development issues for our School. Alongside the Māori development issues, the department offers learning about other indigenous peoples and the challenges they face in nation building. The department provides a multidisciplinary approach to learning by offering courses from a wide range of fields that relate to issues of development.

For more information see:

<http://www.waikato.ac.nz/smpd/departments/teakareo>

or

<http://www.waikato.ac.nz/smpd/departments/teakatikanga>

Te Whakapiki i Te Reo

Te Whakapiki i te Reo offers practicing teachers the opportunity to enhance and develop their language proficiency and competency. The course further seeks to develop language skills for the delivery of Māori as a second language. This service helps the School to achieve the promotion and development of te Reo outside and beyond the tertiary level of education.

For more information see:

<http://www.waikato.ac.nz/smpd/departments/tewhakapikiitereo>

Centre for Māori and Pacific Development Research

The strategic goal of the Centre for Māori and Pacific Development Research is to uphold the University's commitment to the Treaty of Waitangi by becoming a centre of research excellence capable of fostering and facilitating the self-determination, self-governance and development efforts of indigenous peoples in New Zealand, Australia, and Pacific Rim countries generally. Its research and development activities will be supported and extended through research scholarships, and through the provision of opportunities for emerging scholars to conduct doctoral and post-doctoral research.

The Centre aims to form strategic alliances with institutions involved in relevant research activities both within New Zealand and overseas. It also aims to conduct research in collaboration with staff of these institutions, provide an advisory service, and facilitate the dissemination and publication of research and development findings. The Centre works to facilitate academic exchanges, conferences, hui, seminars and convocations. The Centre is also committed to working in the community, particularly on Waitangi claims and resource management issues. In cooperating to support and conduct research and to provide research scholarships, the Centre will build upon the University's existing reputation for excellence in research on Mātauranga Māori, Te Reo Māori, Tikanga Māori, Māori and Pacific Development, and comparative indigenous studies.

For more information see:

<http://www.waikato.ac.nz/smpd/departments/cmpdr>

Guidelines for Final Submission of Article for JMPD

General

Manuscripts should be in Times 12 cpi with 1.5 spacing and fully justified. There should be the equivalent of one line left between paragraphs within sections and new paragraphs should not be indented. Articles that are 20 pages in length or shorter are preferred. The manuscript should **NOT** have numbered pages but should have a footer on each page with the first three words of the title.

Title

The title should be in Times 12 cpi boldface and should be centred on the page. The title should indicate as clearly as possible the nature of the content of the manuscript. All content words of the title are to have an initial capital letter.

Abstract

Each article must include an abstract of not more than 200 words. The heading Abstract should be in Times 12 cpi boldface, and centered.

Headings

Level 1 headings should be capitalized in the same way as the main title, and centered. The font used is Times 12 boldface. The format for *level 2* headings is the same as for *level 1* headings except that the font is Times 11, and the heading is justified to the left of the column. There should be the equivalent of a one line space between level 1 and level 2 headings and the following text. The format for *level 3* headings is the same as for level 2 headings, except that the font is Times 10, and there should be no space left between the heading and the text.

References within the text

All references within the text should be placed in parentheses containing the author's surname followed by a comma and a space before the date of publication (Jones, 1999). If the sentence already includes the author's name, then it is necessary only to put the date in parentheses: Jones (1999). When several works are cited, each entry should be separated by a semicolon: (Jones, 1999; Peters, 1995; Simon, 1993). When a reference has more than three authors, cite only the name of the first author followed by *et al* in every subsequent reference to the same work. When including page references, separate them from the date by a comma and a space (Jones, 1999, pp. 7 – 14). Page numbers should be indicated as follows: Peters (1999, p. 1), Jones (1998, pp. 4 - 7).

Endnotes

Endnotes are indicated within the text by a number¹ in superscript. They should be in Times 9, and appear together at the end of the article and before the reference list.

Tables and Figures

All tables and figures should be centered in the manuscript. Tables and figures should be numbered in the text, and should be preceded by a caption in Times 12 cpi italic. The equivalent of one line space should be left between captions and the tables or figures to which they refer. Captions and the tables or figures to which they refer should always appear together on the same page.

References

References should be listed in alphabetical order at the end of the article. The title of the section, 'References', should be a *level 1 heading*. The first line of each bibliographical reference must be justified to the left of the column, and the rest of the entry should be indented five spaces. The following examples (of fictitious references) illustrate the format required for conference proceedings, books, journals, articles, Ph.D. theses, and chapters of books respectively:

- Jones, L. E. (1999). Marae Protocol. In *Proceedings of the First Annual Conference of the Society for Māori Language Revitalisation* (pp. 71 -- 133). Wellington, NZ: Te Rapa Books.
- Peters, S. O. (1997). *Words and Meanings*. London: Groves and Parker.
- Stephens, E. & Jones, A. E. (1987). An Experimental Approach to Case, *Journal of Case Studies*, 2 (3), 12 - 17.
- Houia, A. (1992). Common Syntactic Errors in Young Learners of Greek. Doctoral Thesis. University of Te Rapa, Auckland.
- Edmonds, A. B. (1991). Scaffolding Second Language Learning. In T. A. Stone, A. T. Bread & V. Matthews (Eds.), *Scaffolding in Education* (pp. 12-48). Wellington, NZ: Learning Media.

Policy regarding use of the macron

The editors will respect the decisions made by authors in relation to their use of the macron in text written in English and/or Maori. Where Maori words are included by the editors themselves in text written in English, the macron will not be used in cases where a particular word (such as, for example, the word *Maori* itself) is deemed by the editors to have been fully integrated into New Zealand English. Thus, the macron is not used in the title of the Journal.

Submission

Each manuscript should be submitted on white A4 paper (3 copies) and sent to the Production Editor (Dr. Winifred Crombie) at *Pua Wānanga Ki Te Ao* (the School of Māori and Pacific Development), *Te Whare Wānanga o Waikato* (University of Waikato), Private Bag 3105, Hamilton, New Zealand.

The manuscript should be accompanied by a Word Disk and/or also sent by email attachment to <crombie@waikato.ac.nz>. Author's names should **NOT** be included in the manuscript but should be indicated in an accompanying letter in which institutional affiliations, institutional addresses, email addresses and phone and fax numbers are also included. The accompanying letter should indicate clearly whether the content of the manuscript has, in the same or similar form, either (a) been delivered as a conference paper and, if so, where and when, or (b) been produced or published in any other context and, if so, where and when.

Acknowledgments

Place all acknowledgments (including those concerning research grants and funding) in a separate section at the end of the article.
