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**BIOGRAPHY OF AN ENGLISH LANGUAGE TEXTBOOK IN
KENYA:**

A JOURNEY FROM CONCEPTUALIZATION TO THE CLASSROOM

**BY
ALICE WANJIRA KIAI**

**A THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS
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TABLE OF CONTENTS

TABLE OF CONTENTS.....	ii
LIST OF APPENDICES	viii
LIST OF TABLES AND FIGURES	
I – Tables.....	ix
II – Figures.....	xi
ACKNOWLEDGEMENTS	xii
DECLARATION.....	xiii
DEDICATION.....	xiv
ABSTRACT.....	xv
LIST OF ABBREVIATIONS	xvi

CHAPTER 1: BACKGROUND TO THE STUDY - TEXTBOOK DEVELOPMENT IN A 'TESEP' CONTEXT

1.1 Introduction.....	1
1.1.1 Textbook Studies: Mapping the Territory.....	1
1.1.2 Textbook Development in “The House of TESEP”	2
1.2 Change is in the House	5
1.2.1 Inside the Household	7
1.2.1.1 Kenya: An Overview	7
1.2.1.2 Evolution of Educational Publishing in Kenya.....	9
1.2.2 Focus of the Study: English textbooks for Secondary School.....	14
1.2.2.1 Approved Secondary School English Textbooks	15
1.2.2.2 The Integrated English Curriculum	16
1.3 My Experiences and Observations.....	17
1.3.1 Teaching of English and Authorship	17
1.3.2 Interaction with Users.....	18
1.4 Statement of the Problem.....	21
1.5 Purpose and Objectives of the Study	23
1.6 Organization of the Study.....	23

CHAPTER 2: LITERATURE REVIEW - MAKING MEANING OF THE TEXTBOOK

2.1 Introduction.....	26
2.2 Towards a Theory of Textbooks.....	27
2.2.1 Cinderella Advances	27
2.2.2 The Circuit of Culture: A Framework for Textbook Development Studies ..	29
2.3 Representation/Identity.....	34
2.3.1 Representation.....	34
2.3.2 Identity	40
2.4 Regulation/Production.....	44
2.4.1 Regulation	44
2.4.1.1 The Curriculum and English Language Education	44

2.4.1.2 Syllabus Design.....	46
2.4.1.3 Ideology in the Syllabus and Textbooks.....	51
2.4.2 Production.....	55
2.4.2.1 Authors.....	56
2.4.2.2 Publishers.....	65
2.5 Consumption.....	70
2.5.1 Teachers and Textbooks.....	71
2.5.1.1 Reskilling and Deskillling of Teachers.....	71
2.5.1.2 Teacher Education and Development.....	75
2.5.2 Learners and Textbooks.....	84
2.5.2.1 Learner Needs.....	85
2.5.2.2 Learner Perceptions of Textbooks.....	87
2.5.3 Materials-in-Action.....	89
2.6 The TESEP Educational Publishing Context.....	92
2.6.1 Change/Innovation.....	93
2.6.2 The Process of Change.....	95
2.6.2.1 Change in English Language Education.....	100
2.6.2.2 Textbook as Agent of Change.....	101
2.6.3 Conceptual Framework.....	103
2.7 Summary.....	106
2.8 Conclusion.....	107

CHAPTER 3: METHODOLOGY

3.1 Introduction.....	109
3.2 Research Questions.....	109
3.3 Paradigm.....	111
3.4 Case Study Approach.....	113
3.5 Data Generation.....	118
3.5.1 Data Generation Instruments.....	118
3.5.1.1 Questionnaires.....	118
3.5.1.2 Document Analysis Guides.....	120
3.5.1.3 Interview Guides.....	120
3.5.1.4 Observation Schedule.....	121
3.5.2 Sampling Procedures.....	122
3.5.2.1 Introduction.....	122
3.5.2.2 Textbook Selection and Content Sample.....	122
3.5.2.3 Selection of Participants and Participant Samples.....	123
3.5.3 Field Experiences.....	129
3.5.3.1 Introduction.....	129
3.5.3.2 Piloting.....	129
3.5.3.3 Revising the Plan.....	133
3.5.3.4 Participants.....	134
3.5.3.5 Record Keeping.....	142
3.5.4 Ethical Considerations.....	143

3.6 Data Analysis Procedures	145
3.6.1 Descriptive Statistics	145
3.6.2 Content Analysis.....	145
3.6.3 Thematic Analysis.....	147

CHAPTER 4: PRELIMINARY FINDINGS - FIRST STEPS

4.1 Introduction.....	150
4.2 Step 1 - Analysis of the 2002 Secondary School English Syllabus.....	150
4.2.1 Goals of Education and Course Objectives	150
4.2.2 Content Analysis.....	153
4.2.2.1 Focus of the Syllabus.....	153
4.2.2.2 Subdivisions in the Syllabus	156
4.2.2.3 Nature of Content	156
4.2.2.4 Syllabus Sequencing.....	157
4.2.2.5 Suggested Resources, Tasks and Activities	158
4.2.2.6 Suggested Evaluation and Assessment Procedures.....	159
4.3 Step 2 - Analysis of the Preliminary Survey Questionnaire to Teachers.....	160
4.3.1 Participant Profiles	161
4.3.2 Materials Use	162
4.3.3 Selection Experiences.....	163
4.3.4 Access to Materials	165
4.3.5 Syllabus Interpretation.....	166
4.3.6 Textbook Perceptions	170
4.4 Summary.....	171
4.5 Conclusion.....	172

CHAPTER 5: FINDINGS (1) - REPRESENTATION/IDENTITY

5.1 Introduction.....	175
5.2 Littlejohn's Framework (1992, 1998)	176
5.2.1 Level 1 Analysis	178
5.2.1.1 Series as a Whole	178
5.2.1.2 Overview of an Extract.....	181
5.2.2 Level 1 Description: What is there?.....	183
5.2.3 Level 2 Analysis	185
5.2.3.1 Section I: What is the Learner Expected to do?.....	187
5.2.3.2 Section II: Who With?	190
5.2.3.3 Section III: With what Content?.....	191
5.2.4 Level 2 Description: What is required of Users	193
5.2.4.1 Subject Matter and Focus of Subject Matter (With what Content?) ..	193
5.2.4.2 Types of Teaching-Learning Activities (What is the learner expected to do?)	194
5.2.4.3 Participation: Who does what with whom? (Who With?).....	194
5.2.5 Level 3 Analysis: Inferences about the Textbook	195

5.2.5.1 Aims.....	195
5.2.5.2 Principles of Selection	196
5.2.5.3 Principles of Sequencing	197
5.2.5.4 Classroom Roles of Teachers and Learners	198
5.2.5.5 Learner Roles in Learning.....	199
5.2.5.6 Role of Materials	200
5.3 The Blurb.....	200
5.4 Inter-rater Agreement.....	202
5.5 Towards the Discussion	203

CHAPTER 6: FINDINGS (2) - REGULATION/PRODUCTION

6.1 Introduction.....	207
6.2 Regulation.....	207
6.2.1 Syllabus Development within the Curriculum Development Cycle at KIE.....	208
6.2.2 Principles Underlying the 2002 English Syllabus	212
6.2.3 Evaluation of Manuscripts	216
6.3 Production.....	219
6.3.1 The Publisher: OUP-EA.....	219
6.3.1.1 From a distribution outlet to a local publisher	219
6.3.1.2 Behind the Scenes	220
6.3.2 The Production of Head Start: An Editor's Perspective.....	225
6.3.2.1 Meet the Editor	225
6.3.2.2 Editor's Roles.....	225
6.3.3 The Production of Head Start: Authors' Perspectives	231
6.3.3.1 Authors' Background and Motivation.....	232
6.3.3.2 The Writing Process: Students' Books	236
6.3.3.3 The Writing Process: Teacher's Guide	240
6.3.3.4 Author Development.....	243
6.4 Challenges within Regulation/Production.....	244
6.5 Towards the Discussion	247

CHAPTER 7: FINDINGS (3) - CONSUMPTION (I):

TEACHER 'TEXTBOOK CONSUMPTION' EXPERIENCES

7.1 Introduction.....	251
7.2 Building Awareness about Curriculum Change	252
7.3 Textbook Selection Experiences among Teachers	259
7.3.1 Teachers' Preferred Selection Procedures.....	266
7.3.2 Recommended Textbook Selection Procedures vs. Teacher Experiences.....	268
7.4 Perceptions of Head Start	270
7.4.1 Response to Syllabus Coverage and Organization.....	270
7.4.2 Response to Syllabus Concepts.....	273
7.4.3 Response to Language Skills & Grammar	278
7.4.4 Response to Teachers' Books.....	283

7.5 Teacher as Materials Developer	285
7.6 Towards the Discussion	288

**CHAPTER 8: FINDINGS (4) - CONSUMPTION (II):
LEARNER PERCEPTIONS & MATERIALS-IN-ACTION**

8.1 Introduction.....	293
8.2 In the School.....	294
8.2.1 Meet the Learners.....	294
8.2.2 Availability and Use of Textbooks.....	295
8.3 Classroom Observations.....	296
8.3.1 T2’s Lesson: Listening and Speaking	298
8.3.1.1 What is the learner expected to do?	300
8.3.1.2 Who with?	300
8.3.1.3 With what Content?	301
8.3.1.4 Comments on T2’s Listening and Speaking Lesson.....	302
8.3.2 T5’s Lesson: Reading	303
8.3.2.1 What is the learner expected to do?	305
8.3.2.2 Who with?	306
8.3.2.3 With what Content?	306
8.3.2.4 Comments on T5’s Reading Lesson.....	306
8.3.3 T10’s Lesson: Grammar.....	307
8.3.3.1 What is the learner expected to do?	308
8.3.3.2 Who with?	309
8.3.3.3 With what Content?	310
8.3.3.4 Comments on T10’s Grammar Lesson	310
8.3.4 T8’s Lesson: Writing.....	312
8.3.4.1 What is the learner expected to do?	313
8.3.4.2 Who With?	314
8.3.4.3 With what Content?	314
8.3.4.4 Comments on T8’s Writing Lesson.....	315
8.4 Learners Perceptions of <i>Head Start</i>	316
8.4.1 Images and Descriptions arising from Head Start in General.....	321
8.4.2 Images of Head Start arising from sub-sections in Head Start.....	327
8.4.3 Learners’ Views of Classroom Activities	331
8.5 Towards the Discussion	333

CHAPTER 9: DISCUSSION - THE TEXTBOOK STORY: LINKING THE CHAIN

9.1 Introduction.....	338
9.2 The Circuit of Culture in the House of TESEP	341
9.2.1 Representation/Identity in the House of TESEP	341
9.2.2 Regulation/Production in the House of TESEP	343
9.2.3 Consumption in the House of TESEP.....	344

9.3 Contribution of each Moment to the Textbook Biography	345
9.3.1 Contribution of the Representation Moment to the Textbook Biography.....	345
9.3.2 Contribution of the Regulation Moment to the Textbook Biography.....	346
9.3.3 Contribution of the Production Moment to the Textbook Biography.....	350
9.3.4 Contribution of the Consumption Moment.....	364
9.3.5 Contribution of the Identity Moment.....	372
9.4 Links between participants in different Moments.....	375
9.5 Contribution of Change to the Textbook Biography	379
9.5.1 Consumption	379
9.5.2 Regulation/Production	383
9.6 The Circuit of Culture Revisited: Insights from this Study	386
9.6.1 Application of the Model	386
9.6.2 Change encoded within the Circuit?	387
9.6.2.1 Change in the outer circle	387
9.6.2.2 Change in the core circle: Textbook as Agent of Change?.....	388
9.7 Conclusion.....	390

CHAPTER 10: CONCLUSION - JOURNEY'S END

10.1 Summary.....	392
10.2 Significance of the Study	393
10.2.1 Methodological Value	393
10.2.2 Theoretical Value	394
10.2.3 Practical Value.....	394
10.2.4 Innovation and the Circuit of Culture: The possible	396
10.2.5 A TESEP Perspective	396
10.3 Scope and Limitations of the Study.....	397
10.4 Recommendations for Further Research.....	398
10.5 Final Word.....	402
REFERENCES	403
APPENDICES.....	422

LIST OF APPENDICES

I	Structure and Organisation of Education and Training in Kenya.....	422
II	Course Materials Evaluator’s Mark Sheet.....	423
III	KIE Organogram.....	429
IV	Preliminary Survey Questionnaire to Teachers.....	430
V	Questionnaire to Students.....	439
VI	Document Analysis Guide for Textbooks and Coding Sample.....	445
VII	Interview Guide for KIE.....	446
VIII	Interview Guide for Editors.....	447
IX	Interview Guide for Authors.....	448
X	Interview Guide for Teachers.....	449
XI	Classroom Observation Schedule and Coding Sample.....	451
XII	Classroom Observation – Coding.....	454
XIII	Information Sheet for Participants.....	455
XIV	Consent Form for Participants.....	456
XV	Consent form (Recording).....	457
XVI	Research Permit.....	458
XVII	Interview Samples.....	459
XVIII	1992 and 2002 KIE Syllabus Content Areas.....	463
XIX	Teachers’ Textbook Comments from Preliminary Survey Questionnaire...	471
XX	Sample <i>Head Start</i> Unit.....	473
XXI	Sequencing of Activities in the <i>Head Start</i> Sample.....	477
XXII	Distribution of main Activity Types in the <i>Head Start</i> Sample.....	478
XXIII	Features, definitions and examples used in Coding <i>Head Start</i> Sample.....	479
XXIV	Level 2 Textbook Analysis - Frequencies.....	481
XXV	Learners’ Profiles.....	488
XXVI	Learners’ Imagery and Descriptions of <i>Head Start: A Sample</i>	489

LIST OF TABLES AND FIGURES

I - Tables

Table 1.0: Enrolment in Formal Education (Summarized from MoE, 2008).....	9
Table 1.1: Secondary School English Textbooks approved by the Ministry of Education (Summarized from MoE 2010a).....	15
Table 3.0: Post-Fieldwork Data Corpus.....	122
Table 3.1: Frequently used Textbooks.....	123
Table 3.2: Sampled Tasks per Textbook Level and Section.....	123
Table 3.3: Participants in the Regulation Moment.....	124
Table 3.4: Participants in the Production Moment.....	125
Table 3.5: Participants in the Consumption Moment.....	128
Table 4.0: Supplementary Materials.....	162
Table 4.1: Textbook Selection Experiences.....	163
Table 4.2: Teacher Involvement in and Satisfaction with Textbook Selection.....	164
Table 4.3: Ways of Improving Teacher Satisfaction with Textbook Selection.....	164
Table 4.4: Sources of Textbooks.....	165
Table 4.5: Teacher Satisfaction with Learner Access to Textbooks.....	166
Table 4.6: Teachers' Suggestions about the Syllabus.....	166
Table 4.7: Teachers' Interpretation of Integration.....	168
Table 4.8: Teachers' Interpretation of Communicative Competence.....	168
Table 4.9: Teachers' Interpretation of British Standard English.....	169
Table 4.10: Unsuitable Aspects of Textbooks.....	170
Table 5.0: Inter-Rater Agreement.....	202
Table 6.0: Primary Data Sources for Regulation.....	207
Table 6.1A: Primary Data Sources for Production: The Publisher.....	219
Table 6.1B: Primary Data Sources for Production: The Authors.....	232

Table 6.2: Challenges within the Production Moment.....	245
Table 6.3: Challenges in the Regulation/Production Moment(s).....	246
Table 7.0: Categorization of Teachers according to Experience and Mobility.....	252
Table 7.1: Sources of Information on the Curriculum and Materials for Teachers.....	253
Table 7.2: Factors influencing Textbook Selection and Adoption.....	259
Table 7.3: Teachers' Views on the Positive Effects of Textbook Variety.....	267
Table 7.4: Shortcomings of Textbook Variety.....	267
Table 7.5: Elements in Teachers' Ideal Coursebook Selection Procedure.....	269
Table 8.0: Summary of Observed Lessons.....	293
Table 8.1: Availability and Use of Textbooks.....	295
Table 8.2A: Comparison of Suggested Textbook Content to T2's Lesson.....	299
Table 8.2B: Comparison of Suggested Textbook Content to T5's Lesson.....	303
Table 8.2C: Comparison of Suggested Textbook Content to T10's Lesson.....	308
Table 8.2D: Comparison of Suggested Textbook Content to T8's Lesson.....	312
Table 8.3: Student Questionnaire responses per Class.....	316
Table 8.4: Learners as Active Consumers.....	317
Table 8.5A: Broad Categorization of Learners' Perceptions of <i>Head Start</i>	317
Table 8.5B: Basis for Learners' Perceptions of <i>Head Start</i>	318
Table 8.6: Learner response rate to creation of Imagery to describe <i>Head Start</i> ..	319
Table 8.7: Summary of Learners' Perceptions of <i>Head Start</i> through their Imagery.....	320
Table 8.8: Macro-Skills used per section based on Learners' recall of Classroom Activities.....	331

II - Figures

CHAPTER 1: BACKGROUND TO THE STUDY – TEXTBOOK DEVELOPMENT IN A 'TESEP' CONTEXT

Fig. 1: An Early Visualization of the Study.....20

CHAPTER 2: LITERATURE REVIEW – MAKING MEANING OF THE TEXTBOOK

Fig. 2: The Circuit of Culture (du Gay et. al., 1997, p.3).....31

Fig. 3: Modified Circuit of Culture (Gray, 2007, p. 64; 2010, p. 38).....32

Fig. 4: Provisional Conceptual Framework for Developing a Textbook
Biography.....105

CHAPTER 5: REPRESENTATION/IDENTITY

Fig. 5: Aspects of an analysis of Language Teaching Materials
(Littlejohn, 1998, p. 193)..... 176

Fig. 6A: Level 1 Analysis: What is there? (Littlejohn, 1998, p. 195).....178

Fig. 6A (1): Overview of *Head Start* Series.....180

Fig. 6A (2): Pattern of Activities for a Unit in *Head Start*.....183

Fig. 6B: Level 2 Analysis: What is required of Users? (Littlejohn, 1998, p.195).....185

Fig. 6C: Level 3 Analysis: What is Implied? (Littlejohn, 1998, p.195).....195

Fig. 7A: Blurb from Students' Books.....201

Fig. 7B: Blurb from Teachers' Book.....201

CHAPTER 6: REGULATION/PRODUCTION

Fig. 8: The KIE Curriculum Development Cycle.....209

Fig. 9: Syllabus and Materials Development within the Curriculum Cycle.....210

Fig. 10: The Curriculum Development Process (1985).....210

CHAPTER 9: DISCUSSION – LINKING THE CHAIN

Fig. 11: Revised Conceptual Framework following a Journey round the Circuit of
Culture with *Head Start*..... 374

Fig. 12: The Linkage Process (Havelock, 1969, p. 11-16).....380

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DECLARATION

I, Alice Wanjira Kiai, am the author of this thesis.

Except where attribution has been made, the work is my own.

It has not been submitted previously in any form to this University,
or another institution, for award of a degree or any other qualification.

Alice Wanjira Kiai

DEDICATION

To Adriana and Peter Kiai
Mum and Dad

ABSTRACT

This biography tells the life story of a secondary school English coursebook in Kenya following market liberalization (1998) and curriculum review (2002).

In ELT, Gray (2007, 2010) first applied the ‘circuit of culture’ model to *global* English coursebooks; in contrast, I examine the case of a single *local* publication. The textbook has been described as a politico-economic, socio-cultural, and curriculum product. I focus on it primarily as a *curriculum* product and delink the circuit of culture from its original application in textbook studies in the service of a *socio-cultural* perspective. I posit that the model has the explanatory power to capture the various research focuses that textbook studies may take.

The circuit of culture has five processes or ‘moments’: representation, identity, regulation, production and consumption. Following preliminary work, my ‘journey’ begins in the representation moment, using Littlejohn’s (1992, 1998) framework for materials analysis. In the regulation moment, I interview three participants linked to the curriculum development body (KIE). In the production moment, I interview four authors, the editor and the publishing manager of the selected coursebook. In the consumption moment, I interview sixteen teachers who are or have been users of the materials. Four of the teachers participate in classroom observation and their learners respond to a questionnaire. Finally, I build a key identity statement about the coursebook, pooled from the findings in each moment. I reposition the identity moment and posit its centrality at the core of the circuit.

Spurred by insights on innovation in English language education, I support the strengthening of ‘feedback loops’ across moments, and the recognition of the consumption moment as the zone for promoting dynamism and synergy in textbook development. This can (ideally) result in curriculum products and practices capable of overcoming challenges of interpretation and transition, while promoting good practices across moments.

LIST OF ABBREVIATIONS

- BANA: *British, Australasia and North American* (Language school/instrumental model)
- BoG: Board of Governors
- CLT: Communicative Language Teaching
- ELE: English Language Education
- ELT: English Language Teaching
- ESL: English as a Second Language
- JKF: Jomo Kenyatta Foundation
- KCPE: Kenya Certificate of Primary Education
- KCSE: Kenya Certificate of Secondary Education
- KIE: Kenya Institute of Education
- KLB: Kenya Literature Bureau
- KNBS: Kenya National Bureau of Statistics
- KNEC: Kenya National Examinations Council
- KPA: Kenya Publishers Association
- MoE: Ministry of Education
- MoE&HRD: Ministry of Education and Human Resource Development
- OUP-EA: Oxford University Press (East Africa)
- QASOs: Quality Assurance Officers
- TESEP: *Tertiary, Secondary, Primary* (State education/institutional model)

CHAPTER 1: BACKGROUND TO THE STUDY - TEXTBOOK DEVELOPMENT IN A 'TESEP' CONTEXT

1.1 Introduction

1.1.1 Textbook Studies: Mapping the Territory

Textbook studies have different areas of focus. “Textbooks are a type of composite literature collocated and compiled by several interested parties (specialists, authors, publishers, authorities) and they are intended to serve various interested groups (teachers, students/pupils, parents)” (Johnsen, 1993). Johnsen identifies three main categories of textbook research across subjects and countries: ideology in textbooks, use of textbooks, and development of textbooks. Content analyses have attempted to uncover the underlying philosophies inherent in textbooks. Other studies have focused on how textbooks are used by teachers and students, and still others have focused on the ‘long “life cycle” ’ (ibid) of textbooks including conceptualization, writing, editing, approval, marketing, selection and distribution. The last description captures “the development of textbooks.” Researchers ought not to overlook any of the links in the textbook chain, even if their study focuses on only one aspect.

Research results must be exchanged, processed and developed in a continuous cycle of researchers-syllabus planners-authors-publishers-teachers-pupils...textbook research still lacks a platform in the world of science. Such recognition is essential if the field is to gain status and develop further (Johnsen, 1993).

As I reflected on my own experiences (Section 1.3) and engaged further with the subject-specific literature (Chapter 2), I found several titles that collocated the terms ‘materials’ and ‘development’, the content of which encompassed conceptualization of materials, ideological concerns, production, distribution and use. Tomlinson,

(2001, cited in Tomlinson 2003c, p. 1) describes materials development as both a field of study and a practical undertaking:

As a field, it studies the principles and procedures of the design, implementation and evaluation and adaptation of language teaching materials. As an undertaking, it involves the production, evaluation and adaptation of language teaching materials, by teachers for their own classrooms and by materials writers for sale or distribution.

Thus, “materials development” has tended to be used generically, inclusive of Johnsen’s three categories.

1.1.2 Textbook Development in “The House of TESEP”

English Language Education (ELE) in Kenya fits Holliday’s (1994b) conceptualization of the “House of TESEP.”¹ In TESEP contexts, there is an institutional orientation to the learning of English where “the logistics and interests of the wider curriculum in any state institution affect the resources allocated to English language teaching” (ibid, p.4). Holliday explains that such considerations include the number of hours available on the timetable, class size, furniture, facilities, general teaching norms and student expectations. He contrasts this to language teaching that has an instrumental ethos that allows “considerable freedom to develop classroom methodology as a sophisticated instrument to suit the precise needs of language learners” (ibid, p.4). He associates this mainly with private schools in BANA countries where students come to learn English and the technology (classroom practice and materials) is developed with the aim of providing quality teaching and learning.

¹ Holliday (1994a, b) contrasts teaching of English in Britain, Australasia and North America (BANA) to the tertiary, secondary and primary English language education in the rest of the world (TESEP).

Research and prestigious training in ELE usually flows from BANA to TESEP contexts, the interpretation of which is sometimes narrow and incongruent with the realities of an institutional orientation to English language learning or the uniqueness of particular TESEP contexts, which often involve competing curricula demands, large classes and, perhaps, resource scarcity.

...most of the technology of English language teaching is produced by the BANA side of the profession. Books which propound the technology and textbooks which demonstrate its use come almost entirely from BANA publishers (Holliday, 1994b, p.5).

Holliday (1994b, p.9) supports the exchange of technology, but adds that “although in the short term, much of the production of English language teaching technology must remain with BANA countries, BANA industry must learn from TESEP experience, to make its products appropriate for TESEP needs.” This implies that TESEP contexts are to be understood in order that BANA contexts may provide appropriate products for them. This no longer holds true. Many TESEP countries in Africa gained independence from Britain in the 60s, and have at least a generation of post-independence teachers and learners of English up to 1994.

The BANA/TESEP contrast initially differentiated instrumental and institutional learning contexts; however, the distinction has been criticised as an analytic construct because it contrasts different categories, with BANA referring to countries and TESEP referring to levels of education (Canagarajah, 1999). As a result, the distinction has become almost synonymous with the Centre/Periphery divide. Holliday (2005) himself indicates that over time, the professional cultural distinction has been lost in the way the terms have come to be used in association to the English speaking West/Centre and those from other regions of the world/Periphery. He has

acknowledged that the distinction is not clear-cut. Characteristics traditionally associated with TESEP contexts are also to be found in university Applied Linguistics programmes in BANA universities. In addition, English language educators offer language support to speakers of other languages in state-sector education in BANA countries. On the other hand, educators outside the West offer language support to learners in private sector language schools or in university language centres, while BANA trained educators from outside the West often work as teaching assistants in these contexts (Holliday, 2005). These perspectives, however, serve to perpetuate the interpretation of the BANA/TESEP distinction along the lines of the educator's country of origin brought about by the (perhaps) unfortunate use of the BANA (country of origin) acronym to capture the notion of an instrumental orientation to the teaching and learning of English.

The instrumental/institutional distinction of Holliday (1994a,b) is not necessarily and automatically tied to the Centre/Periphery model, which is no longer viewed as representative of the global community of English speakers. The instrumental/institutional contrast remains relevant especially to researchers such as myself who are researching English within state education at various levels, and who must make explicit issues relating to the wider curriculum and educational ethos within which English is taught and learnt. The shared English language teaching and learning research table is heavy with BANA originated research, but the 'House of TESEP' helps provide early orientation for this study, especially for English language educators who may be unfamiliar with such contexts. This study departs from materials research that has tended to be BANA-oriented, influenced by BANA professionals, or included BANA trained teachers and authors. (Chapter 2). It is

representative of a view of textbook development in a specific TESEP context, where BANA influence is largely limited to the concepts in English Language Education (ELE) that have been included in the national secondary school syllabus and wider curricula within which participants are trained and are learning locally. The textbooks are written mainly by local/regional authors, and published locally. Few of these stakeholders have had experiences in BANA contexts, or with BANA professionals.

While this thesis does not have a specific focus on appropriate methodology (Holliday, 1994a,b), the BANA/TESEP divide situates the study and characterizes it as TESEP English language textbook research, with a particular focus on textbooks in Kenya. I limit the background account which follows to those particularities that are of the most direct significance to an account of materials development; however, the footnotes in this chapter provide direction for richer contextual detail on ELE in Kenya.

1.2 Change is in the House

The World Bank (2008, p.65) describes the publishing industry in Anglophone Africa as comprising "...local branches and subsidiaries of multinational companies,² joint ventures between multinational and local companies, agency agreements...ex-parastatals and existing parastatals."³ In Africa, two trends are causing a shift in materials design programmes from state to commercial and from single textbook to multiple textbook systems. These are the decreasing role of state and parastatal

² OUP is the only multinational holding a leading position in local publishing in Kenya (The World Bank, 2008, p.67).

³ Fully or partially state owned enterprises which engage in commercial activity on behalf of the government, and through which the state works indirectly.

organisations in production processes and the devolution of responsibility for education from central to regional and local levels (Stridsman, 1999).

The former trend is evident in the Kenyan 'household' while the latter will perhaps depend on the future political direction of the country, and the administrative structures that will emerge under a decentralised system, as proposed in the new constitution (2010). Data for this study were generated prior to August 2010,⁴ under a hierarchically classified system of public secondary schools at the national, provincial and district level. In the next few years, therefore, there is the likelihood of further change in several sectors, including education, as reforms are put in place in line with constitutional requirements, and the need for more equitable distribution of resources.

In the last decade or so, textbook production, distribution and use in Kenya has evolved against a backdrop of change in the education and educational publishing sector. The National Policy on Textbooks Publishing, Procurement and Supply for Primary Schools (1998) laid the foundation for reform in the production and provision of educational materials to schools. Subsequent curriculum revision, as reflected in school syllabuses (2002) set the stage for development of new teaching and learning materials. The introduction of free and compulsory primary education (2003) and 'free day'/subsidized secondary education (2008) led to an influx of

⁴ In August 2010, the country held a national referendum in which citizens voted 66.7% in favour of a new constitution favouring the devolution of resources to the local level. It is expected that the 8 provinces will be replaced by 47 counties. The implication for education is that schools will be categorized as public and private only. 580 model schools, two in each constituency, are expected to replace the 18 "national schools, currently in 4 provinces" (Aduda, 2010).

learners into the school system, coupled with a corresponding demand for facilities and resources, including textbooks.

2002-2005 marks the most recent watershed in textbook production following scheduled curriculum review. This period was characterized by intense syllabus interpretation and realization of ideas in the form of textbooks for schools in a more liberalized and competitive educational publishing environment than had existed immediately prior to this (Section 1.2.1.2). The textbook is a key classroom resource, and the norm, especially for busy teachers with many lessons and large numbers of students.

1.2.1 Inside the Household

To begin with, I provide a brief overview of the country and the place of English. Next, I examine the publishing industry, highlighting its relationship to education. I then position myself within this study, indicating how my personal experiences have motivated, delimited and shaped the direction of my research.

1.2.1.1 Kenya: An Overview

Contact between Britain and East Africa led to the establishment of the East Africa Protectorate in 1895 and later, the Kenya colony in 1920, until independence in 1963. This contact birthed the nation in terms of geographical boundaries, and left behind a linguistic legacy – the English language. English is an official language and has an expanding social function among the elite in both public and private life (Kioko & Muthwii, 2003).

English is the official language⁵ of communication in Kenya as well as the medium of instruction in our schools, colleges and universities. It is also the pre-eminent language of international communication...the importance of English cannot therefore be overemphasized.

(KIE, 2002, p.3)

The English-medium instruction policy in education is seldom seriously questioned, although the pros and cons of English in the society have been discussed widely locally and globally.⁶ Kenya is ethnically and linguistically diverse, with sixty-nine languages, including English (Lewis, 2009). The African population can be grouped into three major linguistic and cultural groups: Bantu, Nilotic and Cushitic. Kenya also has a small Asian (mainly Indian) population, many of whom are descendants of migrants who settled in the country during the colonial period. It also has a small Caucasian and Arab/mixed Arab-African population. Young people growing up in urban centres and border areas may experience a more linguistically heterogeneous environment than those growing up within their locales. This has implications for language sources, exposure and choices.

A 2009 national census put the population at 38,610,097, of whom 24.5 million are below the age of 25 (KNBS, 2009). This indicates that the population is largely youthful and of school-going age. Increased enrolment at all levels⁷ has led to

⁵ English and Kiswahili, the lingua franca, have official status and are both compulsory, examinable subjects in primary and secondary school.

⁶ Policy, role and societal attitudes towards English can be found in Ackers et al. (2001), Nabea (2009), Michieka (2005), Kembo-Sure (2003), Kioko & Muthwii (2003), Schmied (1991), Kanyoro (1991), Abdulaziz (1991). Lang'at (2005), Mazrui & Mazrui (2003) and the life and works of Ngugi wa Thiong'o offer some perspectives on the effect of English on other languages in the society. On a more global scale, Pennycook (1994), Canagarajah (1999), Phillipson (2004) provide insights into the question of linguistic imperialism and English in globalization.

⁷ See Appendix I for structure of education in Kenya.

corresponding demands in terms of infrastructure, staffing, and essential resources.⁸

At the same time, Kenya, like many other countries, faces the challenge of developing curricula and materials that are relevant to the needs of an ever-increasing body of teachers and learners in a rapidly changing world.

Level	Year	Enrolment	Year	Enrolment
Early Childhood Development and Education (ECDE)	1982	483,148	2008	1.69m.
Primary	1963	891,533	2008	8.20m.
Secondary	1963	30,000	2008	1.18m.
University	2000/01	59,195	2007/08	133, 710

Table 1.0: Enrolment in Formal Education
(Summarized from MoE, 2008)

1.2.1.2 Evolution of Educational Publishing in Kenya

In this section, I highlight the evolutionary processes that have led to the current educational publishing context.

Chakava (1992) explains that during the colonial period there emerged a growing number of literate Africans and the British colonial government established the East African Literature Bureau (EALB) in 1948. Longman, which was already publishing for the market from London, sent a representative in 1950 while Oxford University Press (OUP) set up office in 1954 (ibid, p.6). The work of the Government Printer, which started in 1899, was to print government materials. Presses run by missionary societies, such as the Church Missionary Society (CMS) laid the foundation for a local publishing industry. The major publishing houses (EALB, Longman and OUP) each had their specializations, and they co-existed, sometimes in cooperation, with one another. The entrenchment of foreign publishers dominated publishing even

⁸ Fleshman (2010) highlights some of the challenges and effects of changes in the education sector in Kenya and other African countries that are striving towards the Millennium Development Goal of achieving Universal Primary Education.

after independence in 1963, and “the profitable textbook market, which at that time represented over 80 percent of the value of the total book market, was in the hands of foreign publishers” (ibid, p. 10).

Following independence, a curriculum development body, the Kenya Institute of Education (KIE)⁹ was established in 1968 by an Education Act. Among its responsibilities was the development of new syllabuses to reflect the “changed priorities of the newly independent state” (ibid, p. 10). The materials were intended to be culturally and socially appropriate (Rotich, 2005, p.349). The KIE formed subject panels, prepared materials, and published them through the Jomo Kenyatta Foundation (JKF), and the Kenya Literature Bureau (KLB), both post-independence parastatal publishers. In the early post-independence days, therefore, apart from the government printer and religious presses, the main categories of publishers were state or semi-state, private commercial, and foreign.

The Ministry of Education (MoE) drew up a list of recommended books to be purchased under the Kenya School Equipment Scheme (KSES) scheme, whose role was to procure and distribute books. (Rotich, 2004). The MoE recommended list was dominated by KIE books, especially for primary school mathematics, English and Kiswahili, published by JKF, leaving little room for non-state players. The publishing industry became marked by “doubt, mutual suspicion and intrigue among the parties involved.” (Chakava, 1992, p. 11)

⁹ See Appendix III for an organogram of the structure of KIE.

Chakava (1992) goes on to note that this scenario led to the establishment of professional organisations in 1970s, such as the Kenya Publishers Association (KPA), and the Kenya Booksellers and Stationers Association; however, many people did not join to promote the welfare of the book industry, but out of self-interest. For various reasons, the publishing industry declined in the late 70s to mid 80's, when the education system changed, and new textbooks were required urgently.

The change from the 7-4-2-3 to the 8-4-4¹⁰ system of education in 1985 rejuvenated the publishing industry; however, it was a period marked by “wastage”, “uproar” and “confusion” (Muita, 1998). Books from private publishers were discredited as being expensive and irrelevant to the school situation in Kenya. The MoE eventually mandated the KIE to write the required textbooks. This entrenched state monopoly and led to further decline of the publishing industry.

The institution organised writing workshops, which basically involved bringing together teachers with no prior training or experience in writing, with the instruction to ‘produce a manuscript’ for a certain subject within a stipulated time. The manuscripts so produced were passed on to state publishing houses with the instruction to ‘produce a book’, and this in record time. These books were ultimately to become the official textbooks for schools. Books from private publishers were relegated to supplementary material or teacher reference. As a result, publishing in Kenya as a business lost its attraction. Many publishers were forced to lay off staff or close down altogether, a scenario created by the state monopoly (Muita, 1998).

The World Bank and International Monetary Fund (IMF) Structural Adjustment Programmes (SAPs) affected education and health, among other sectors. SAPs

¹⁰ 7-4-2-3: Seven years in primary school, four years in secondary (O-Level), two in high school (A-level) and at least three in university.

8-4-4: Eight years in primary school, four years in secondary school and at least four in university. Now proposed is a 2-6-3-3-3 structure reflecting pre-primary, primary, junior and senior secondary and university.

targeted public expenditure “including that on education and health in order to receive financial aid.” (Rotich, 2000, p.62), and they promoted deregulation. This led to cost sharing policies, resulting in parents purchasing textbooks for their children, yet the recommended books were those that were being promoted under the monopolistic trend in educational publishing that had emerged. Even after KSES was disbanded, state domination persisted via directives to head teachers and education officers to ensure that only government textbooks were bought. (Chakava, 1992, p. 14). Citing a report on book provision in Kenyan education by McGregor, C., Mortimer, K. and Lisher, T. (1990), Rotich (2000, p.62) captures the extent to which the market was skewed:

It was reported that the Kenya Literature Bureau (KLB) and JKF commanded over 90 percent of the primary school textbook market...The report also concluded that KLB controlled about 15 percent of the primary school and 45 percent of the secondary school textbook market. On the other hand JKF controls about 75 percent of the primary school market in two core subject – mathematics and English.

The last decade has witnessed a transformation. Following years of being sidelined and largely excluded from the lucrative educational publishing sector, private publishers found themselves on firmer ground with the input of international bodies, feedback from users on existing materials, and pressure from the Kenya Publishers Association (KPA).

The National Policy on Textbooks Procurement and Supply for Primary Schools (1998) marked the beginning of what was intended to lead to a more level playing field for all stakeholders in the textbook industry. It promoted liberalization and commercialization of the book trade, outlined the background of textbook supply, the vision of the new policy, policy guidelines and advised on textbook management.

(MoE&HRD, 1998; Muita, 1998; Pontrefract & Were, 2000; Rotich, 2000). It reached fruition with the 2002 curriculum review and the subsequent demand for new and more materials following the influx of learners into primary schools in 2003 following the introduction of ‘free’ primary education (Section 1.2).

Among the key requirements was that liberalization of the textbook market should result in a more level field for publishers, in which KIE would concentrate on curriculum development while publishers would commission their own authors and be responsible for materials promotion. KIE would evaluate and approve a maximum of six books per subject for recommendation to schools by the MoE. Dialogue, including reasons for recommendation or otherwise, would be maintained between KIE and publishers. Since books would not be classified as ‘mandatory’ or ‘supplementary’, schools would enjoy consumer choice and the freedom to decide which textbooks best suited their teaching and learning needs. The policy also intended to promote price rationalization in a more liberal market, high quality textbooks, and an enhanced reading culture. While these are intended positive effects in a previously monopolistic educational publishing context, the “deregulatory policies of economic neoliberalism” (Gray, 2007, p. 28) are an effect of globalization, and may be a two-edged sword. For instance, Simam & Rotich (2009) note that the high cost of submission of manuscripts for vetting to KIE, and production, is detrimental to local publishers, who face substantial financial losses if their materials are not approved, or if they lack the marketing infrastructure to vigorously sell their approved product to schools.

1.2.2 Focus of the Study: English textbooks for Secondary School

There is a great deal of attrition between primary and secondary school (Table 1.0). The Kenya Certificate of Primary Education (KCPE) examination, and individual financial ability, act as a sieve, making secondary education competitive. Although there have been calls for the scrapping of KCPE, the current infrastructure cannot support seamless transition from primary to secondary school; however, secondary education is a growth sector, especially since a full ‘free’ primary cycle has now been completed (2010).

The World Bank (2008, p.67) notes that “secondary school textbooks have never been funded by government but the market is sufficiently large and national bookselling infrastructure has such comprehensive coverage that a thriving secondary school publishing industry survives on the basis of parental purchases alone.” Since 2008 (Section 1.2), however, the government has sought to meet learning costs, including the cost of learning materials by allocating KES. 10, 265 (£68) per student, annually. The proposed, but controversial, 2-6-3-3-3 system hopes to achieve ‘free’ learning from early childhood to senior secondary level, which will be considered basic education (Aduda, 2012).

1.2.2.1 Approved Secondary School English Textbooks

Class Level	Local Publishers/Series Title				Multinational Publishers/Series Title		
	<i>Parastatal</i>		<i>Private</i>				
	<i>KLB</i>	<i>JKF</i>	<i>EAEP</i>	<i>LONGHORN</i>	<i>OUP</i>	<i>MACMILLAN</i>	<i>LONGMAN</i>
	<i>EiE</i>	<i>NiE</i>	<i>NHiE</i>	<i>AiE</i>	<i>HSSE</i>	<i>MSE</i>	<i>EE</i>
Form 1	✓	✓	✓	✓	✓		✓
Form 2	✓		✓	✓	✓		
Form 3	✓	✓		✓	✓	✓	✓
Form 4			✓	✓	✓	✓	

Table 1.1: Secondary School English Textbooks approved by the Ministry of Education (Summarized from MoE, 2010a)

Key:

Publisher

KLB: Kenya Literature Bureau

JKF: Jomo Kenyatta Foundation

EAEP: East African Educational Publishers Ltd.

Longhorn: Longhorn Publishers Ltd.

OUP: Oxford University Press (East Africa) Ltd.

MacMillan: MacMillan Publishers (Kenya) Ltd.

Longman: Longman (Kenya) Ltd.

Series

EiE: *Excelling in English: An Integrated Approach*

NiE: *New Integrated English*

NHiE: *New Horizons in English*

AiE: *Advancing in English*

HSSE: *Head Start Secondary English*

MSE: *MacMillan Secondary English*

EE: *Explore English*

Table 1.1 indicates that books from two publishers, Oxford University Press (OUP-EA) and Longhorn, are fully approved from Form 1 to 4, while the others range from 2 to 3 approvals. Government funded schools are expected to make their selections from the approved list, commonly called the ‘Orange Book’. As the most commonly used resource in Kenyan schools, textbooks are often at the heart of classroom experiences, and their core role of materials ought to inform decision-making as various stakeholders contemplate the vision for the education sector in Vision 2030.¹¹ In this study, I examine the process of textbook development, as I have conceptualized it and focus on a selected secondary school English textbook series.

¹¹ Kenya Vision 2030 is Kenya’s long-term national planning strategy. The vision for the education sector is to have globally competitive quality education, training and research for sustainable development. The first five-year plan runs from 2008-2012. (Government of the Republic of Kenya, 2007)

1.2.2.2 The Integrated English Curriculum

The secondary school English curriculum underwent a major change with the shift from the 7-4-2-3 to the 8-4-4 system of education. The ‘integrated approach’ merged English language and literature in English, subjects which had previously been taught separately, the former being a compulsory, examinable subject (as well as the language of instruction), and the latter optional. Prior to the adoption of the integrated approach, various textbooks were used for secondary school English. Following the merger of English and literature in English, the textbook that dominated secondary English from 1985-2002 was KIE/JKF’s *Integrated English*. The title reflected the move to integrate English language and literature in English, a change which has since tended to animate English language teaching debate in the country.

There are many examples of, and benefits to, the use of literature in the language classroom (Lazar 1990; Mabala, 1994, Probst, 1994; Maley & Duff, 2007; Illés, 2009) and clear understanding of its implications, training, and resource development needs is essential to implementation in any given context (Kioko & Muthwii, 2001; Kioko, 2003). Recent studies indicate a lack of agreement among teachers about the concept of integration (Okwara, 2009), while Lumala (2007, 2008) indicates that implementation has remained problematic, and this is linked to the teacher training curriculum, time allocation, workload/ number of students per class, and an examination-oriented system.

It is not my intention to contribute to the pro- or anti-integration debate, but to expound on development of English language textbooks, the realization of which is

linked to the syllabus, and hence to integration in this ELE context. I highlight the case of integration here because of its dominance and the fact that it is not possible to carry out a contemporary study of any aspect of English education in Kenya without some background on integration. The debates surrounding integration are indicative of gaps between ideas, their interpretation and implementation in English language education. A more holistic and deeper understanding of the syllabus is required for all who require this document for production or use of materials.

1.3 My Experiences and Observations

My own experiences have influenced the direction of this study. The content of this section is reflective, though somewhat eroded by the passage of time. This thesis would not have been designed as it is in the absence of these experiences and observations.

1.3.1 Teaching of English and Authorship

As a secondary school teacher of English in a private secondary school in 1997, I used *Integrated English* by KIE/JKF as the coursebook. In preparation for the literature ‘set books’ that my lower secondary school learners would later be required to read, I sought to encourage wider reading during school holidays by requiring them to hand in a book review. At this early stage in my career, I also had my first experience of authoring and publication with a guide to one of the literature books, *Looking for a Rain God and other Short Stories from Africa*. Later, I moved from secondary school to teaching linguistics and communication skills at university, where my learners were Bachelor of Education (English and literature in English) students. In the course of my career, I wrote and published short stories targeting

primary school learners and most recently, I was among three co-authors who wrote the secondary school English textbook series for the East African Educational Publishers (EAEP). For three and a half years (mid 2002-2005), we co-authored four secondary school Students' Books and a corresponding number of Teachers' Books.

Publishers submitted their manuscripts for schools to the KIE for annual vetting (Appendix II) and materials had to be ready for use in schools every January between 2003-2006. Following vetting, publishers printed, distributed and marketed their publications. Towards the end of 2005, the final books in the series were placed on the market for the 2006 school year. This marked the end of the textbook writing project.

1.3.2 Interaction with Users

Subsequent experiences with the publishers' marketing department put me in touch with potential users of the textbooks. In 2005, I accompanied a marketing team to a school to facilitate a workshop organized by the publishers. At the time, publishing houses were keen to facilitate workshops for teachers, during which they promoted their textbooks.¹² Media reports at the time indicated the kind of change that was to be expected (Aduda, 2006), but teachers tended to welcome persons who were possible sources of information with whom to share their concerns and discover if

¹² With free primary education in 2003 and subsidized secondary education in 2008, the government disbursed funds to public schools, including funds for purchase of textbooks. Publishers marketed their books to schools in a competitive environment. Many were marked 'new syllabus', 'revised syllabus' or 'approved by the Ministry of Education' on the cover.

they could obtain authoritative answers.¹³ In addition to this experience, during Teaching Practice supervision in a few secondary schools (2006), I found that the new textbooks were in use, and this presented me with yet another perspective of the materials. From the limited sample that I observed, *Head Start*, one of the fully approved textbook series (Form 1-4) seemed preferred.

Prior to my experiences and observations among textbook users, I had viewed textbooks from a writer's perspective. As du Gay et al (1997, p.5) point out, meaning-making is an ongoing process; production does not mark the end of the textbook story. Although the conclusion of the writing project marked an end of sorts, my experiences with teachers and observations in classrooms inclined me to ask more questions about what textbook development really meant. In reflecting upon what a textbook development study could entail, I adopted the view that textbook development is, ideally, a cyclical process that should be constantly informed by those who have a stake in the textbook. My experiences with the publishers marketing team had indicated that although publishers had their message for teachers, teachers in turn had concerns that could not fully be addressed without reference to other sources of authoritative information. In addition, as an author who had access to classrooms where the new materials were being used, I was curious to discover what drove textbook choices in the liberalized market, and to observe more closely how the authors' vision was interpreted by users of the materials.

¹³ Rumours of oral testing and the rather late release of a sample paper for the new KCSE examination format (2006) fuelled teacher uncertainty about what the syllabus changes meant. There had existed a tendency to gloss over the listening and speaking section, since it was not tested in the national examination. Subsequent media reports (Orende, 2005) recorded a feeling of relief when actual oral testing was excluded, although elements of oral skills were included. The attempt to reflect integration in the examination caused some teachers to believe that it was a new idea (although it had been in existence since 1985) and restimulated the integration debate.

The purpose of this study, therefore, is to articulate the biography¹⁴ of an English language coursebook from conceptualization through to the classroom. My initial visualization of what my study would entail included the English syllabus arising from the 2002 curriculum review, to which the materials were responsive, publishers, authors, teachers and learners (Fig. 1). As I engaged further with the research in this area, and obtained feedback, this visualization evolved. I present it as a provisional conceptual framework (Fig. 4) following my review of the literature in Chapter 2.

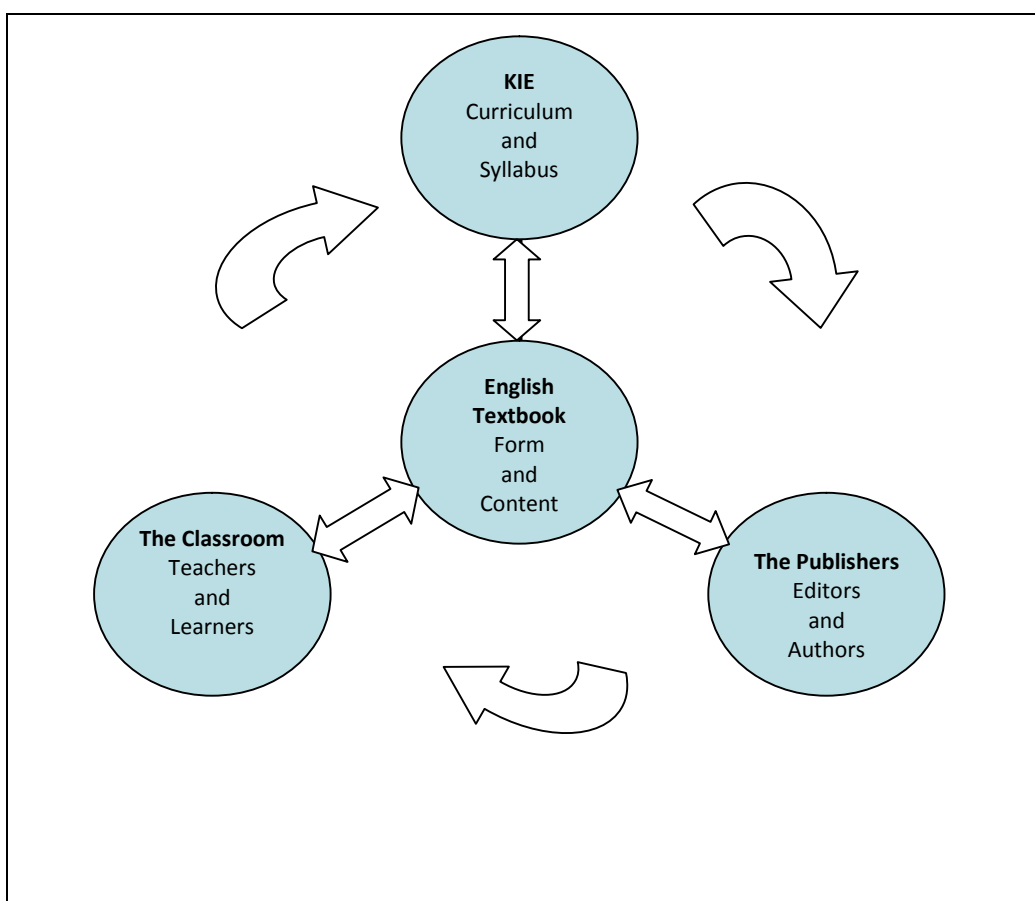


Fig 1: An Early Visualization of the Study

¹⁴ Littlejohn (1992) observes that establishing the 'biography' of a particular published title involves gaining access to the basis on which decisions were made, thus uncovering matters of history since textbooks routinely take more than five years from 'conception to production.'

1.4 Statement of the Problem

The 2002 curriculum review was significant because it created huge demand for new school textbooks, and put to the test the textbook policies in the newly liberalized textbook system (1998). The last decade has marked a transition from a secondary school English textbook market that was skewed towards one textbook, *Integrated English*, published by JKF, to a multiple textbook market. This raises questions about how textbooks are conceptualized, produced and used in practice. From the background given, I perceive the following aspects as problematic.

Firstly, the history of English language teaching in Kenya exposes the very real need to examine how innovations are conceived, interpreted and implemented. Syllabus ideas may or may not get to be interpreted and realized in textbooks and operationalized in classrooms - as illustrated by the debates surrounding integration since its inception in 1985 (Section 1.2.2.2). The range of possible interpretations of terms such as “integration”, “communicative competence” and “British Standard English” suggest that there exist “terminological tripwires” (Howatt & Widdowson 2004, p. 330) in the syllabus. These, and other technical terms are not, individually, the focus of the present study; however, they may help explicate its ideological roots. There is a need for greater clarity on both the letter and the spirit of the syllabus to which materials are expected to be responsive, and which users operationalize. To this end, I examine the syllabus as a document, and seek further information from the curriculum developers (Chapters 4 & 6).

Secondly, the timeframe for textbook development is usually 3-5 years (Hayes, 2002, p.35, Section 2.4.2.1); however, following the release of the 2002 syllabus,

textbooks were phased into the school system annually over a 4-year period, beginning in 2003. Each textbook per level (Students' Book and Teacher's Book) took less than a year to write, publish, undergo evaluation, print and reach the schools. This is on average a much shorter time than the norm and calls for research into the process of textbook production within this TESEP household.

Thirdly, in order for a textbook to be produced, different stakeholders are involved, not all of whom are necessarily predominantly in the education sector, especially within the liberalized market where commercial publishers now have a dominant role. Expansion of the chain and network of participants increases the chance of a 'broken telephone' effect, and increases the need for participation, dialogue, and genuine communication. For the textbook to realize its potential as a classroom resource, there must exist some degree of common understanding, uniformity of purpose, and the possibility of efficient feedback and communication among various stakeholders. The new relationships that exist, and how they are managed, require explication and exploration.

These concerns suggest the need to examine the process of textbook development as an all-inclusive process involving a variety of stakeholders from conceptualization to the classroom. In this study, I examine these strands under one roof. It is necessary to bring these dimensions together, not only in order to obtain a fuller picture of this textbook story, but also to propel textbook research forward and higher.

1.5 Purpose and Objectives of the Study

BANA professionals have dominated English language textbook research. Although some BANA professionals have written about TESEP contexts, and some aspects of textbook research have been reported by TESEP professionals (Chapter 2), this study uniquely presents an African English language textbook development perspective. I address the call for a multidimensional approach to textbook studies that takes into account how this resource is conceptualized, produced, and used, and the dynamics that exist among different stakeholders within this context. There are four objectives to this work:

1. To contribute a TESEP perspective to textbook research arising from the particularities of the educational publishing context of this study.
2. To analyse the textbook as a teaching and learning resource.
3. To describe the life cycle of a textbook from conceptualization to the classroom.
4. To explore interrelationships evident among the different stakeholders in textbook development.

1.6 Organization of the Study

In Chapter 1, I have indicated the main strands of research within textbook studies and identified the need for research that takes into account the multiple dimensions that constitute the textbook story. I explain how my experiences and observations resonate with such a view of textbook research and partially motivate the current study. In describing my country, the linguistic situation, and educational publishing context, I situate this work within the House of TESEP, with a particular focus on secondary school textbooks.

In Chapter 2, I explore the literature more fully. I begin by identifying a theoretical framework capable of encapsulating a ‘conceptualization to the classroom’ approach to textbook research. I then examine literature relevant to each of its components, pointing out how these relate to my study and the gaps that I intend to fill. Finally, I present a provisional conceptual framework arising from the educational publishing background examined here, my experiences and observations, and my engagement with the literature.

In Chapter 3, I explain the methodology adopted in this study. I begin with my Research Questions followed by an explanation of my positioning of this study within the constructivist paradigm, my choice of a single case study, my methods and participant sample. I also reflectively examine the research process and my experiences during fieldwork.

Chapter 4 is a summary of preliminary work. There are two strands to this. Firstly, in this TESEP context, textbooks undergo Ministerial vetting and approval. This makes syllabus interpretation important, especially for textbook producers and users who may not have been privy to syllabus conceptualization. My first step was to describe the syllabus, and, later, to seek further insights from its designers in my main study. Secondly, the newly liberalized and competitive textbook market presented an array of materials, not all of which could be included in the main study. My experiences and observations had led me to believe that certain textbooks were in popular use. With a view to selecting a textbook series, gaining insights, and establishing contact with willing teacher participants, I carried out a preliminary questionnaire survey

among teachers from which I sought their perspectives on various issues related to the study, including their textbook choices and experiences.

Chapters 5-8 are findings chapters in which I analyse and begin to discuss findings from documents and participants arising from six sources. These sources arise from my textbook choice following the preliminary survey questionnaire to teachers. I selected *Head Start Secondary English* by OUP (EA) for study (Chapter 5). I engaged with related participants in view of my objectives and research questions - the KIE, editors and authors (Chapter 6), and teachers and learners (Chapters 7 & 8).

In Chapter 9, my overall discussion chapter, I discuss my findings in the light of the literature examined. I revisit the components of the theoretical framework I identified, and explore the contribution of this study in each component. I also revise my provisional conceptual framework in the light of my findings.

Chapter 10 constitutes a summary of the study, an examination of its theoretical, methodological, practical and contextual contribution, and my recommendations for further research.

CHAPTER 2: LITERATURE REVIEW – MAKING MEANING OF THE TEXTBOOK

2.1 Introduction

In this section, I explain the structure of this chapter in view of my study objectives (Section 1.5). This chapter is divided into five key sections. I begin in Section 2.2 by introducing the ‘circuit of culture’ (Gray, 2007, 2010), which I have adopted as a theoretical framework in order to describe the life cycle of a textbook from ‘conceptualization to the classroom’. I explain the extent to which I apply the framework, and how my use of it differs from that of Gray. This framework informs the structuring of Sections 2.3-2.5. In Section 2.3, I explain the framework for materials analysis I have adopted in order to meet my objective of examining the textbook as a teaching and learning resource (Littlejohn 1992, 1998). In Section 2.4, I review literature relevant to curriculum and syllabus development, textbook publishing and authorship, while in Section 2.5, I review literature pertinent to textbook choices, and use by teachers and learners. I expect that my study will reveal interrelationships between these diverse groups, and thus provide insights into the textbook development dynamic in this context. In line with this, in Section 2.6, I refer back to the TESEP educational publishing context of this study (Chapter 1). A common feature in the period following the launch of the national policy on textbooks (1998) was change/innovation. I therefore review the change/innovation literature in this section. Finally, I refine my early visualization of this study (Fig.1) in view of the literature, and present a conceptual framework (Fig.4) that will inform my study and enable me to meet all my objectives.

2.2 Towards a Theory of Textbooks

2.2.1 *Cinderella Advances*

Textbooks are often regarded ambivalently in terms of their contribution to scholarship, and sceptically viewed as serving a political or economic agenda, fuelled by superficial updates, which are motivated by sales and market share (Alred & Thelen, 1993). Materials development and design is “often mistakenly seen as unworthy of serious study, being ‘an essentially atheoretical activity and thus unrewarding as an area of research’ ” (Samuda, 2005, p.232). In fact, materials designers draw from a wide array of theories and frameworks and are informed by a range of disciplines, including education and curriculum studies, linguistics, and socio-cultural studies (Harwood, 2010). Researchers, such as Littlejohn (1992, 1998) and Gray (2007, 2010), whose frameworks have informed this study, illustrate the capacity of materials research to draw from and be enriched by multidisciplinary thinking. Littlejohn (1992) draws on theories in Applied Linguistics, organizational theory and critical theory in response to his thesis question ‘*Why are English Language Teaching materials the way they are?*’ His work is important here in providing a framework for content analysis, with a focus on the textbook as a pedagogical tool. Gray (2007) draws from cultural studies in his thesis, *A study of cultural content in the British ELT global coursebook: a cultural studies approach*. His work is important in suggesting a theoretical framework for this study.

Harwood (2010) provides an insightful summary of three key research areas within materials development. These resonate with Johnsen’s (1993) broader mapping of the territory (Chapter 1), but are particular to English Language Education (ELE).

They include consideration of the place of materials in the TESOL curriculum, content analysis, and accounts of the design process from authors and publishers. Harwood (2010) advocates future research involving ethnographies of materials production and use in order to arrive at a theory of textbooks and materials generally. Production studies ought to provide insights into factors that shape the form and content of materials. “If we raise the stakes for textbook publishing, we will foster textbooks that can serve as sites where theory, practice and pedagogy will transform – and reform – one another” (Alred & Thelen, 1993). Studies on materials use should shed light on contextual conditions and requirements, student’s reactions to, and comprehension of classroom materials, and teachers’ interpretations of the materials. Also required is “better dialogue and communication between materials writers, researchers and publishers...many researchers interested in materials design do not write textbooks, and textbook writers do not conduct research into materials” (Harwood, 2010, p. 20).

These insights suggest the need for further study in the key areas of textbook production and use respectively. In addition, materials research has tended to present narrow and compartmentalized views of the textbook, depending on waves of interest at different times, such as authenticity of materials, re-skilling and deskilling of teachers, and selection checklists. There is now a need for materials researchers to pull together these diverse strands and show whether and how these components work in tandem with one another. In other words there is need to examine, classify and integrate existing studies within the broader categories of materials research that have been established by authorities such as Johnsen, 1993 and Harwood, 2010, and

then engage in further research that shows how these components work together in the life of a textbook.

My review and presentation of the literature below is therefore intended to bring together studies in different areas of ELT textbook research in a coherent manner in view of my intention to generate a more holistic view of the textbook. In my study, I intend to weave previously diverse research strands together and construct a textbook biography arising from within my TESEP context. This will in turn contribute to showing the links that exist, or could exist, among different stakeholders. Of necessity, my study will also be limited by the direction and scope of my research questions (Chapter 3); however, it will be informed by the review of the literature which follows, in which I present the diverse strands of textbook research under some of the major themes that have evolved from previous research, and suggest a framework that will enable me to examine them in tandem within my own study.

2.2.2 The Circuit of Culture: A Framework for Textbook Development Studies

Fullan's (2007) model of the process of change (Section 2.6.2) includes initiation, implementation and institutionalization. This may perhaps be usefully adapted in a 'conceptualization to the classroom' textbook study linking planning, production and use of materials. Such an approach is, however, likely to replicate a trend of blending variable contextual features with stable and replicable features to the detriment of proposing and applying a universally applicable framework for textbook development. While particular educational publishing contexts exert influence on textbook development, there are core processes that are applicable to any textbook

development process. I explore these stable elements first, and consider contextual factors in Section 2.6.

Gray's (2007) study has its theoretical basis in a model known as the 'circuit of culture' (du Gay et al, 1997). Du Gay et al. examine five "moments" (also called processes or dimensions) in the life of the Sony Walkman: representation, identity, production, consumption and regulation, which form a circuit in which each moment informs others moments. They argue that such a framework does not privilege the process of production at the expense of other processes in the creation of meaning.

Meanings are not just 'sent' by producers and 'received' passively by consumers; rather meanings are actively made in consumption, through the use to which people put these products in their everyday lives (du Gay et al., 1997, p.3).

Gray (2007) observes that du Gay et al. (1997) remind us that meaning is not absolute. They describe the analysis of the Sony Walkman as the "biography of a cultural artefact in terms of a number of distinct processes whose interaction can and does lead to variable and contingent outcomes." An 'articulation' is "the process connecting disparate elements together to form a temporary unity" (du Gay et al., 1997, p.3).

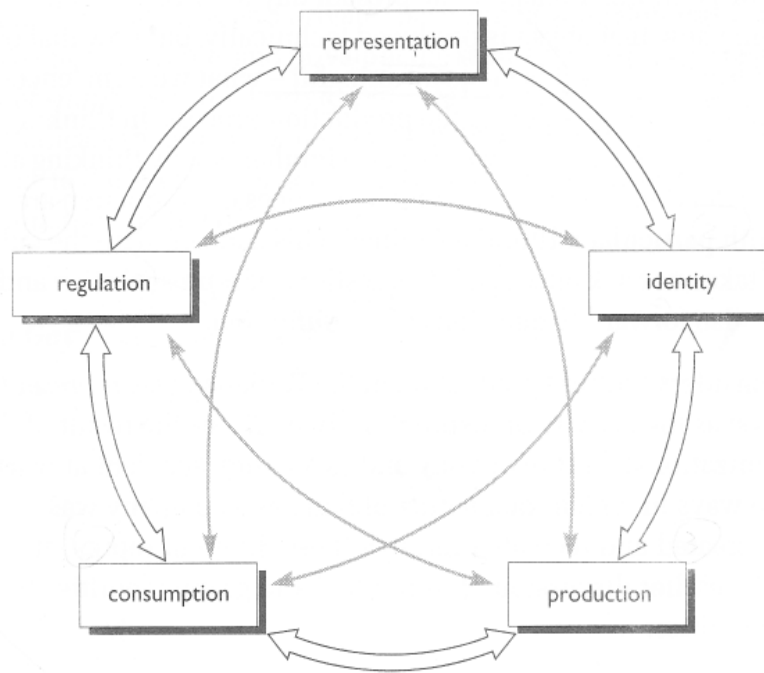


Fig.2 The Circuit of Culture (du Gay et. al, 1997, p. 3)

Gray (2007, p. 31) describes the circuit of culture as a means of exploring the “key moments in the life of a cultural artefact from production through to consumption.” He describes the ELT coursebook as being both an “educational tool” and “a highly wrought cultural artefact.” Gray seeks to study the global ELT textbook in a manner that is congruent with a cultural studies perspective; in so doing, he adopts the circuit of culture and explains the five processes or “moments” as follows: *Representation* refers to how meaning is inscribed in the way the artefact is represented, either visually and/or verbally. *Identity* refers to social identities and lifestyles associated with the artefact. *Production* involves how the artefact is designed, produced and marketed. *Consumption* refers to how the artefact is consumed and how consumers identify themselves as a group or make identity statements about themselves by consumption and use of commodities. *Regulation* refers to how political, economic or other factors regulate the circulation of meanings (Gray, 2007, p.62).

Noting the difficulty in disambiguating some of the processes, Gray (2007, p. 63) modifies the model by “linking those moment where overlap occurs most clearly in the case of coursebooks” and which relate to his research questions. He presents a collapsed 3-process version of the model involving, namely, *representation/identity*, *production/regulation* and *consumption*. I adopt this version in my study.

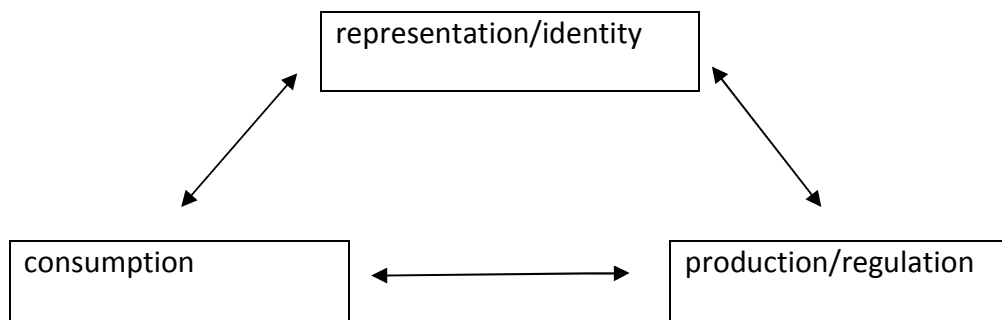


Fig. 3: Modified circuit of culture (Gray, 2007, p. 64; 2010, p. 38)

The circuit of culture is essentially a framework that seeks to explicate the meaning of cultural artefacts. Gray (2007, p.251) himself considers how cultural content “has the function of making English ‘mean’ in particular ways”. In so doing, he examines content, such as textbook artwork, that mainstream studies have hardly explored, and thereby grounds his study firmly in a cultural studies perspective. On the other hand, mainstream work has tended to examine the textbook as a curriculum artefact, with a focus on teaching, learning and the role of the textbook in relation to the “planned curriculum” (Kelly, 2009, p.11). This is a view that Gray recognizes as central to the discipline, but it is not the focus of his work. By introducing the circuit of culture into ELT and textbook studies, Gray’s work, however, raises the question of the extent to which this framework, even though it is rooted in cultural studies, might be compatible with a traditional view of the textbook as ‘curriculum artefact’ – might the circuit not serve as an effective way to link the as yet unlinked components within the textbook development chain?

Any textbook has several dimensions. It is concurrently a political and economic product, a regulated commodity, a cultural product and “in most cases it becomes the ‘real curriculum’ that is filtered through the lived culture of teachers and students as they go about their daily lives in the classroom” (Apple, 1989, p. 282). Dendrinos (1992, p.187) describes the textbook “both as a curriculum artifact and a cultural product,” but I would suggest that multiple dimensions may, perhaps, be subsumed under the generic umbrella term “cultural artefact”, used in a broad sense. As Raymond Williams (1983, p. 91) has suggested, the term ‘culture’ has a particularly broad and complex range of meanings, and he notes, for example, that “in archaeology and in *cultural anthropology* the reference to **culture** or **a culture** is primarily to *material* production while in history and *cultural studies* the reference is primarily to *signifying* or *symbolic* systems” (ibid., emphases in original).

In my own exploration of the potential of the circuit of culture framework, I begin with the representation/identity moment(s), where a view of the textbook primarily as a curriculum artefact is most likely to depart from a view of it in which an examination of cultural contents takes precedence, and to which the circuit of culture is most clearly aligned. In operationalization, the interpretation here will have a domino effect on the focus and direction within other moments.

I view the circuit of culture as a way of presenting and researching the specific components in the life of a textbook, while at the same time bringing forth the interrelationships that exist among these components. I perceive congruence between the components in the circuit of culture and my ‘early visualization’ of this study (Fig.1) as follows:

Component	Potential participants/content	Circuit of Culture
English Textbook	→ Tasks, texts, artwork	Representation/Identity
Curriculum & Syllabus The Publishers	} → Syllabus document Editors and authors	Regulation/Production
The Classroom	→ Teachers and learners	Consumption

2.3 Representation/Identity

2.3.1 Representation

Hall (1997, p.28) defines representation as the production of the meaning of the concept in our minds through language. This definition presents language as *the* instrument through which human beings access and exchange meanings. "...language is the privileged medium in which we make sense of things, in which meaning is produced and exchanged" (ibid, p. 1). Hall uses the term language in a broad sense, to include written, spoken, visual and gestural systems. "Any sound, word, image or object which functions as a sign, and is organized with other signs into a system which is capable of carrying and expressing meaning is, from this point of view, 'a language' (ibid, p.19). He observes that language does not function like a mirror (reflective approach). Although some aspects of language - such as onomatopoeic words - are iconic, they are hardly representative of the entire language system. Furthermore, language is intended for communication and therefore cannot be reduced to the intentions of the speaker/writer (intentional approach). The constructionist approach recognizes the constructed nature of meaning through language and other representational systems.

Unlike artefacts such as the Walkman, textbooks are embodiments of words and images. Textbooks are, in themselves, the visible realization of the interpretation of concepts and views consciously or subconsciously held by the originators. Through language and images in the textbook, these concepts and views are brought into the public domain and become subject to reinterpretation; however, meaning is not fixed. As it emerges before a wider public, the textbook may become detached from the intended meanings and envisioned uses of its originators. For textbook research, this implies letting the materials speak for themselves, to the extent that this is possible, and then delving into what is said about them and how they are used in practice.

It is by our use of things and what we say, think and feel about them- how we represent them- that we give them a meaning. In part, we give objects, people and events meaning by the frameworks of interpretation that we bring to them (Hall 1997, p.3).

Hall cautions that meanings may be contested and that the best way to settle contested readings is to re-examine the concrete example in view of the signification used, actual practices and the meanings they seem to be producing.

The textbook is, firstly, the embodiment of a representational system, which requires interpretation. As such, all language in the textbook contributes to its meaning, and the representation moment can be viewed as a powerful moment in which the analyst seeks to make meaning of the textbook. Anything else that is said, written or observed about textbooks, also using words and images, only further shapes and reshapes the meanings discernible from an analysis of textbook content.

Gray's approach to the representation moment is aligned to a cultural studies perspective. Gray (2007, pp. 18; 25) notes that all "carrier content" (characters, situations, texts, artwork) is cultural. He examines the language systems (grammar,

lexis, phonology) and skills content (texts to develop reading, listening, speaking and writing) as a basis for building “representational repertoires”¹⁵ such as the variety of English, models of pronunciation, topics addressed, locations indicated, types and sources of texts, genres, register, and the role of the accompanying artwork. Gray examines one entire intermediate level each of four global coursebooks.

I propose that the search for meaning via the representation moment is applicable to textbook analysts who wish to interpret textbook content, whatever dimension of content they focus upon. As Harwood (2010) observes, one of the strands in textbook research is content analysis. In adopting the circuit of culture perspective beyond a study of cultural contents, this would imply that meanings and the ways in which meaning will be sought through a study of textbook contents needs to be made explicit. In so doing, the analyst explicates his or her positioning of this artefact, and develops or adopts frameworks in search of the types of meanings that are suggested by the research questions. In exploring this position, I now explicate my positioning of the textbook and propose a model for investigating its contents in view of my objective to analyse the textbook as a teaching and learning resource.

My engagement with the textbook contents draws from the TESEP educational publishing context described in Section 1.2. The textbook is developed within a particular educational publishing ‘culture’ and my choice of contents for analysis in

¹⁵ du Gay et al (1997) use the term to show that the Walkman has no meaning in itself. Its meaning is constructed through “the representational practices employed in advertising campaigns and through texts, both corporate and journalistic...a representational repertoire might thus be described as the stock of ideas, images and ways of talking which are repeatedly deployed in creation of a set of meanings” (Gray, 2010, p. 42).

the representation moment arises from a view of the textbook as a curriculum artefact.

Gray (2007, 2010) acknowledges that both Littlejohn (1992) and Sercu (2000) provide detailed analysis of textbooks for the teaching of English and German respectively using content analysis and more qualitative approaches. Although he does not adopt it, Sercu's framework is of greater critical interest to Gray than Littlejohn's, perhaps because it specifically addresses the question of cultural content in materials. In choosing to focus on the textbook primarily as a curriculum artefact, (subsumed within a broad view of the textbook as cultural artefact), my interest in the contents of the textbook resonates with Littlejohn (1992), who notes that there are multiple areas of possible description and that his model is limited to the perspective upon which his thesis is based: that of materials "primarily as an aid to teaching and learning a foreign language." While it would be possible, and perhaps interesting to build on Gray's descriptive framework for cultural contents from the local coursebook perspective, like Littlejohn, I focus on the textbook as an aid to the teaching and learning of English in my particular educational-publishing context.

In this ESL context, textbooks are responsive to the English syllabus that arises from the national curriculum development cycle (Fig 4, Fig 8). Textbook approval occurs after vetting by the curriculum development body and approval by the MoE. Such approval largely depends upon adherence to the syllabus. This requires publishers and authors to interpret the meaning of the concepts in the syllabus (also expressed through language, and therefore subject to re-construction of meaning), re-present these in a pedagogically acceptable manner, and provide opportunities for

teaching and learning. In addition, it is syllabus content and its interpretation and realization in the syllabus itself, textbooks, examinations, and the classroom that has animated ELT debate in this context since the introduction of the integrated English curriculum (Section 1.2.2.2).

Littlejohn (1992) examines the textbook as a teaching and learning resource and emphasizes the need to include traceable pathways between “the explicit nature of the materials and the subjective nature of the researcher’s inferences.” His is a framework for the examination of textbook tasks, for which he seeks a definition broad enough to analyse any set of materials. Littlejohn (1992; 1998, p. 198), follows Breen’s (1987) definition of a task and regards it as “any proposal contained with the materials for action to be undertaken by the learners, which has the direct aim of bringing about the learning of the foreign language.” It embodies a process that teachers and learners undergo, classroom participation and content that learners focus on. The framework has three levels of analysis. The first is descriptive, and responds to the question ‘*What is there?*’ The second level responds to ‘*What is required of users?*’ while the third level pulls these findings together to answer the question ‘*What is implied?*’ The framework therefore suggests areas of description, offers guidelines for the process of description, and provides an avenue to retrace and justify the inferences made in three key areas: ‘*What is the learner expected to do?*’ ‘*Who with?*’ and ‘*With what content?*’ I adopt this framework in seeking to make meaning of the textbook as a teaching and learning resource, and this constitutes my explication of the representation moment (Chapter 5). In tandem, it provides direction for an exploration of the interaction among teachers, learners and materials in the classroom (Chapter 8), and the basis for an overall interpretation

(Chapter 9) of what all the processes of textbook development eventually jointly contribute to the meanings I initially ascribe to the textbook as a teaching and learning resource (Chapter 5).

In this study, my interpretation of representation arises from Hall's general definition of representation as the production of the meaning of the concept in our minds through language. The textbook is a visible realization of just such production of meaning, and all language or content in it is subject to analysis. The textbook is an embodiment of ideas that are reinterpreted and presented through written and visual symbols by its originators. While the representation moment provides an opportunity to present, examine and interpret the meaning produced by the selected textbook content in line with my research objectives, a fuller understanding and querying of the inferences made will only be revealed with reference to other moments.

Textbook originators are, firstly, responsive to regulatory elements in their particular educational-publishing contexts. In Kenya, textbooks that are responsive to the national syllabus gain MoE approved status. The secondary school English syllabus carries abstract terms, with potentially ill-understood or contested meanings and interpretations. Their initial use and interpretation resides with the curriculum developers and syllabus designers. This group attempts to make explicit their ideas through the syllabus and related documents, collaboration with publishers and outreach to teachers. The representation moment reveals information about the re-interpretation and re-presentation of meanings discernible in the textbook in view of an interpretation of the syllabus requirements by publishers and authors. I view tasks as a means of revealing both the content and the nature of interaction that is

promoted by the textbook. In addition, the originators of the textbook are subject to the mediating influences of their own traditions, practices and beliefs arising from their experiences within this context; however, an explication of how these mediating factors have influenced the textbook content under study can only be gained in reference to other moments. As I explore the textbook via the circuit of culture, I intend to reveal, cumulatively, whether and how the evidence initially discernible from the page is linked to the vision of participants in other moments such as syllabus designers (regulators), publishers and authors (producers), and its further reinterpretation by teachers and learners (consumers).

2.3.2 Identity

Gray (2007, p.155) collapses representation and identity in his textbook study. He notes that “representational practices are intimately bound up with the moment of identity in the ‘circuit of culture.’ ” In his examination of four textbooks over time (1979-2003), Gray highlights the feminization and multiculturalizing of content, and the celebration of individualism. Artwork is seen to beckon learners into a community of English speakers who portray certain supposedly desirable qualities. In this case, identity is viewed from a socio-cultural perspective, in which one may infer various kinds of identities – personal, cultural, national, learner – discernible from an examination of representational repertoires in textbooks. This interconnectedness is also supported, from a cultural studies perspective, by Woodward, who notes that representation as a cultural process establishes individual and collective identities, therefore the shift is one of emphasis “of moving the spotlight from representation to identities” (ibid, p.14), and it is not possible to separate the two moments in the circuit.

My study tells the textbook story from conceptualization to the classroom, and it does not have a specific focus on cultural contents or a cultural studies orientation. It seeks to make meaning of the textbook by examining its 'life' through various stages, thereby contributing to an explication of textbook as a teaching and learning resource, and to textbook development in this context. My approach to the representation moment therefore has implications for how I interpret and address the question of identity.

The representation moment tells us something about the materials; therefore, materials could be said to reveal what they stand for through the inferences we draw arising from analysing their contents. The purpose of the third level of analysis in Littlejohn's framework (1992, 1998) is to draw inferences about the textbook arising from the other two levels. These inferences 'characterize' the textbook, and are statements about what it stands for as a teaching and learning resource. This departs from the cultural studies perspective of identity adopted by Gray in which the contents reveal something about the culture in question; nonetheless, there are similarities. In my examination of the representation moment, the inferences I make about the textbook based on an examination and interpretation of the selected content capture the close link between representation and identity suggested in Gray's model. In my study, the choice of content is textbook tasks, which will reveal stances on *What is the learner expected to do? Who with? With what content?* following Littlejohn's framework. In this sense, the identity moment is primarily about making inferences about the textbook based on the evidence of the content examined; however, as I noted in Section 2.3.1, the evidence in the representation

moment is likely to be sharpened and even reinterpreted by the input from participants in other moments; therefore, the initial inferences about the materials will remain fluid in the light of the interpretations that these participants make. Such a perspective is compatible with certain aspects of identity revealed in the cultural studies literature, from where the circuit of culture emanates.

From a cultural studies perspective, Woodward (1997), for instance, presents the concept of identity as one that encompasses various dimensions including claims about belongingness, symbolic markings, social differentiation, and classificatory systems, which show how social relations are organised. Part of identity is wrapped up in difference. “Identity marks the ways in which we are the same as others who share that position, and the ways we are different from those who do not.” (Woodward, 1997, p.2).

In considering Woodward’s (1997) link between identity and difference from a textbook perspective, it seems clear that textbooks, like people, do not exist in isolation. In the public domain, they are subject to analysis, interpretation and comparison. By moving from the publishing house and becoming a physically present artefact within a certain context, textbooks becomes subject to experiences within this milieu. These experiences shape and reshape how textbooks are perceived over time. As the textbook is examined through the circuit of culture, producers and consumers add to this commentary, and these ‘textbook identities’ get strengthened or weakened and evolve as participants in other moments such as teachers and learners use and express their views about the materials in view of the totality of their experiences. While it is possible for the textbook to speak for itself by an analysis of

its contents, textbooks are not decontextualized from other materials or isolated within the educational-publishing environment of their existence (Table 1.1). Such input not only broadens and perhaps even queries the initial characterization of/inferences about the materials, but also sheds light upon the textbook development culture in terms of producer and consumer practices with textbooks and their roles in textbook development.

This perspective is compatible with du Gay et al. (1997, p. 39) who note that advertisements do not simply *reflect* the cultural identities of Walkman users, but also *construct* such identities. This is because after a time, products come to “stand for” or “symbolize” something. In the case of the Walkman, they suggest that “the Walkman becomes a metaphor, a signifier, of Youth.” For the textbook, an analysis of its contents suggests what it signifies. The blurb reveals what producers would like consumers to know and believe about it (Section 2.4.2.2). These meanings remain subject to the influence of users who reshape how it may be viewed, and at the same time, whose own practices and identities are shaped by it. In this study, therefore, identity refers to the inferences about the textbook arising from analysis of the content in the representation moment and subsequently broadens outward to include the perceptions of the materials articulated by participants in other moments, and the practices that the materials help breed.

2.4 Regulation/Production

2.4.1 Regulation

Regulation encompasses the political, economic or other factors that regulate the circulation of meanings (Section 2.2.2). In their studies of the global textbook, the work of Littlejohn (1992, 1998) and Gray (2007, 2010) suggests that regulatory and production practices are closely linked, perhaps indicating a relatively market-driven and autonomous approach by global publishers, whose task it is to gain sensitivity about the political, economic and socio-cultural contexts for which they write. I reserve a review of their work for Section 2.4.2; however, in this section, my review of the literature is influenced by the educational publishing context of the study, in which materials are responsive to a national curriculum development process, from which the English syllabus arises.

2.4.1.1 The Curriculum and English Language Education

I begin by explicating the distinction between curriculum and syllabus that informs this study. Dubin & Olshtain (1986, pp. 34-35, 40) observe,

A curriculum contains a broad description of general goals by indicating an overall educational-cultural philosophy which applies across subjects, together with a theoretical orientation to language and language learning with respect to the subject matter at hand. A curriculum is often reflective of national and political trends as well. A syllabus is a more detailed and operational statement of teaching and learning elements which translates the philosophy of the curriculum into a series of planned steps leading towards more narrowly defined objectives at each level...A curriculum provides a statement of policy, while a syllabus specifies details of course content.

Similar distinctions are found in Widdowson & Brumfit (1981), White (1988) and Markee (1997).

The English syllabus (Chapter 4) is an operational statement of the teaching and learning elements that are responsive to the wider course objectives and educational goals. Richards (2001) reviews the shift in focus in ELT from methods to syllabus design to curriculum development. Curriculum development includes needs analysis, goal setting, syllabus design, materials design, language programme design, teacher preparation, implementation of programmes in schools, monitoring, feedback and evaluation. He observes that “in many countries, language curriculum development units have been established in Ministries of Education since the 1980s” (ibid, p.41). This pattern is evident in the Kenyan TESEP context (Sections 1.2.1.2 & 6.2.1), which is characteristic of a “centralized system.” In decentralized systems, the curriculum arises from different sources, such as the schools, teachers’ and parents organizations, the universities, from industry or the trade unions, specially appointed commissions or from examination boards (Stern, 1983).

Education is not value-free; it expresses desired knowledge, imparts certain skills and develops certain values in particular ways. To the extent that these ideological and philosophical underpinnings are well articulated and understood, the textbook becomes strongly or weakly rooted in the educational values within the context of its existence. Kelly (2009) advocates justification of our choice of curriculum model, thus making public the ideologies that will be transmitted through it. (ibid, p.13). He defines the curriculum as the “totality of the experiences the pupil has as a result of the provision made.” This captures a view of the curriculum as all the learning that goes on in schools, taking into account the intentions of the planners, the procedures for implementation, actual learner experiences and any hidden learning that occurs as a by-product. (Considered in this manner, Gray’s work may be viewed as being

responsive to the “hidden curriculum” (Ivan Illich in Holly, 1990, p. 11; Kelly, 2009, p. 10; term attributed to Philip Jackson, 1968). Our conceptualization of the curriculum depends upon how we conceive human knowledge; however, these ideological underpinnings are not always self-evident. Kelly explores the “deep conceptual differences” (ibid, p.115) between various approaches to education and the curriculum, all of which require different forms of practice. The syllabus is an accessible product of the curriculum, closely linked to textbooks, producers and consumers in this context. Through an examination of the syllabus, the ideological underpinnings of the “planned curriculum” (ibid, p.11) may become evident to the materials analyst and help explicate the textbook, and consequently, form the basis for commenting on its realization as a product, and an interpretation of how the textbook mediates the manner in which the curriculum is received by teachers and learners.

2.4.1.2 Syllabus Design

Syllabus design is part of course planning. Richards (2001) notes that in selecting a particular framework for a course, planners are influenced by their knowledge and beliefs about the subject area, research and theory, common practice and trends. McDonough and Shaw (1993, p. 16) draw a distinction between a ‘syllabus inventory’ – a list of contents to be covered in a language programme, and a syllabus – the way the content is organised and broken down into a set of teachable and learnable units, including pacing, sequencing and grading of item, methods of presentation and practice. Syllabuses include the various features used to specify them: structures, functions, topics, situations and skills. What varies is their prioritization, and this influences the organizational principles adopted (White,

1988). These organizing principles in turn feed into the textbook development process, thereby influencing the form and content of the materials that emerge.

Various syllabus frameworks have been described (Dubin & Olshtain, 1986; McDonough & Shaw, 1993; Nunan, 1988; Richards, 2001; White, 1988). White (1988) distinguishes between ‘Type A’ syllabuses which focus on content, or what is to be learnt (form/structure, topic, situation, function), and ‘Type B’, which focus on method or how the content is to be learnt (process, procedural). In between are skills-based syllabuses, which represent a “half-way house” (ibid, p. 62). Here, I outline two frameworks that are of greater significance to this study – skills syllabuses and integrated syllabuses.

Skills syllabuses are organised around the abilities that underlie language use such as reading, writing, listening and speaking. There have been efforts to identify micro skills within these macro skills, and to clarify the target level of communicative competence (Dendrinos, 1992, p.147). Since skills specification depends on a detailed understanding of the needs of particular student populations and their future expectations (Dubin & Olshtain, 1986), which can vary greatly, it becomes questionable how far such specification is achievable on a national scale. Richards (2001, p.161), however, points out that skills-based syllabuses focus on performance of specific tasks and may therefore be a convenient framework for developing courses and teaching materials; nonetheless, they have been criticized for lacking a serious basis for determining the skills, and focusing on “discrete aspects of performance rather than on developing more global and integrated communicative abilities.”

Integrated syllabuses recognise that syllabus frameworks reflect “different priorities in teaching rather than absolute choices...In practical terms, therefore, all syllabuses reflect some degree of integration” (ibid, p. 164). He exemplifies this with a reading course as the macrolevel of planning, with text types, vocabulary and grammar forming microlevels of planning. Thus, even within integration, there are clear linkages, with areas of central focus and within these, areas of secondary focus.

Weaknesses of syllabuses include lack of detail, leading to lack of direction and thereby lack of cohesiveness in materials and examinations; unrealistic goals, for instance between what is expected and what is achievable given the time frames and language learning circumstances, and mismatch between planners’ philosophical and educational approaches and current learner needs (Dubin & Olshtain, 1986, p. 28).

McDevitt (2004) observes that for contextualists, effective teaching is dependent upon consideration of the cultural context and social interactions that occur within it. Breen (1987b, p.157) describes syllabus design as a decision-making process which has to be responsive to a range of requirements upon any syllabus including its sensitivity to the curriculum, classroom and educational contexts for which it is designed. While a national syllabus can indicate content, it may at best, broadly suggest desirable practices and interactional opportunities, the interpretation and realization of which will be determined in individual classrooms. In contexts where textbooks are highly favoured, the same materials may play different mediating roles in diverse classrooms.

Communicative language teaching has been the focus of research in the last few decades. It stems from a theory of language as communication and the goal is to develop communicative competence (Richards and Rodgers, 1986). Howatt & Widdowson (2004, p.330) examine the genesis of this term (which also occurs in the 2002 syllabus) and its propensity to “sow confusion”. Since the communicative movement, there has been a great deal of research on what this implies for language teaching and learning; however, there has been comparatively less research on actual syllabuses, or attempts to link syllabuses, textbooks and practice. Such a view is necessary in TESEP contexts such as this, and therefore, the interpretation of the national syllabus to which the materials are responsive is an important step in this textbook study.

Borrowing from Littlejohn’s (1992, 1998, p.191) “Trojan Horse” perspective of materials analysis, syllabus interpretation should also strive to reveal what is there in the syllabus, rather than what one expects to be there. While a reading of the syllabus will inductively identify all the elements within it, such a reading requires streamlining and organization in view of syllabus research. Breen (1987a, p. 83) identifies four main organizational principles of syllabuses, which provide a systematic way of framing a reading of the syllabus.

- (i) What the syllabus is focused upon, which is a reflection of the objectives which it is intended to serve.
- (ii) What it selects for teaching and learning, such as structures, functions or communicative events.
- (iii) How it is subdivided, which is the breaking down of selected content into manageable units.
- (iv) How it is sequenced, or the path of development, such as a step by step or a cyclic sequence.

Breen (1987b, p. 157) notes that “any syllabus will therefore provide a *particular representation* of what is to be achieved through teaching and learning as an expression of the dominant paradigm or frame of reference of the profession at a particular moment in history.” Other elements such as testing and evaluation mechanisms (Dubin & Olshtain, 1986, Nunan, 2004) may also be present in particular syllabuses, hence underlining the need for an inductive approach.

Syllabus design and materials design are two components within the curriculum development cycle. Graves (2008) observes that the “traditional view” involves a separation of people, processes and products and explains that when different groups produce and hand off their product to other groups, interpretation will vary according to individual beliefs and understandings, and the message may be drastically transformed. In the educational-publishing context of this study, the “traditional view” in which there exists a separation between people, processes and products exists. The textbook, a key resource, is responsive to a national syllabus prepared by the curriculum development body (KIE), which is no longer involved in materials production except as “publisher of last resort” (Section 6.5). The end user of the textbook is the teacher and the learner in the language classroom.

Graves (2008) indicates that no single approach in the various types of syllabuses that have evolved over time is fully responsive to learners needs and that we are now in a “post-syllabus phase.” Noting that the process syllabus links the notion of a syllabus with its enactment in the classroom, she advocates recognition of the wider socioeducational contexts in which classrooms exist, if enactment in classrooms is the core of the curriculum. She also notes that the teacher “is the person with the

most powerful role in the classroom. The initial structuring of learning communities depends on the teacher's using her agency to change the relationships and roles in the classroom" (ibid, p.171). Process syllabuses are not descriptions of what should be taught and in what order (Breen & Littlejohn, 2000; Graves, 2008). They invite negotiation with learners in the learning process. They lead to a defocus from single textbooks to banks of materials, including textbooks. "...the teacher would be required to draw on a bank of materials, some of which could and would probably be published textbooks, and supplementaries" (White, 1988, pp.101).

Whether one adopts a syllabus-and-textbook perspective, or a "post-syllabus" perspective, both paths lead to the classroom as the point of curriculum enactment; therefore, the common point of emphasis is the centrality of teachers and learners in the classroom. The challenge in the former case is that the classroom is typically at the end of a chain of decisions, decision-makers and products which, traditionally, are likely to influence classroom practice. Without liaising (Markee, 1997), or communication between participants at each successive stage, intended messages get transformed and "it is like the game of telephone that children play" (Graves, 2008, p. 151).

2.4.1.3 Ideology in the Syllabus and Textbooks

Textbooks that are responsive to a particular national syllabus can reveal a great deal about the thinking behind a course. Textbooks, as Apple (1989) describes them, are regulated products and making meaning of them requires an understanding of the documents to which they are responsive. In this TESEP context, the 2002 English syllabus regulated the current textbooks. Syllabus design decisions are not always consciously made (Dubin & Olshtain, 1986), and ideologies are not necessarily

overtly stated. Syllabuses and textbooks reveal certain beliefs or positions, even if their originators are not consciously aware of their ideologies. Dendrinis (1992) notes that the “actual form of the curriculum and syllabus depends on specific educational theories which are underlined by particular value systems” (ibid, p.104), and links these to the resultant form and use of textbooks. She examines Clark’s (1987) three value systems based on Skilbeck’s (1982) framework and explores how Classical-Humanism, Reconstructionism, and Progressivism are encoded in EFL textbooks.

In the Classical-Humanist Approach (Dendrinis, pp.104-111), “knowledge is considered to be a set of truths which should be revealed by the authority (teacher or textbook) and mastered by the pupil” (ibid, p.104). The curriculum or syllabus sets out to specify the content of the subject from simple to complex and textbooks are designed to cover this content. Textbooks reflect idealized language, rather than language use in actual communicative encounters. In foreign language teaching, this approach is linked to Grammar Translation and the Cognitive Approach to language learning. In the former, the teacher applies the textbook unit by unit in a given sequence, and may use the L1 where necessary. In the latter, the teacher focuses on both meaning and form. Teachers and textbooks have authority, while learners are recipients with no room for negotiation. Classical Humanism is criticized for being top-down and focusing on mastery of vocabulary and grammar.

Reconstructionism (ibid, pp. 111-128) presents a shift from focusing on subject content, to a focus on the specific objectives. This promotes mastery learning, and the textbook is often presumed to encode these objectives, and becomes the de facto

syllabus in guiding the learner towards the desired behaviour. Teachers engage in detailed planning in order to meet these objectives, and frequently rely on textbooks to do so, while learners are expected to master certain knowledge. In foreign language teaching, reconstructionism is linked to audio-lingual and audio-visual approaches which have “conceptualized communicative ability in terms of good grammatical habits” (ibid, p.113). It is also linked to the communicative approach, specifically the Situational Approach and the Functional-Notional Approach, which, however, still present language as an inventory of units, although they include the context and language users. These approaches do not take into account the negotiated and interactive nature of communication.

The Progressivist Approach (ibid, pp.128-132) emphasizes the learning process, not particular knowledge. Learners’ affective, social, cognitive and educational needs are not “predefined”; they are evolving and constantly “discovered and rediscovered.”

For progressivists, education is not seen as a process for the transmission of a set of truths, but as a way of enabling learners to learn by their own efforts. Teachers are not instructors, but creators of an environment in which learners can learn how to learn (Clark, 1987, p. 49, cited in Dendrinos (1992), p.129-130).

This approach implies the teacher is a facilitator who enables learning-by-doing with the design of open-ended learning activities intended to develop the learner’s individual problem-solving capacity. The focus is on methodology, not content or objectives and outcomes. Psycholinguistic and sociolinguistic studies have contributed to this approach by providing information on strategies of learning and the effects of interaction and learning. This approach is linked to process oriented syllabuses, which require rethinking of traditional teacher-learner roles.

In this context, adherence to the laid-down syllabus is a significant factor in textbooks attaining approved status. Ministerial approval increases the possibility of selection and use in schools, and is a requirement for public schools. The values and resultant theories upon which the syllabus rests are perhaps not well articulated, interpreted or queried much beyond the circle of their originators. Where curriculum development, syllabus design and materials production are carried out within the same institution, there is perhaps the likelihood of higher fidelity of materials to the vision of the course planners. The greater the lack of overlap among individuals and institutions involved in preparation and use of policy documents and textbooks, the more important it is to prepare documents and materials with high levels of clarity, and to provide opportunities for communication across stakeholder groups. Syllabus interpretation is important, but textbooks forge a visible, accessible, researchable link among different stakeholders, ranging from learners to curriculum planners. In the circuit of culture, all moments feed back and forth into each other, and therefore each component should be explicated in order that agents in other moments can meaningfully engage one another.

I develop my description of the syllabus (Section 4.2) mainly along the framework of organising principles expounded by Breen (1987) as part of my preliminary work. In the regulation moment, I then include an interview with the syllabus designers (Section 6.2) in order to gain a deeper understanding of this document than what may be evident from content analysis; in so doing I present a syllabus-as-regulator perspective in this textbook biography.

2.4.2 Production

Both Littlejohn (1992) and Gray (2007, 2010) examine textbook production, together with other processes of textbook development. Gray notes that production focuses on how an artefact is designed, produced and marketed. He draws on an analysis of author guidelines published between 1998-2006, and secondary data from previous interviews in 2000 with two publishing managers for the Spanish/Portuguese and Central European markets respectively, and two senior editors for the Turkish/Greek and Italian markets respectively, from “one of Britain’s largest publishing houses.” Littlejohn (1992) presents findings from a general perspective of UK ELT publishing houses, and accounts from authors, publishing personnel (directors, senior desk editors, designers, sales personnel, publishers’ agents and publicity managers), documents (letters, proposals, publishers’ questionnaires and details of a court proceeding), and published and public accounts. He appeals to organization theory in his examination of the world of publishing as an important contributing factor to why ELT materials are the way they are.

My examination of production includes specific authors and publishers, an examination of which will flow from my tracking of particular materials from one process to the next in order to demonstrate and investigate a ‘conceptualization to the classroom’ perspective of textbook development in as coherent and continuous a manner as possible. As such, I examine the production process with a view to eventually framing it as part of a continuous process, linked to all other elements within the cycle of textbook development studies. Such linkages are suggested by the bi-directional arrows in the circuit of culture; however, as indicated in Section 2.2, the literature is yet to present a holistic picture of the textbook story. To this end, my

review of the literature is structured to reflect the key themes in authorship and publishing.

While general production procedures can be discerned from various accounts of research among publishers, such as Littlejohn (1992) and Gray (2007), particularities are governed by the educational-publishing context and resources available. Rotich & Musakali (2005, p.358) indicate that in the Kenyan case “publishers were given less than three months to come up with manuscripts, prepare dummies and submit them for evaluation. After evaluation and approval, they had less than two months to print and distribute them.” My review of the production moment contextualizes the various studies in this area. Their contextualization is key to a critical interpretation of how production works in a TESEP context, and future possibilities (Section 9.3.3; 9.5.2).

2.4.2.1 Authors

My engagement with the literature on textbook authorship reinforced the need not only to contextualize, but also to thematize the main issues arising from literature on textbook authorship, while explicating the contexts of these particular studies, which differ from the context of this TESEP study. Jolly and Bolitho (1998, pp. 97-98) present frameworks for materials writing, from a teacher-author perspective. Suggested components are: needs identification, exploration of need, contextual realization of materials, pedagogical realization of materials, physical production, use and evaluation. These frameworks are of limited generalizability in contexts where roles and expected products are generally accepted as demarcated and involving different stakeholders. As Masuhara (1998, p. 248) observes, “crucial stages of course design have been removed from the hands of teachers and

administrators to those of materials producers,” raising the perennial question of deskilling of teachers (Section 2.5.1.1).

In TESEP contexts such as this, “materials producers”, as a distinct group are centrally concerned with writing and publishing processes, and “crucial stages of course design” belong even further up the chain (Fig. 4). Producers in such contexts may carry out their own private research, but for textbook approval, their findings have to be presented in a manner that adheres to the pre-existing framework and vision of the national syllabus. There may be mismatches between what they believe or have found out and interpreted through their own research and experiences, and what is required of them by the syllabus. (This also applies to teachers [Section 2.5.1], who have situation-specific experiences). Like in some of the national projects described here, the MoE, in collaboration with donors, created an enabling environment for textbook development; however, in this study the materials were developed solely by local authors and editors for various commercial publishers. This was the first major textbook production period following greater market liberalization, and there were opportunities for publishers as well as experienced and inexperienced authors.

Author Selection

Littlejohn (1992, p.230) positions authors as “agents of publishers” whose “principle task is to produce materials which meet the criteria the publisher will have set out for the intended market.” He describes a publishing world characterized by disappearance of smaller publishing houses, formation of conglomerates, resources, global markets, and high competition. This publishing world involves pre-

commissioning, in which authors may be required to fill in a questionnaire regarding their proposed work, commissioning, writing, pre-production, editing, design and production. In the intervening years, more studies have recorded authors' experiences in different contexts. Author selection may involve consideration of factors such as one's geographical location, ethnicity, gender, academic qualifications, profession, interest and talent; however, the ability to write and current membership in the teaching profession at the target level appear to be among the basic ingredients for textbook authorship, as evidenced from the following studies.

The Primary English Language Project (PELP), 1996 – 2002, was a joint UK (DfID/British Council) - Government of Sri Lanka initiative, which included trainer and teacher training, curriculum development for primary schools and mother-tongue literacy. One of its outputs was textbooks. Author selection focused on a competitive process among primary school teachers, while retired teachers and college lecturers were avoided (Hayes, 2002). They attempted, but did not entirely succeed in achieving gender, geographical and ethnic coverage.

In Romania, the Ministry of Education, in collaboration with the British Council, the Colleges of St. Mark and St. John, and later, the World Bank embarked on an 8-year textbook project resulting in the *Pathway* series. Popovici, the Project Manager and an author, and Bolitho, the UK consultant, report that the 1991 British Council advertisement for authors attracted teachers, few of whom had been published. They submitted sample materials and were interviewed. Popovici & Bolitho (2003) note that teachers bring on board a sense of the classroom, the students and teachers who

will use the materials, as well as practical and experiential knowledge of teaching and learning.

For Fortez (1995), who reports on *Expo II*, a tertiary level Communication Skills course prepared institutionally for first year college students in a Manila College, the capacity of language teachers to write is a given. Other considerations for authorship included interest and willingness, flexibility and ability to work in harmony with others.

Illés (2009), in her analysis of what has made *Access to English* stand the test of time in Hungary, advocates inclusion of creative writers as part of a “dream team” of coursebook writers, noting that texts that resemble artistic works are likely to be stimulating and pedagogically effective. For Maley (2003) whose writing and ELT experiences span many countries including those in Africa, E. Europe, and Asia, creativity can be made manifest through content such as text and visuals, or in the suggested procedures and desired outcomes. Dubin & Olshtain (1986) advocate inclusion of a grammatical expert and writers with strong backgrounds in language learning theory and sociolinguistics.

Teamwork

Group dynamics are an important feature in the textbook story. Dubin & Olshtain (1986) indicate that there are diverse personality types such as the organizer, the ideas person, the diligent worker, the worrier, the experimenter, the evaluator, the persuader and the finalizer. Individual weaknesses are compensated by the strengths of others. Teams vary in their level of structure. In highly structured teams, one person is responsible for assigning tasks and task design. Work is likely to be

completed punctually, but there may be an absence of creativity. Democratic committees may display more creativity, but are likely to need more time. Both types of teams require a final decision-maker who can bring forth the best in the team and maintain harmony.

Bautista (1995), Gonzales (1995), Hayes (2002) and Popovici and Bolitho (2003) comment on teamwork. Hayes (2002) highlights the problem of achieving cohesiveness in team writing and advocates that a team of editors develop the final version and ensure a harmonious structure. Bautista (1995) reports on a departmental ESP project in a Manila university. She notes that apart from building their collection of materials and developing their knowledge, authors must also develop compatibility with their team-members. Frequent departures from writing teams can be problematic (Gonzales, 1995); therefore, developing cohesiveness and commitment is an important step that may require a training component. Popovici & Bolitho (2003) observe that authors' team-building sessions during pre-writing played a pivotal role in preparing authors to face some of the challenges of teamwork.

Writers' Knowledge and the Writing Process

Dubin & Olshtain (1986) cite areas of general and specific expertise required of authors such as maintaining an up-to-date understanding of linguistic and learning theories, broad knowledge of the cultural patterns pertaining to the target language as well as to the learners' first language, and familiarity with the educational context within which their materials will be utilized. Richards (2006) also underlines that the theory of language and language use adopted will influence the design and goals of the materials while the theory of language learning will shape the suggested learning

experiences. He notes, however, that successful materials are not necessarily the latest research-based, since situational constraints determine what is well received.

Authors operate on sub-conscious criteria such as their belief-systems, personal history and education. They also have ideas about the characteristics of the end-users of their product (Maley, 1995). However, Tomlinson (2003a, p.107) observes that several reports by writers on their writing processes such as Cochingo-Ballesteros (1995), Maley (1995), Prowse (1998), “say very little about any principles of learning and teaching which guide their writing or any framework which they use to facilitate coherence and consistency.” They point to authors relying on their ‘creative intuition’.

Littlejohn (1992), Tomlinson (2003a, 2010a) and Atkinson (2008), have, however, sought to uncover the processes that writers go through. Through use of personal construct repertory grids and author interviews Littlejohn (1992) reveals three categories of views from authors: views about the nature of teachers, views about the nature of learners, and views about the nature of successful language learning. Three of his five authors were full-time writers, while two were employed in university language institutes. Their combined teaching experience was predominantly in the UK, but also spanned S.E Asia, Africa, the Middle East, E. Europe and France. Littlejohn (1992) indicates that authors’ views of teachers, learners and classrooms are a major factor in explaining the nature of materials.

Tomlinson (2010a, p.9) describes a writing process in a Muscat University that began with “the articulation of writers’ beliefs about what facilitates language

acquisition (i.e. universal criteria) and what is needed and wanted by their target learners (i.e. local criteria).” It also included developing a bank of materials, team writing, trialling, team monitoring and editing. This process lays emphasis on materials developers needing to articulate their beliefs about language acquisition and the learners’ needs and wants. It is perhaps assumed that for teachers-authors, these beliefs are founded on both theoretical knowledge and observation of their learners.

Atkinson (2008) builds an in-depth picture of the cognitive processes involved in textbook writing by an experienced writer and determines that the design process is cyclical in nature. The experienced writer was concerned with the design principles of continuity, substance, variety and repetition, causing him to revisit certain activities many times, engage in piloting and draw guidelines from outside sources in order to meet learners’ needs while respecting teacher and learner autonomy and satisfying educational aims.

Expertise studies such as Johnson (2000, 2003) and Samuda (2005) reveal how task designers work. Samuda (2005, pp. 241-252) reports on her own work and that of Johnson (2003) in examining tasks developed by expert and less expert designers, drawing upon thinkaloud protocols and the task design. For Johnson (2003) good task designers have the ability to visualize in detail possibilities and problems, and the capacity to abandon a task. They also tend to do one thing at a time, invest time in analyzing design problems, highlight important considerations early, design the whole before the parts, design cyclically, give attention to a wide range of variables and engage in self imposed complexification by “introducing issues not strictly

necessary for designing the task with minimum effort” (Samuda, 2005, p. 243). She suggests that some of the differences may relate to the nature of the task parameters.

Consumer Sensitivity

Dubin & Olshtain (1986, pp. 167-173) distinguish writing for a local audience from writing for wider audiences. The former is generally characterised by well-defined goals, knowledge about national examinations and information about teachers and learners. In writing for wider audiences, they highlight age as a crucial factor. The materials should not be beyond the learner’s level of understanding, nor should they appear to be “talking down” to them. Tomlinson (2003b) describes efforts to develop materials that connect with learners’ lives as “humanising the coursebook”. This can be done through use of engaging texts, literature, personal voice, localization of textbooks, single-focus units, generalizable activities and resource packs of materials. Tomlinson (2010b) suggests 10 principles relating to language acquisition and language teaching for effective materials, including comprehensible input, affective and cognitive engagement in the language, and localization and personalization of materials.

Williams (1983) asserts that authors should not “jump on the bandwagon of innovation for the sake of it,” but should ensure consistency with accepted psychological and linguistic principles. New materials cannot be too different from current materials (Hutchinson & Torres, 1994; Mares, 2003). Consumers may appreciate change, but if it is too novel or inconsistent with their practices, without adequate guidelines and motivation, they are unlikely to adopt new practices. Developing consumer sensitivity among authors is part of materials development.

Author Development

Part of the literature has sought to account for how experienced authors work, and this is sometimes contrasted to inexperienced authors. At some point, all authors are inexperienced. They gain expertise in the course of writing. Teacher-authors, for instance, may be novices to begin with; however, they are experts in their field (Cochingo-Ballesteros, 1995). Nonetheless, authorship may mean further investment in one's own learning (Gonzales, 1995), engagement with theory (Hall, 1995), and the capacity to call upon "unknown inner resources and wisdom, pushing abilities to the limits..." Rozul (1995, pp. 211-212).

Author development may occur in various forms prior to, during and even after a writing project has ended; however, authors work under different conditions, and a high degree of support and facilitation is not always available. Bautista (1995) describes an EAP writing process in which the 4-author team basically worked on their own, with little reinforcement. Hayes (2002, p. 35) describes the Primary English Language Project (PELP) of Sri Lanka as "managing national textbook development in difficult circumstances" partly because writers had no textbook-writing experience, yet the project was expected to yield books for Grades 3 to 5 within three years. Hayes states that the usual timeframe for development of a coursebook from ideas to copies in the classroom is 3-5 years, yet within a limited period of time, these inexperienced writers had to simultaneously develop textbook writing skills, bond with each other, understand the curriculum, and draft materials. In addition, each level required three books: a pupil's book, a teachers' guide, and a workbook and the timeframe was insufficient for trialling materials in the classroom.

Authors are required to absorb a variety of skills in the process of authorship, and writing experience may play a role in making it less daunting.

Popovici & Bolitho (2003) describe collaboration and author development in the *Pathway* project. Pre-writing training was significant in terms of building trust, consensus, learning to listen, encountering and resolving conflict and revealing strengths and weaknesses. Through workshops, authors built assertiveness and self-esteem, and a desired spirit of cooperation emerged. Authors learnt to give the emerging textbook centrality above their personal desires and began to regard themselves as team players with a common goal. They also received support from the United States Information Agency (USIA), which afforded them the opportunity to not only visit the UK, but also the USA during the project. This infused authenticity in their portrayal of these countries. Author development need not, therefore, cease at the end of the project. It may potentially result in the engagement of writers in related activities beyond the project and in the wider arena of professional development, as in the case of the *Pathway* project.

2.4.2.2 Publishers

Although there are several studies detailing author insights, corresponding insights from the publishing world rarely find their way into the public domain due to competitiveness and the need for secrecy (Littlejohn, 1992, Masuhara, 1998, Wala, 2003b). In my review of this sub-section, I focus on studies that have contributed to building a publishing perspective; albeit not necessarily sourced primarily from publishers. I have framed these insights using Masuhara's (1998) stages of production. In her discussion of opportunities for reflecting teachers' needs and wants at the production stage, Masuhara outlines six components of production:

planning, drafting, evaluation, piloting, production and post-production. The first four are within the scope of the present study, and I adopt this outline in my thematization of the publishing sub-component of production.

Planning

Publishers need to visualize the entire project and allow for all the stages of production, and this becomes more likely when they are not working to externally imposed timeframes. However, where circumstances are less than ideal, Hayes (2002) proposes effective planning of the whole book, detailed specification of each activity, adherence to pedagogic considerations, and use of simple publishing tools (charts) which enable participants know where they are within the plan and appreciate the contribution of other departments to the process.

Feedback is a necessary component in the process of textbook production. At the planning level, there is need to allow for time and resources to ensure feedback is incorporated in the materials, and this may require pre-writing research involving teachers, marketing representatives and students (Richards, 1995; Wala, 2003b). In addition, publishers constantly gather market information from users of their own and others' products, and keep a "weather eye" on trends in applied linguistics (Donovan, 1998). Because of the factors surrounding adoption of innovation (Section 2.6.1), publishers may eventually settle for formats that are not vastly different from what the market is familiar with. "The tendency...is for publishers to look for materials that fall under the umbrella of acceptability yet have a twist or pizzazz that makes them marketable" (Mares, 2003, p. 133).

Drafting

Masuhara (1998) cites materials writers and publishers as the agents involved in drafting. Information from the planning stage is collated and fed back to editors. Editors collaborate with authors to revise existing, or create new teaching materials, which take the users' feedback into account. The writing process (Section 2.4.2.1) results in drafts, into which the publisher has input.

Wala (2003a) reports on coursebooks published in Singapore in 2001, which required MoE approval, and were subject to teacher selection. She explains the editor's crucial mediating role between the authors' content and its realization in the final product. This makes the editor's location between publisher and authors a sensitive one. Bautista (1995) observes that it is important to have a "development editor" on the team to help in structuring the textbook and problem solving, while Mares (2003), also acknowledging the demanding role of the editor, observes that editors may be highly mobile, and a good editor is "invaluable". Indeed, in some instances, the editor's input is so substantial that, to all intents and purposes, they may be considered the authors of the work (Gray, 2007).

Evaluation and Piloting

Evaluation

Pre-use evaluation can be an involving process. Masuhara (1998) cites criterion-referenced evaluation as a production process which can be carried out by 'readers' or publishers. Alred & Thelen (1993) indicate that the textbook review and development process can be as demanding as that of many journals. They note that authors and editors seek academics for review purposes and when refining the scope

of textbooks they take into consideration the needs and expectations of professionals who will use the materials.

Roberts (1996) views materials evaluation as a “total process” from pre- to post-publication. This process should take into account ethical issues of piloting for prolonged periods among learners, and the challenges of piloting competing materials for teachers, who may already be overburdened. In the consumption moment, I review other studies that focus on evaluation from a teacher-consumer perspective (Section 2.5.1.2).

Piloting

In Masuhara’s (1998) framework, piloting involves publishers, teachers and learners, but several reports indicate that it may be even more inclusive than this. Barnard & Randall (1985), who contrast and evaluate two textbook trials in Oman, observe that textbook decisions are not entirely driven by an evaluation process, since political and economic motives also play a role. They advocate a qualitative approach to trialling involving close participation of authors, teachers and MoE personnel. In the absence of authors, a Teacher’s Guide should be included in the piloting package (Donovan, 1998).

The ideal period for piloting is a school year (Donovan, 1998). Payment or other incentives may be offered in exchange for detailed reports, and personal support and contact with participating teachers ought to be maintained. Since this is not always practical, publishers often engage in partial piloting, especially in a competitive market. Popovici & Bolitho (2003) report on the value of repeated piloting, albeit

with a diminishing sample over time due to competition, logistical and financial reasons.

Jolly & Bolitho (1998) and Wala (2003b) highlight the importance of incorporating feedback loops between end-users of materials and materials developers. For Wala, such loops should include curriculum developers and other stakeholders in materials development. The schedule for submission of materials for approval to the MoE has implications on the process of materials development in terms of the number and kind of stages the materials undergo, and the rigour and quality checks that are applied, therefore MoE involvement is facilitative during piloting. Teachers must also be knowledgeable about new trends, willing to cooperate in piloting, and provide detailed feedback.

Production and Post Production

The two final stages in Masuhara's (1998) framework involve designer input, sales and marketing, which are generally beyond the scope of the present study; however, they are important components of the production moment. They influence user perceptions of the textbook, hence its 'identity' (Section 2.3.2). The first point of contact between the producer's vision of and for their product and the consumer is likely to be the blurb. The blurb is a bridge between what can be revealed from a reading and interpretation of textbook contents and what the producers would like potential consumers to know or believe about it. "The blurb serves to "label and highlights the key ideas underpinning the content of a textbook" (Basturkman, 1999).

Among the challenges of materials preparation that Gonzales (1995) noted in the Philippines were lack of publisher funds, designer expertise and poor marketing

units, which created no change in consumer taste and perpetuated familiar but less innovative materials. While authors are well placed to train marketing teams to promote the materials, a product cannot be sustained on 'hype'. "...hype can encourage a teacher or school to try a course once, but no amount of hype can encourage the same course to be readopted. It has to work, at least in the eyes of the school" (Bell & Gower, 1998, p. 119).

Hayes (2002) points to the need to professionalize the book development process, noting that tight schedules may compromise quality in several ways, including limiting chances of getting an overview of the whole book, increasing possibility of typographical errors, reducing probability of completing illustrations on time, and various design issues such as consistency in typeface and headings.

Following production and selection by schools, textbooks enter another phase in of 'existence' in which they are put to use by the intended recipients. In the circuit of culture, this is the consumption moment; the terminology is reflective of the origin of the circuit of culture in explicating the Walkman, a commercial product, and not here indicative of a commodified view of the textbook and education.

2.5 Consumption

A view of textbook development from conceptualization to the classroom would be incomplete without an understanding that the *raison d'être* of the textbook is the end-user, and that consumption includes teachers, learners (whose response to their

materials may influence selection and use), and a “materials-in-action” perspective. I include these three dimensions within the consumption moment.

2.5.1 Teachers and Textbooks

Kelly (2009, p.14) observes, “the practice of education is not a mechanical, largely mindless activity.” He emphasizes the “make or break” role of teachers in curriculum implementation. There is general consensus that teachers are pivotal to the success of the curriculum, of which materials are a key component. Stern (1983), Dubin & Olshtain (1986), Hutchinson & Torres (1994). While materials are important, their value lies in their interpretation and use in the classroom.

...it is between the students and the teacher the connections are made... flexibility of materials is, very likely, ultimately, to be a question of teacher training, and that the flexibility of a Student’s Book resides – if anywhere – in the teacher (Lyons, 2003).

2.5.1.1 Reskilling and Deskillling of Teachers

Textbook opponents (some of whom, ironically, write educational materials) often view the textbook as contributing to deskillling the teacher while proponents view it as contributing to reskilling the teacher. However, researchers also take the middle ground, indicating that textbooks can reskill or deskill depending on how they are developed and used (Dubin & Olshtain, 1984; Swan, 1992; Littlejohn, 1992; Richards, 1993).

More recently, Harwood (2005) has distinguished strong from weak anti-textbook views, and pro-textbook views. As professionals, teachers do not necessarily need textbooks to teach, but textbooks are helpful resources. While it is desirable for teachers to produce materials that are highly relevant to their own contexts, there are

limiting factors. I therefore begin this section on teachers and textbooks, by revisiting the reskilling-deskilling debate to its current state, and then examining the literature from a broader teacher education and development perspective.

Richards (1993) is critical of overdependence on commercially produced materials, especially because of a lack of focus on student needs, a lack of local content (from a global coursebook perspective) and a “reification” of textbooks. Sheldon (1987), Shannon (1997) also point to standardization of materials and consequent reification as a deskiller. Reification is defined as the unjustifiable attribution of qualities of excellence, authority and validity to published textbooks.¹⁶ (Richards, 1993; Richards and Mahoney, 1996). In their study of the beliefs and practices of Hong Kong teachers, Richards and Mahoney (1996) concluded that the textbook was not transforming teachers into “teaching technicians” as evidenced by their autonomous decisions on adaptation and the time-saving purposes for which they used materials. The rightful place of the textbook in the education system is as a resource that supports and facilitates teaching (Littlejohn, 1992; Richards, 1993).

Block (1991) regards the reliance on commercially produced materials as an abdication of teacher responsibility, and differs with Sheldon’s (1988, p.214) view that students find teacher-generated material “tatty or unprofessional”. He asserts that, contrarily, students appreciate teacher materials and adequate class preparation. Block views teacher generated materials as providing contextualization, timeliness

¹⁶ This probably arises out of the definition of reification – to make real or concrete – where the authority of the written word (concrete, visible) makes it more believable than the spoken word (transient).

and a personal touch. He advocates teamwork by teachers in materials development, but acknowledges that commercial materials are necessary part of the time.

While there are advantages to teacher-generated materials such as contextualization, targeting of individual learner needs, personalization, timeliness, and relevance to learners, there are also disadvantages such as lack of overall coherence, quality, poor text choices, and errors. (Howard & Major, 2004). Teachers also have to ensure that they keep in mind the curriculum goals and comply with copyright laws. These challenges factor into the confidence that teachers have in their own capacity as materials developers. For these and other reasons, they may have more confidence in published materials that are responsive to the syllabus they expect to cover. “We need teaching materials to save language learners from our deficiencies as teachers, to make sure, as far as possible, that the syllabus is properly covered and that exercises are well thought out” (Allwright, 1982 p. 6). It is worth noting that the challenges that face the teacher also face the materials developer; however, in the latter case, the availability of time, experience/expertise and a supportive environment specialized in the production of materials may help in overcoming some of these challenges.

Loewenberg Ball & Feiman-Nemser (1988) argue that beginning teachers do not necessarily have the subject content and pedagogical knowledge required of them. They reveal that beginning teachers made use of textbooks and teacher’s guides even when their training programmes have propounded the view that textbooks are undesirable. Grossman & Thompson (2008) cite Loewenberg Ball & Feiman-Nemser (1988) in their exploration of textbooks as scaffolds for new teachers. They

conclude that textbooks are resources for beginning teachers, and form a “powerful imprint” for future classroom practice. Ideally, trainees should be afforded opportunities to analyse and comment on teaching and learning materials in the course of training, and these opportunities should continue in the early years of teaching with the support of more experienced teachers. Thus, teachers’ use of the textbook depends on various variables including the topic, their level of experience and the context.

Illustrating the contradictory findings of what teachers want from coursebooks, Masuhara (1998, pp. 244, 246) contrasts Sheldon’s (1988) argument for flexible materials and Hutchinson and Torres’ (1994) view of the benefit of structured coursebooks, arising from the need for security in classroom management. Masuhara notes that the source and methods of how they identified the particular teachers’ needs are not explicit, and argues that in both cases, teachers’ claims are “assumed and not defined.” She concludes that there is need to recognise that teachers have different degrees of professional ability and confidence, giving rise to different needs, which require exploration.

Teachers are often involved in some way in materials production, selection and evaluation. They adapt content and sometimes give feedback formally and informally to commercial producers. As such, materials development ought to form a key component of teacher education and development. Hutchinson (1987), Loewenberg Ball & Feiman-Nemser (1988) and Hutchinson & Torres (1994) all consider the implications of their findings on teacher education and development. This indicates

that while research into materials is useful in and of itself, its implications for the wider arena of teacher education and development are significant.

2.5.1.2 Teacher Education and Development

According to Hutchinson and Torres (1994), textbook selection, evaluation, use, adaptation and supplementation should be key components of teacher training and development. These are fundamental areas for the professional development of teachers as discerning textbook users.

Textbook Selection

Lumala's (2008) observations about selection in Kenya are mainly applicable to what are commonly referred to as 'set books' for the study of literature. With regard to coursebooks, he states,

The Integrated English coursebook for secondary schools in Kenya is some kind of holy book. No teacher ever uses another book (because no other book is available?) (sic) to teach the language component other than those written by the Kenya Institute of Education. (Lumala, 2008, p. 235)

Teacher involvement in selection and, in some cases, writing of coursebooks is likely to have radically changed since 2003, which is not acknowledged in this report. It is worth investigating how teachers have responded to the more open market forces that influence selection within the educational publishing context of this study. Researchers from various other contexts offer insights into teachers and textbook selection procedures.

Although they are an influential body of consumers, textbook selection may or may not reside with the teacher. Tomlinson (2010a) indicates that in a survey of 12 countries throughout the world, administrators were responsible for 85% of ELT textbook selection, teachers 15%, and learners 0%. McGrath (2002) observes that

even where teachers are not in control of selection, they can contribute individually or as a group by proposing more suitable choices. Dendrinis (1992) notes that even in situations where teachers can make their choice, their freedom may be limited by factors such as training, information, guidance and facilities. She indicates that some foreign language teachers in Greece have become aware of the influence of effective marketing techniques by publishers on their textbook choices. Bolitho (2008) points out that teachers should be aware that while publishers may carry out useful training, their agenda is to promote brand loyalty, not necessarily to address methodological issues. However, if materials developers aim at developing in learners the capacity to learn, then they ought to take seriously the principles of language acquisition (Tomlinson, 2010b). Governments, authors, and publishers all have vested interests, and McGrath (2002) points to the need for teachers to make informed choices about materials.

Citing Cunningsworth (1984, p.1), “coursebooks are good servants but poor masters,” McGrath (2002, pp. 214-215) notes that in the absence of a syllabus, coursebooks sometimes take over the syllabus function. In addition, where an official syllabus and authorized textbooks exist, it is the teacher’s responsibility to crosscheck the textbook against the syllabus. This perhaps strengthens the case for teachers to base their teaching on authorized coursebooks, which have passed scrutiny; however, no coursebook embodies everything that a teacher could wish for in an appropriate measure. “We should not be looking for the perfect coursebook that meets all our requirements, but rather for the best possible fit between what the coursebook offers and what we as teachers and students need” (Cunningsworth, 1984, p. 89).

This places the onus upon the teacher to develop an understanding of learner needs, own capacities, teaching style and beliefs about language learning, and constraints under which he or she operates. Textbook selection, as Jenks (1981) observes, requires experience, patience and training, and good decisions require an understanding of the rationale behind suggested activities (Kelly, 2009). As Hutchinson (1987, p.37) also notes, “materials are not simply the everyday tools of the language teacher, they are an embodiment of the aims, values and methods of the particular teaching/learning situation.” Cunningsworth (1984) also notes that teachers often require specialized materials. The selection of supplementary materials is therefore something that the teacher should take account of in relation to the strengths and weaknesses of their coursebooks. As such, the selection of materials represents the single most important decision that the language teacher can make.

Rubdy (2003) suggests that selection subsumes evaluation, although this is not necessarily the case. As she further observes, evaluation criteria are not necessarily readily accessible to teachers and as such, selection may be ad hoc. From a teacher-development perspective, evaluation can, perhaps, be viewed independently.

Evaluation

Contextual factors need to be taken into account in evaluation. There are situations where open market materials are selected and there are situations where the MoE produces materials which the teacher is required to use (McDonough & Shaw, 1993). The Kenyan situation currently appears to be at an intermediate stage between these two extremes (Section 1.2.1.2).

Various suggestions and checklists for evaluation exist (Breen & Candlin, 1987; Chambers, 1997; Cunningsworth, 1984; Dougill, 1987; Ellis, 1997; McDonough & Shaw, 1993; Sheldon, 1988; Tomlinson, 2003d; Williams, 1983). Masuhara, (1998) and Tomlinson (2003d) note that evaluation may be done systematically in three stages, pre-use (materials selection), whilst-use and after-use, and that evaluations differ according to purpose. McGrath (2002, pp.14-15) examines similar processes, “pre-use”, “in-use” and “post-use” evaluation. Rubdy (2003) suggests a framework including psychological validity (learners’ needs, goals and pedagogical requirements); pedagogical validity (teacher’s skills abilities, theories and beliefs); process and content validity (the thinking underlying the materials writer’s presentation of the content and the approach to teaching and learning respectively).

In order to make an informed selection, with long-term sustainability in mind, Hutchinson (1987, pp. 42-43) advocates that teachers look “underneath materials” in order to make selections and develop awareness of their own teaching-learning situation. The practice of materials evaluation develops this awareness by encouraging teachers to analyse their presuppositions about the nature of language and learning, establish priorities, and view materials as an integral part of teaching and learning.

Illés (2009, p.145) notes that “the continued popularity of *Access to English* in Hungary challenges some of our most widely held views of what constitutes effective teaching materials.” She attributes the popularity of this series to the quality and storyline of the texts, their humour, use of engaging characters, and close resemblance to literary texts. Though ‘non-authentic’ in themselves, the texts have

the capacity to engage learners in meaning making and interpretation of cultural specifics. In addition, the texts can be used in a versatile manner.

Teacher experience is likely to influence their judgements about materials. In a case study of textbook evaluation which focuses on the evaluation practices of three teachers at different stages in their careers, Johnson, Kim, Ya-Fang, Nava, Perkins, Smith, Soler-Canela & Lu (2008) report clear differences in the route chosen by each teacher, as well as their judgement of the usefulness of various features. More experienced teachers viewed textbooks with detachment and took account of their own and other users' needs. Evaluation, as Jolly & Bolitho (1998) suggest, is part of writing and it works particularly well where there is close contact between the teacher-author and the students by virtue of the teacher being the author, or among the authors in a commercial publishing venture.

Masuhara (1998, pp. 258-259) advocates bringing forth teachers needs and wants regarding textbooks, and suggests that there should be institutional support for materials selection and evaluation, and that, indeed, publishers may commission teachers to keep records of textbook use, and "reward the participants for their extra work." Collaborative effort reduces the amount of individual effort and there are future benefits for the teacher:

- a) Reducing the suffering from having chosen a wrong coursebook as result of a rushed solitary decision.
- b) Publication of materials evaluation and reviews since systematic group evaluation could give more depth and this would enhance the careers of those involved as a result of publication.
- c) Having a good, accessible and user-friendly collection of evaluation comments for future reference.

Huang (2011) examines the gap between the ideal and the real in her study of textbook selection in Taiwanese universities and Institutes of Technology. She reveals that although teachers recognize the value of pre-use, in-use and post-use evaluation, they do not do so formally and lack training in this regard. The TESEP context of the present study represents a transitional situation where selections were made annually, as the curriculum was phased in (Section 1.2). The MoE suggests selection and evaluation procedures in their annual release of the approved list (the Orange Book). It is important to know what teachers did and do, and what can be done better in future.

Adaptation

Teachers need knowledge and skills in order to evaluate and creatively adapt materials. McGrath (2002) notes that that careful textbook selection often leads to less adaptation and supplementation, but as Lyons (2003, p. 493) observes, “the same set of materials is going to become dull, no matter what.” He outlines factors that are important to teachers in engaging with textbooks, including adaptability to changes in syllabus, assessment and teaching methodology, portability, aesthetics, interesting content, and capacity to expedite course delivery.

Wala (2003a, p.62) refers to the importance of the hidden curriculum, and notes that materials encode values, perceptions and attitudes which can influence the attitudes of learners. Gray (2000), in his research on the cultural contents of ELT materials, notes that teachers in the study either dropped or adapted materials with which they felt uncomfortable. There is always need for teacher creativity in ensuring that the materials ‘work’ for their particular learners, hence the need for materials research to go beyond the page and into the classroom (Section 2.5.3). Reasons for adapting

materials and accompanying procedures such as adding, deleting, modifying, simplifying and re-ordering of content are examined in McDonough & Shaw (1993, pp. 85-98), Maley (1998, pp. 281-282), McGrath (2002, pp. 57-79). Rather than prescribing classroom work, textbooks could provide a variety of proposals from which teachers and learners can draw (Atkinson, 2008). Teachers who frequently and thoughtfully engage in adaptation would probably also find the idea of resource packs attractive.

The Teacher's Book

In the Kenyan context, overall textbook approval hinges upon approval of the Teacher's Book. The literature in this area focuses on the role of guides, adaptation, and evaluation criteria.

Cunningsworth and Kusel (1991) identify five functions, some or all of which may be present in a Teacher's Guide: to provide a statement of the general purpose of the teaching material and describe the linguistic and/or methodological rationale; to encourage the development of teaching skills generally, going beyond the specific skills needed to utilize the class material; to assist the teacher in understanding the structure of the course material and the contribution of each lesson or unit to the overall course; to provide guidance in the practical use of the material and to provide linguistic and cultural information necessary for the effective use of the material in class. Hemsley (1997) adds one more function – the teacher's guide helps teachers develop towards an eventual position of self-reliance and independence of such explicit guidance. Teachers' Books are therefore more than "the student edition with an inserted answer key" (Sheldon, 1987, p.3). Having understood the course,

teachers may use the teacher's guide to a greater or lesser extent, depending on the stage of their career, level of independence achieved, and teaching circumstances.

Teachers and teacher trainers often dismiss teacher's manuals and rarely consult them although materials developers may put a great deal of effort in their development. (Coleman, 1985; Nunan & Lamb, 1996). Where teachers' guides do not satisfy teachers' needs, Coleman (1985) suggests supplementation such as changing of interactional patterns, promoting discussion and including more tasks. Adaptation implies that teachers have a well-developed awareness of the nature of the materials, what they are intended to achieve and how they intend to achieve it. They also have the experience and creativity to adjust suggested activities to suit particular teaching-learning environments, while achieving the overall objectives. However, as Nair (1997) points out, teachers often ignore suggestions in the teacher's guide, such as the incorporation of pre-reading activities.

The role of the Teacher's Book in professional development has been commented upon by several researchers (Edge & Wharton, 1998; Loewenberg Ball & Cohen, 1996; McGrath, 2002; Nunan, 1991; Nunan & Lamb, 1996). The guide can explain a new approach to teaching, provide sources through which teachers can gain content knowledge, reflect on their choice of appropriate activities across time, and offer a range of examples thereby helping teachers interpret learner-responses.

A well-prepared and well-utilized guide can be viewed as an agent of change. Guides may skill an untrained non-native speaker, but may also deskill a trained native speaker, indicating that use of the guide determines its value, assuming it embodies

the requisite content (Hemsley, 1997). “It can change the life of a teacher. By specifying aims in detail – by clarifying aims, it can free the teacher from reliance on the Student’s Book. It can thus build skills and promote ownership of the course delivery” (Lyons, 2003, p. 494).

As with the Students’ Book, evaluation is required of the Teacher’s Book. Cunningsworth & Kusel (1991) suggest general and detailed criteria. At a global level, they advocate taking into account the views of the guide on the nature of language and the nature of the language learning process, and secondly, the extent to which it develops teachers’ general awareness and understanding of language teaching theory and principles. For detailed evaluation, they advocate an examination of objectives and content, cultural loading, advice about the unpredictable, correction and testing, motivation, procedural guidance, language (which may not necessarily be English) and lesson evaluation. Hemsley (1997, pp.77-79) suggests questions that one can ask for both global and detailed evaluation of textbooks, following the work of both Coleman (1985) and Cunningsworth & Kusel (1991).

Evaluating Teachers’ Guides benefits teachers, teacher-trainers, publishers and authors. For teachers and trainers, evaluation informs selection and improves appreciation of what the guide offers and how to use it; for publishers, it is a source of feedback for revision of materials; for authors, it provides information for writing a guide. (Cunningsworth & Kusel, 1991).

Thus, there have been several studies on teacher-consumers and textbooks. They lay emphasis on issues relating to reskilling and deskilling, textbook selection, evaluation and adaptation, and teacher's guides. MacKay (1997, pp. 1-4) recognizes the "inextricable links" between production and consumption, and the need to move away from the "implied" to the "active" consumer, something that case studies are ideally placed to do. Giving voice to teachers views of materials and making them available to publishers is desirable.

Publishers and teachers may in some respects have different aims. Different; but not diverging. It is hoped that a greater degree of understanding by each of the two halves of this partnership will result in progress to the benefit of both (Zombory-Moldovan, 1987, p.89).

From a circuit of culture perspective, teacher-consumer insights should inform and be informed by other moments in the circuit.

2.5.2 Learners and Textbooks

The relationship between learners and textbooks is little researched. Neither Littlejohn (1992) nor Gray (2007) includes learners in their studies. Gray (2007, p.32) includes teachers, but not learners given that there is currently a "lack of research on teachers' thinking in the area of culture and materials." Gray considers learners as "secondary consumers" (ibid, p. 32) of textbooks; they pay for, but do not select textbooks. However, he advocates the inclusion of learner perspectives in textbook research.

Scardamalia and Bereiter (2006) indicate that knowledge 'about' or declarative knowledge tends to dominate traditional education practice. "It is the stuff of textbooks, curriculum guidelines, subject-matter tests..." Once learners are exposed to textbook content, the types of questions they ask tend to be fact-oriented rather

than knowledge building. They observe that in a knowledge-creating culture the new challenge is to “initiate the young into a culture devoted to advancing the frontiers of knowledge on all sides and helping them find a constructive and personally satisfying role in that culture.”

In viewing students as “creating” rather than “using” textbooks, Cunningham et al. (2000, p. 14) see learners assembling information from various sources, including their own thoughts, to present their understanding of an issue. However, traditional textbooks are conceptually complete, “with the only additional input being the students underlining or marginal notes...physically, they cannot be rearranged, combined or added to by the student” (ibid, p. 14) This renders textbooks inconsistent with constructivist principles. Viewed as an authority, the textbook, even if it presents alternative points of view, takes responsibility for generating issues. “Learners information-gathering is reduced to determining what the textbook author has decided is relevant” (ibid, p.12).

Cunningham et al. (2000) go on to conceptualize the textbook of the future as one that has hypertext functionality, allowing authorship, greater collaboration, linking and management of information. Technology changes the way we manage and deal with information. Learners are increasingly gaining access to information technology, and textbook developers must reflect on what this implies for the future direction of their product.

2.5.2.1 Learner Needs

Oxford & Shearin (1994) cited in Gilmore (2007) note that researchers and teachers are largely unaware of learners’ true motivation for learning a language. However, as

Jenks (1981) points out, learner-centeredness implies that it is from the learner that needs are derived; guidance from external parties expands the list and results in learning objectives. Learner characteristics include age, interests, levels of proficiency, aptitude, mother tongue, academic and educational level, attitudes to learning, motivation, reasons for learning, preferred learning styles and personality. (McDonough & Shaw, 1993, pp.7-8). Commercial materials are likely to attempt to incorporate generalizable learner needs, where these are known, but they are unlikely to fit situational particularities of each context where the materials are used, hence the need for teacher adaptation and better understanding of the relationship between learners and textbooks.

Gilmore (2007) advocates that teachers focus on what they are trying to achieve in the classroom, and that if the goal is to produce learners who are communicatively competent, then the teacher should use the means at their disposal “regardless of the provenance of the materials and their relative authenticity or contrivance.” The call for communicatively competent learners has spawned authenticity research and debate. (Widdowson, 1978; Lee, 1995; Richards, 2006; Gilmore, 2007; Tomlinson, 2010a). Schiffrin (1996) cited in Gilmore (2007) observes that traditional materials have often presented learners with meagre and frequently distorted samples of the target language to work with and have failed to meet many of their communicative needs.

Learning centeredness promotes conditions for learning rather than focusing on the content to be taught (Dendrinos, 1992, p.142). Bolitho (2008, p.220) points out that

in materials selection, some teachers look beyond the textbook for “learning to learn opportunities and ways of developing their learners’ autonomy.”

2.5.2.2 Learner Perceptions of Textbooks

There has been neglect of the relationship between pupils and textbooks, and the interpretation of texts by pupils, who can be active, resistant and cynical readers (Kalmus, 2004); however, there have been some studies that link learners and textbooks.

Hutchinson & Torres (1994) identify content and management as learners’ main reasons for wanting a textbook. “Learners see the textbook as a ‘framework’ or ‘guide’ that helps them to organize their learning both inside and outside the classroom—during discussions in lessons, while doing activities and exercises, studying on their own, doing homework, and preparing for tests. It enables them to learn ‘better, faster, clearer (sic), easier (sic), more.’ ”

Peacock (1997) and McGrath (2006) focus on teachers and learners in their materials studies. Peacock’s exploratory quantitative study arose from a gap in research on what learners perceive to be effective materials. It indicates that teachers and learners hold different opinions about the usefulness and enjoyableness of their materials. McGrath’s (2006) qualitative approach advocates the use of metaphoric language in order to reveal the subconscious beliefs and attitudes that underlie consciously held opinions about textbooks. His study compares Hong Kong teachers’ and learners’ metaphors and similes about secondary school coursebooks. He advocates this approach for its teacher development value, as well as the capacity of metaphors to express meaning more concisely than non-metaphoric language, and

as a way of making sense of experiences for oneself and others. His study reveals that “whereas the teacher images for coursebooks were predominantly positive, with only one negative category (Constraint), learner disaffection spanned four categories (including Constraint, itself potentially subdivisible, but also encompassed Boredom, Worthlessness and Anxiety/Fear).” McGrath (2006) concluded that learner disaffection with materials might arise not only from the materials themselves, but also from the way they are handled by teachers.

Canagarajah (1993) reports on the resistance of his Tamil learners to the textbook’s “communicative pedagogy” while Yakhontova’s (2001) study of Ukrainian PhD and Masters’ university students’ reactions to their teacher’s use of a US-based EAP writing textbook indicates that while learners perceived the course positively and pragmatically, their reactions to different sections of the textbook varied.

From a humanistic perspective, Clarke (1989) and Saraceni (2003) have advocated the inclusion of learners in the process of materials adaptation. By engaging actively with and participating in adapting materials, learners can become “problem solvers”, “knowers” and “assessors” (Clarke, 1989). Edge & Wharton (1998) explore the relationship between materials, teacher development and learner autonomy, while Stewart (2007) advocates both teacher and learner involvement in evaluation of course tasks. These views presuppose that learners are actively engaged in their own learning.

Factors such as portability, durability, size, learner interests, aesthetics and even resemblance to previously used textbooks are important considerations for learners.

Users of the target-level (secondary school) textbooks in this context are usually young people, a point that materials developers would do well to remember.

For the age group to which our students belong, the majority being in their late teens, their sensitivity to the book's portability is an issue, as they may not wish to use satchels. Again, their age, their interests, what they find interesting and boring have a direct bearing on the manner in which they view the content of the book's themes and topics...A likeness to books previously used will undoubtedly be of some importance to students...conferring security and confidence...weightiness...is viewed as a positive factor by some students...while other students find this aspect of the book intimidating and unwelcoming (Lyons, 2003, p. 492).

A textbook study that includes teachers but excludes learners leaves out a vital consumer sub-component. McGrath's (2006) work is appealing in its attempts to give voice to the learners themselves. While it may not be possible to explore the learner sub-component in depth, it is possible to make a start and create a foundation for further study by bringing to light what learners perceive their own language learning needs to be, and their attendant perceptions of their coursebooks. The success of the product is found its reception and practical use by the target users in the context for which it was intended. Learners may not select textbooks, but their perceptions can influence decision-makers.

2.5.3 Materials-in-Action

Many researchers point to the need to examine how materials are used, but little practical progress has been made in this direction. Textbooks hold some ideas, but in the classroom they are become part of a more complex scenario involving teachers, learners and their teaching-learning contexts. Littlejohn (1992, p. 5; 1998) notes that "analyzing and explaining the forces which shape the design of materials...is quite a different matter from analyzing and explaining the forces which shape 'materials-in-action'. He focuses on those "pre-designed tasks which are offered to teachers as a

‘frame’ for learning opportunities” (tasks-as-workplans, as distinguished from tasks-in-process (Breen, 1987)) and legitimately considers this a “preliminary step to materials evaluation and classroom research” Littlejohn (1998, p. 191). Consumer perceptions and use also exert influence on textbooks; therefore, beyond Littlejohn’s “preliminary step” lies classroom research. Within the consumption moment, Gray takes textbook research one step closer to the classroom by reporting on his 2000 interviews with 22 L1 and L2 English teachers in Barcelona from BANA countries, Spain and Peru. He acknowledges that this does not meet the need for classroom-based research, which he advocates.

Neither of these studies examines how materials are reshaped by their users in actual practice; however, the need for such a dimension in materials research has been highlighted by various researchers. In her discussion on where textbook authority comes from, Dendrinos (1992) asserts that “consideration of any text implies concern with the social and institutional context in which it is produced” (ibid, p.28). At classroom level, however, “the relative authority of the school text is determined by the pedagogy to which the teacher adheres” (ibid, p.31). Hutchinson & Torres (1994) indicate that not only do teachers adapt textbooks, but also “the teacher’s planned task is reshaped and reinterpreted by the interaction of teacher and learners during the lesson.” Santos (2002, p.37) acknowledges that while content analysis is useful, “one can never be fully sure about how these materials are going to be actually implemented in the classroom, or about how learners are going to make sense of these lessons in the long run.”

Harwood (2010) points out that while the studies by Canagarajah (1993) and Yakhontova (2001) provide insights into contextual conditions and requirements, there is need to focus on learners' reactions to and comprehension of classroom materials, as well as teachers' interpretation of the materials. Shardakova & Pavlenko (2004) analyse two Russian textbooks for beginners in order to address identity questions. They acknowledge that a text-based approach has limitations and recommend that future studies "address directly ways in which students interact with texts and understandings they derive from this interaction." Citing Gray (2000), Hutchinson & Torres (1994) and Shardakova & Pavlenko (2004), Harwood (2010, p.12) argues that further research relating to how materials are used in the classroom is necessary: "However (in)appropriate textbook content may be, teachers (and students) may operationalize this material in a very different way to that envisaged by the textbook author, making the lesson in turn more or less ideologically (in)appropriate." This underlines the call for analysts to cross the frontier and link their various textbook analyses to learners and classrooms.

The textbook story finds some completeness when textbooks are examined within the context of their final destination-the classroom; even so, each classroom and each lesson will reveal a potentially unique contribution to the textbook story. These suggestions for further research point to the unfulfilled need for incorporation of a "materials-in-action" perspective, especially if the textbook is to be examined from conceptualization to the classroom. I propose to do so within the consumption moment of the circuit of culture, as applied in this study.

2.6 The TESEP Educational Publishing Context

The literature that I have reviewed so far pertains to the components within a framework that will enable me to meet three of my objectives: to analyze the textbook as a teaching and learning resource, to describe the life cycle of the textbook from conceptualization to consumption, and in so doing, to explore the interrelationships between stakeholders in textbook development. Textbook development, however, is not decontextualized. It unfolds in a particular educational publishing environment, and this textbook biography is situated within the Kenyan TESEP context.

Textbook production from 2003-2005 was not only a response to curriculum change (2002) but also a response to freer market forces resulting from a new policy on textbooks (1998) arising from textbook market liberalization and wider external economic forces of neoliberalization. The resultant textbook policy and subsequent scheduled curriculum review had a domino effect on publishers and schools. In Kenya, the KIE and publishers had to adjust to the liberalized publishing environment and its regulations, while schools were immediately faced with the need to respond to myriad products that subsequently arose, in contrast to the more monopolistic textbook system that had existed immediately prior to this (Section 1.2.1.2). When examined holistically, change and response to change is an underlying feature of the textbook development process in this period. This contextualization is perhaps comparable to Gray's (2007) identification of consumerism and globalization as contextual issues in his examination of the global ELT textbook.

Waters (2009) notes that the growth of literature on innovation in English Language Education (ELE) has been fuelled by the acknowledgement that innovation in ELE has often been less successful than intended, and greater effectiveness might be achieved by “a more informed understanding of the large body of work on innovation that exists outside ELE.”

2.6.1 Change/Innovation

Some researchers use the terms change and innovation interchangeably, while others do not. Markee (1997) explains the distinction.

Researchers who distinguish between these terms argue that innovation is a species of the genus change, in which change is an ongoing, almost unconscious process that involves reworking familiar elements into new relationships; innovation on the other hand, is a willed intervention, which results in the development of ideas, practices, or beliefs that are fundamentally new (Miles 1964; A. Nicholls 1983 in Markee 1997, p. 47).

Diffusion of innovations theory, which is rooted in the work of rural sociologists, but influenced by studies from a range of disciplines, offers a foundation for an exploration of innovations and their adoption in education and ELE. Rogers (2003, p.12) observes that an innovation does not necessarily have to be new; of importance is whether individuals considered it to be new. He defines an innovation as “an idea, practice or object that is perceived as new by an individual or other unit of adoption.” He identifies relative advantage, compatibility, complexity, trialability, and observability (ibid, pp.15-16) as characteristics of innovations that lead to different rates of adoption, and observes that for innovations to spread, communication must take place.

Relative advantage refers to the degree to which an innovation is perceived as better than the idea it supersedes...compatibility is the

degree to which an innovation is perceived as being consistent with the existing values, past experiences and needs of receivers...complexity is the degree to which an innovation is perceived as difficult to understand and use...trialability is the degree to which an innovation may be experimented with on a limited basis...observability is the degree to which the results of an innovation are visible to others.

Rogers (2003) also describes the process of adoption, or the 'innovation-decision process' in which the individual moves from knowledge to adoption to rejection or acceptance of their decision. Firstly, knowledge requires awareness and understanding of the innovation. Individual needs fuel awareness. Agents of awareness creation include the mass media, interpersonal contacts, neighbours, relatives and salespersons. Persuasion follows, in which the individual may develop either a positive or a negative opinion of the innovation. In decision-making, the individual takes into consideration the characteristics of the innovation and engages in activities that lead to its implementation. At this stage, the innovation is adopted or rejected. Finally, "confirmation occurs when an individual seeks reinforcement of an innovation decision that has already made, but he or she may reverse this previous decision if exposed to conflicting messages about the innovation" (ibid, p. 20). Diffusion theory suggests that other members of the social system heavily influence the decisions individuals make.

As a way of explaining rate of adoption, Rogers (2003, pp. 282-285) identifies five adopter categories: innovators/venturesome, early adopters/respected, early majority/deliberate, late majority/sceptical, laggards/traditional. Innovators are keen to try out new ideas, and are likely to make contacts outside their local peer group. They become opinion leaders and influence their peers, who may follow in their

footsteps with varying degrees of willingness and levels of suspicion depending on the adopter categories to which they belong.

Following Rogers' conceptualization of innovation as embracing that which is actually new and that which is merely perceived to be new, I am of the view that the terms may be used interchangeably. Both the educational publishing context and the materials were new. A more open textbook market (1998), and subsequent curriculum change (2002) led to a situation in which KIE and commercial publishers worked within their respective mandates as specified by the textbook policy in order to meet the need for new materials in all subjects as the curriculum was implemented from 2003. In schools, initial textbook choices, subsequent changes, and users' views about these materials may be partially understood in reference to the perceived characteristics of the innovation (textbooks), the process of adoption and adopter categories to which implementers belong.

2.6.2 The Process of Change

In his exploration of the new meaning of educational change, Fullan (2007) suggests a framework for articulating the change process in three stages: *initiation* (mobilization, adoption), *implementation* (initial use) and *institutionalization* (continuation, incorporation, and routinization), with *outcomes* (results) at the core, depending on the objectives intended. Fullan's model presents a perspective of educational change in which the change process is primarily seen through the lens of regulating agencies, schools, teachers and learners, certain aspects of which may inform this textbook study.

Initiation is the process that leads up to and includes the decision to adopt or proceed with change. At the initiation stage, policy makers ought to consult as fully as possible with those who will be affected by the change. Wall (1996) in Waters (2009) notes that initiation involves questions about the origin and quality of the innovation, access to information, advocacy and funding among others. An exploration into the initiation of the textbook policy, donor involvement, and curriculum review are beyond the scope of this study, apart from the necessary background information provided (Section 1.2).

Institutionalization refers to whether the change is built in as an ongoing part of the system or disappears by way of a decision to discard, or through attrition. Concerning the curriculum, this is beyond the scope of this study, since the 2002 syllabus is still in force, and the textbook policy (1998) in practice. However, some suggestions for policy adjustments have recently been published (MoE, 2010b), and textbook decisions by schools may have been reinforced or changed in the years following selection.

Implementation is the first experience of attempting to put an idea or reform into practice. At the implementation stage, a wide range of people are involved in educational change including local educational leaders, institutional leaders, teacher educators, colleagues, learners, parents and the wider community. This angle is likely to provide insights that are relevant to this textbook study. Dissemination of new educational ideas and practices involves transmission to “all locations of potential implementation.” From an educational perspective, this perhaps leads to a greater focus on the school, but when the focus is on the textbook itself, the

publishing house may also be viewed as a location of implementation since this is where the transmitted ideas are first conceptualized in the form of materials. Thus, both producers and consumers are adopters, who are likely to exhibit patterns of adoptive behaviour within their various spheres of operation.

Chin & Benne (1969), Havelock (1969) and Schon (1971) suggest various models of dissemination, which are explored by researchers in education and ELE alike, such as Kelly (2009, pp. 126-134), Lamie (2005, p.50), Markee (1997, pp. 61-69) and Waters (2009).

Schon's models are fundamentally Centre-Periphery approaches in which a powerful centre controls and manages the adoption of innovation. Different versions allow for secondary or shifting centres. The centre-periphery approach is associated with a 'power-coercive' strategy in which legislation and other sanctions force change to occur. It is also associated with a 'rational-empirical' strategy which uses reason and other forms of evidence to show the need for change. Havelock's Research, Development and Diffusion Model is similar to the Centre-Periphery Model with a focus on being "rational, systematic and theory based" (Havelock, 1971, cited in Markee, 1997, p. 65). It also adopts a 'power-coercive' strategy, and 'rational-empirical' strategy. It is essentially top-down in nature positing a transition from research to development to production to dissemination and finally application of an innovation. However, Havelock's other models emphasize the place of interaction between the centre and the periphery.

Havelock's Social Interaction Model lays emphasis on the role of social relations in the spread of innovation. Social and professional networks are used to disseminate innovation. "... (it) overtly involves change facilitators or change agents." (Lamie, 2005, p. 48). Waters (2009) classifies it as arguably having features of rational-empiricist, power-coercive and normative-re-educative strategies, which involve a change in ideology, and collaborative problem solving. Havelock's Problem-Solving Model focuses on the 'problem-owner' rather than outside agencies or individuals, making it a bottom-up model. It adopts a 'normative-re-educative' strategy (Markee, 1997, p. 67). Kelly (2009, p. 128) also notes that the Problem Solving Model is not a model of mass dissemination, since "the solution that is devised for the problem need not be seen as solving the problems of other consumers." In the Linkage Model, Havelock (1969) emphasizes the importance of reciprocal channels between the 'user system', the immediate 'resource system' and the more remote resources. For Markee (1997, p. 68), the point is that "a change agent's decision to use a particular change strategy is contingent on the problem to be solved." Waters (2009) describes it as a potentially, an integrated blend of power coercive, rational-empirical and normative - re-educative strategies.

Waters (2009, pp. 434 - 441) summarizes these models and concludes that Centre-Periphery, Research, Development and Diffusion, Problem-Solving and Social Interaction models are all "primarily one-way in orientation", albeit in different ways. He views the Linkage Model (Havelock, 1969) as "the one with the greatest potential for bringing about the necessary impetus for large-scale change." In this model, there are two cycles – the User System and the Resource System. Problems are identified from the end-user perspective, and channelled to the Resource System,

which simulates the user situation and brings to bear its expertise and connections in search of a possible range of solutions, which are then channelled back to the User System. “As a result of the back and forth cycles involving experimentation on the basis of different ‘problem’ and ‘solution’ messages, suitable innovations are gradually developed and refined” (ibid, p. 436). According to Waters (2009), this is best exemplified in ELE in the coursebook cycle of major international publishers; however, scant attention has been paid to this feature because of the anti-coursebook stance in some of the literature.

Apart from the Centre-Periphery Model, these models show the power of individual human agency. Returning to Rogers (2003), the conceptualization of an ‘opinion leader’ in communication theory is realized in the form of ‘local change leaders’ in educational change. They “represent the ‘bridge’ between a national policy and how it is experienced by implementers – their staff” (Fullan, 2007, p. 40). The original conceptualization of diffusion of innovation perceived the importance of this ‘natural process of proliferation’ via informal human agency even within the framework of more formal pathways of transmission.

Diffusion is the process in which an innovation is communicated through certain channels over time to members of a social system...the essence of the diffusion process is the human interaction by which one person communicates a new idea to one or several other persons” Rogers (2003, pp.5; 24).

Rogers (2003) cites mass communication models such as the two-step flow model (Lazarsfeld et al, 1944; Katz & Lazarsfeld, 1955) and diffusion of innovation (Ryan & Gross, 1943; Rogers, 1962) which have raised awareness of the importance of human agency in effecting change in behaviour. Following ‘dissemination’ via formal channels, opinion leaders are pivotal in passing on information and

influencing adoption. Waters (2009) notes that adoption is likely to be rapid at the beginning, and it is at this early stage that recruitment of early adopters, such as opinion leaders is important. Also important is rapid recruitment of potential adopters. Different stakeholders may have different priorities, and, for successful innovation, Waters advocates a “genuinely collaborative approach.”

Henrichsen (1989), Lamie (2005), and Waters (2009) examine features of innovations, and these resonate with those of Rogers (Section 2.6.1). Change is not brought about by written policies, but by people’s understanding and response to what is written down (Wedell, 2009). Henrichsen (1989, p.85) cites Richards (1984) who observed that methods that are encoded in textbooks have a higher survival rate than those that do not; nevertheless, teachers’ positive attitudes towards an innovation and their willingness to implement it may not necessarily be congruent (Waters, 2009). Individual factors such as attitudes, beliefs and ability are important in curriculum change (Lamie, 2005).

2.6.2.1 Change in English Language Education

Innovation/change studies in ELE have focused on syllabus innovation, particularly the communicative movement (Dubin & Olshtain, 1984; Hedge, 2000; Lamie, 2004, 2005; Mangubhai, Marland, Dashwood & Jeong Bae-Son, 2007; Markee, 1997; Richards & Rodgers, 1986; Widdowson & Brumfit, 1981) and the textbook as an agent of change (Hutchinson & Torres, 1994; McGrath, 2002). Significantly, Mangubhai et al (2007), while illustrating the fragmentation of knowledge inherent in research information on CLT, also reveal that materials and resources have been less explored than other components of teaching and learning.

Markee (1997, p. 47) identifies teaching and/or testing materials, methodological skills and pedagogical values that are new or perceived to be new by potential innovators as the principle product of curricula innovation. Materials developers may attempt to respond to succeeding waves of innovative thinking; however, they need not adopt a particular approach. “The aims of a teaching programme should determine the course materials to be used and not vice versa” (Cunningsworth, 1984, p.5). Where approval is linked to the syllabus, syllabus innovations will greatly influence the nature of materials. Materials have sometimes captured the essence of the change, at other times, they have simply provided a perception of newness. Hutchinson & Torres examine the textbook as an agent of change. Given the centrality of change in this textbook study, I revisit this notion in the light of my study.

2.6.2.2 Textbook as Agent of Change

Hutchinson & Torres (1994) define a textbook as an organised and pre-packaged set of teaching and learning materials which may be bound as one book or as a package, and which may consist of a coursebook, workbook, teacher’s guide and cassette. In addressing the major debates of the eighties and early nineties (Allwright, 1981; Littlejohn 1992; Loewenberg Ball & Feiman-Nemser, 1988; O’Neill, 1982; Swan, 1992), they build a case for the textbook as an anchor in a sea of change in response to the general textbook “unease” that existed at the time. Hutchinson and Torres (ibid) query five assumptions that appear to underlie the perceptions of researchers who have adopted an anti-textbook position. They note that change is a “disruptive and threatening process,” and that the textbook is, potentially, an effective agent of change. People cannot absorb too much change at once; however, the textbook often

introduces change gradually. It not only provides content, but also training in new procedures. They observe that “principally, the textbook provides a structure for the management of the lesson as a social interaction and a basis for negotiation between all the relevant parties.” While acknowledging the wider role of the textbook beyond the classroom, they do not proceed to explicate who these “relevant parties” could be. They suggest the need for textbook studies with a specific ELT focus. Since then, several such studies have been undertaken.

My view is that beyond the pro- and anti- textbook debates, the other dimensions to the life of a textbook such as conceptualization and production potentially broaden and contribute to the notion of the textbook as an agent of change. A focus on the anti-textbook debate would appear to have locked the ‘textbook as agent of change’ response within a decidedly teacher-consumer/teacher development orientation. This is only part of the textbook story; while teachers are an extremely important consumer-component, the textbook story involves many layers and players as other researchers have subsequently observed.

McGrath (2002, p. 9) cites the work of Hutchinson & Torres (1994) and presents the possibility of more holistic examination in the light of regulatory bodies and schools. He notes that while the textbook can be used as an instrument of control by those in authority who want to ensure standardization - as illustrated by systems where textbooks undergo Ministerial vetting - they can also be used to facilitate curricula change and serve “both as an instrument of change and a means of supporting teachers during such a period.” The wider change/innovation literature suggests the

possibility of a broader application of the insights from innovation to textbook studies.

In the context of this study, textbook production under the national policy (1998) is itself innovative, creating wider choices, benefits and perhaps unforeseen challenges for different stakeholders. In addition, textbooks are potential drivers of change, arising as they do from a revised curriculum and new (2002) syllabus. These textbooks therefore embody, and are responsive to change/innovation at these two levels. They are simultaneously the product of a national textbook policy geared towards market liberalization, and a vehicle through which to express curriculum change in a product familiar to teachers and learners.

The textbook as an agent of change may be viewed not only through the lens of the teacher-consumer, but as an artefact whose development and existence calls for change among different stakeholders along the journey from conceptualization to the classroom. By examining how they are conceptualized and produced as well as how they are used, textbook studies potentially endow textbooks with the potential to 'lead from the bottom' by encouraging reflection on the desired change not only in the classroom but among the workings and interrelationships among different groups that have a stake in textbooks and textbook development.

2.6.3 Conceptual Framework

A textbook development study that is responsive to the four objectives in Section 1.5 ought to encompass at least four interlocking and interacting dimensions. These are the ideas that informed the textbook arising from policy documents, their

reinterpretation and realization as textbooks, an examination of the product as a teaching and learning resource, and its reception by users and reinterpretation in the classroom.

These dimensions involve different groups of people, who are all linked to each other, and to the textbook. Syllabus designers operationalize the curriculum as a series of planned steps in the syllabus document. This regulates textbook content since authors' and publishers' knowledge and creativity generally works within these boundaries to result in a product that will be evaluated by the KIE. Finally, teachers and learners reinterpret the textbook content in actual classroom practice, develop opinions about it, and ways of using the product. These dimensions inform the life story of a textbook.

I have conceptualized this textbook study using three concentric circles (Fig.4). The outer circle represents the wider educational and publishing contexts within which the materials exist (Section 1.2). This context permeates right through to the middle circle where policy is made and policy documents are produced. In this case, the 1998 national textbook policy and the 2002 secondary school English syllabus are important innovative components. The placement of the syllabus indicates my view of it as a bridge into the core components of my study. It also signifies its importance in linking the ideas of policy makers to those of materials producers and consumers. The curriculum development body is external to the main functions of either group, but also inextricably linked to them for purposes of concept clarification, syllabus development, dissemination and implementation of the curriculum. The core circle will enable me to examine the textbook via the components in the circuit of culture,

as I have reviewed them in Section 2.3 – 2.5. This conceptualization is subject to revision following engagement with participants.

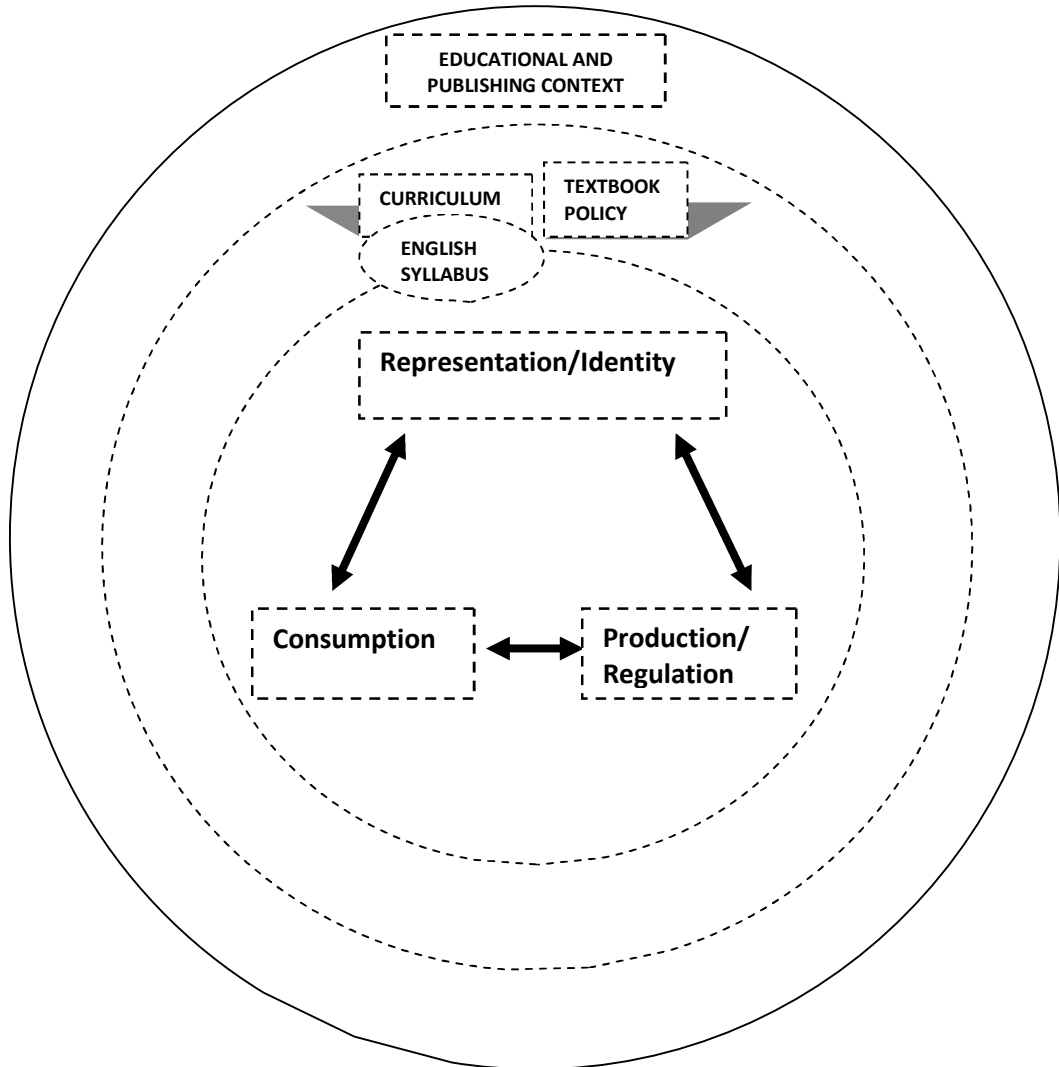


Fig 4: Provisional Conceptual Framework for Developing a Textbook Biography

2.7 Summary

I have adopted a ‘conceptualization to the classroom’ view of textbook development in order to present a more holistic view of this process than has previously been done. In this study, I adopt the ‘circuit of culture’ framework to textbooks in a local educational-publishing TESEP context whereas previously it had been applied to the global coursebook (Gray 2007, 2010).

My application of the circuit of culture differs with that of Gray on several counts. Given the dominant ELT debates within this TESEP context (Section 1.2), I have predominantly adopted a view of the textbook as a curriculum artefact (within a broad, umbrella conception of the textbook as ‘cultural artefact’). This informs my choice of content for analysis, and I adopt Littlejohn’s framework for materials analysis, which provides a view of the textbook as a pedagogical tool (Section 2.3.1). In so doing, I delink the representation/identity moment(s) from an examination of cultural contents, as first applied by Gray (2007), and focus rather on the meaning of the textbook as a teaching and learning resource through an examination of its tasks. The process of making meaning of the textbook continues round the circuit. I expect that participant commentary will not only reshape perceptions of the textbook, but also shed light on practices in each moment, textbook experiences and perceptions, and interrelationships with other stakeholders within the circuit.

In the regulation/production moment, Gray (2007) studies author guidelines, interviews publishers, examines the globalized social context of the materials, and explains their nature as promotional commodities. In this Kenyan TESEP study, regulation begins with an examination of the syllabus to which textbooks are

expected to conform for MoE approval. Market liberalization led to increased separation of roles of participants in the regulation/production moment(s) than had previously been the case. I draw primarily on Breen's (1987a) organizing principles in my description, and I am further informed by the literature on the curriculum, course planning and the syllabus (Section 2.4.1). In the production moment, this study also differs from Gray's by including author input. I am informed by various studies that have included author research, whose main concerns I have thematized (Section 2.4.2.1). Like Gray (2007), I also include publisher interviews relevant to the context. In explicating this moment, I am informed by studies on textbook production, which indicate that core activities include planning, drafting, evaluation, piloting, production and post production.

Finally, in the consumption moment, like Gray (2007), I include teachers; however, Gray's consumer-teacher participants are drawn from Barcelona-based teachers in language institutions (hence providing an instrumental orientation). Unlike Gray, I also include learners and I am primarily influenced by McGrath's (2006) use of imagery in explicating learner perceptions (Section 2.5.2.2). In consideration of the cyclic nature of the circuit, and the calls in several studies for the inclusion of classroom research (Section 2.5.3), I include a "materials-in-action" perspective within the consumption moment, drawing from the orientation of this study.

2.8 Conclusion

The circuit of culture presents a route to exploring a textbook biography from conceptualization to the classroom, and thereby pulling together strands of textbook research that have previously been examined in relative isolation. In addition, this

study departs from the original application of the circuit of culture to cultural contents in textbooks. I propose to explore the application of the circuit of culture to the textbook, primarily as a curriculum artefact. In so doing, I relate this framework to some of the mainstream issues in ELT research where the textbook has been viewed as a pedagogical resource. Disparate components of the textbook story have yet to be examined concurrently, and in relation to one another, in order to achieve a cohesive whole.

CHAPTER 3: METHODOLOGY

3.1 Introduction

In this chapter, I begin by presenting my research questions, which arise from a review of the educational-publishing context (Chapter 1), the literature (Chapter 2), and my choice of the circuit of culture as a framework with which to structure and explicate this textbook biography. In Section 3.3, I explain my paradigmatic position, which, together with my research questions determines the approach that I adopt (Section 3.4), and the data generation methods that I use (Section 3.5). I explain my field experiences, and the ethical considerations that have guided my work. Finally, in Section 3.6, I outline the data analysis procedures that I have applied in the proceeding chapters.

3.2 Research Questions

By interrogating and linking the main strands within textbook research, which have previously tended to be considered separately, this study addresses a need in textbook research to present a less compartmentalized and more holistic understanding of materials. As a way of filling this gap, I aim to adopt the circuit of culture framework to construct a textbook biography through an examination of the textbook from conceptualization to the classroom. This leads to my main research question, which also grounds this as a textbook study in the House of TESEP, a broad research context from which comparatively few textbook studies have emanated.

- *What does a 'conceptualization to the classroom' research perspective reveal about textbook development in a TESEP context?*

Three research questions arise from this, in light of the background and literature review (Chapters 1 & 2). I examine each briefly, in order to explicate the structure of my findings chapters (Chapters 5-8), which each end in a cumulative and interpretive sub-section titled 'Towards the Discussion'. These sub-sections contribute a gradual build-up towards my final discussion (Chapter 9), and arise from a sequential view of my research questions.

- (i) What does each process (moment) in the circuit of culture contribute to the textbook biography?

I answer this question through a series of seven sub-questions relating to different moments:

Representation/Identity

- What can be inferred about the textbook as a teaching and learning resource from its contents?

Regulation/Production

- What principles informed the development of the 2002 secondary school English syllabus?
- How do publisher experiences contribute to the textbook biography?
- How do author experiences contribute to the textbook biography?

Consumption

- How do teachers' consumption experiences contribute to the textbook biography?
- How is the coursebook used in the classroom as a teaching and learning resource?
- What perceptions do learners have of their coursebook?

In response to these questions, I generate data from content analysis of the textbook and from interaction with its producers and users. Each moment in each of my findings chapters (5-8) is a stopover on my 'journey'. The moments are inextricably linked to each other as suggested by the bi-directional arrows in the circuit of culture (Fig. 3). Thus, as I explicate each moment in response to my first research question, the nature of the interrelationships that exist between participants and across various

moments provides the input to respond to my second research question, and further gradual impetus towards my overall discussion (Chapter 9).

- (ii) What interrelationships are revealed among participants in various moments as the biography unfolds?

These first two research questions relate to the inner circle in my conceptual framework (Fig. 4) in which I house the circuit of culture. The core contextual issue that relates to the middle and outer circles arises from the existence of the textbook in an educational and publishing environment in transition, following the implementation of the national textbook policy (1998) and curriculum review (2002). This educational-publishing context of the textbook leads to my third research question.

- (iii) How does change in this educational publishing context contribute to the textbook biography?

As I proceed along the moments in the circuit of culture, I develop the textbook biography, identify interrelationships that exist within and across moments, *and* relate the responses to the educational-publishing context in transition. In my final discussion, I shall link these strands together in order to present a view of how the circuit of culture works in this TESEP context, and how my study has contributed to 'circuit research'.

3.3 Paradigm

My work is aligned to the constructivist paradigm. My position is that while an objective reality may exist, it is not directly accessible to us, and people construe and construct it in various ways. Reality may exist independent of human thought, but meaning or knowledge is a human construction. Meanings are developed interpretively as research proceeds (Richards, 2003). In bringing these interpretations

to light and querying them, we construct knowledge. In this study, I view the textbook as a product to be understood by examining some of the multiple perspectives and interpretations accessible to me. I have selected strategies of inquiry that are compatible with my worldview, and responsive to my research questions (Denzin & Lincoln, 1998; LeCompte & Preissle, 1993).

I begin by drawing inferences about the textbook from certain aspects of its contents; however, like Littlejohn (1992) and Gray (2007, 2010), I am cognizant that the textbook does not exist in a vacuum, and that content analysis can provide only partial insights into materials. Regulators, producers and users, who have a stake in the textbook, contribute a great deal to making meaning of it. Interpretation arises not only from examining the product, but also from exploring the perceptions of a variety of people linked to it. While the textbook can be analysed and so 'speak for itself' to some extent, the meanings that can be ascribed to it are forged in the processes it undergoes, which involve people and circumstances.

In this study, I build the life story of a textbook and make meaning of it as a product that arises from human interpretation of the syllabus (as a regulatory force), mediated by the individual experiences of its production and use. An approach that affords different individuals in the textbook process an opportunity to express their views and to see ideas, problems and solutions from each other's perspectives is crucial to achieving a 'conceptualization to the classroom' textbook study. Interpretations arising from various groups not only characterize the textbook, but also loop back to create an understanding of the regulatory, production and teaching/learning contexts in which the materials are created and used, and the

people who participate in these processes. A case study approach affords me some flexibility in my choice of methods in a study that involves a particular artefact (the textbook, *Head Start*) as well as the human agents who contribute to making meaning of it (authors, publishers, teachers and learners).

3.4 Case Study Approach

Case studies are regarded as transparadigmatic. They can be used within various paradigms, and do not prescriptively guide the process of data collection, analysis and interpretation (VanWynsberghe and Khan, 2007). This approach is flexible enough to allow for mixed methods, which I have adopted in this study. In my choice of methods, I am informed by Bryman (2006) who explores the debates surrounding philosophical and technical positions arising from the qualitative/quantitative distinction, and seeks to show that there exists “paradigm peace”.

In this section, I begin by describing the features of this case study. I then explain my classification of it as a mixed methods study and my broad categorization of it as quan → QUAL (Dörnyei, 2007), indicating sequentiality, weight and non-integration of methods adopted.

Features of the Case Study

The term “case study” has evolved and acquired various definitions over time (Walker, 2002). VanWynseberghe & Khan (2007) set out to illustrate what it is not and this provides a helpful framework for characterizing this case study. VanWynsberghe & Khan (2007) assert the importance of delineating the case (topic

of the study) from the unit of analysis (source of information). My case study examines a process, namely, the process of textbook development through an examination of the 'life story' of a textbook from conceptualization to the classroom. To this end, I analyse *Head Start Secondary English Book 1-4* (Table 1.1, Section 1.2.2.1). I gave initial primacy to coursebook selection for the case study, since this choice was crucial in preparing the ground for fieldwork, and sought to establish which series was preferred by schools (Section 3.5.2.2). In order to explicate the process of textbook development in my TESEP context, I examine the life of *Head Start* through the lens of the moments in the circuit of culture (Section 2.2.2), and I adopt this framework in structuring my analysis chapters (Chapters 5-8).

Case studies favour contextual detail and in-depth description of a particular phenomenon. I have described this as a textbook study in a TESEP context (Section 1.1.2). A case study affords me the opportunity to focus specifically on educational publishing in the Kenyan-TESEP context and engage in detailed examination of textbook development following market liberalization (1998) and subsequent curriculum review (2002).

I selected *Head Start* from a range of seven possibilities following a preliminary questionnaire survey among teachers (Appendix IV; Section 4.3). My textbook selection procedure characterizes this work as an instrumental, as opposed to intrinsic or collective (Stake, 1998). I did not set out to examine *Head Start* because I had identified features of particular interest. The popularity of *Head Start* in an educational-publishing environment where competing textbooks had recently become a visible and prominent feature determined my object of study. This makes

mine a single case study. The idiosyncrasy of a single case is sometimes viewed as a vulnerability compared to multiple case study designs (Dörnyei, 2007); however, it increased the possibility of presenting a textbook biography from conceptualization to the classroom, thus grounding the case study in its natural settings. The textbook has a specific production context, but varied consumption settings. (While the production environment is relatively contained, the *Head Start* series is used in different English language teaching and learning situations, and at different class levels across the country). These varied teaching-learning contexts undoubtedly contribute to informing consumer-perspectives and practices; consumers may therefore assign contradictory qualities to the materials, and use them differently. Baxter & Jack (2008) note that single cases can have embedded units, which allow exploration of the case whilst considering the influence of a variety of settings and their associated attributes, which impact on decision making; however, care must be taken to return to the global issue at hand (Yin, 2003). In this study, I include an examination of four lessons with a sample of teachers and their learners as part of the consumption moment. Subsequently, I link the insights arising from these micro-contexts to my wider examination of textbook development through the circuit of culture.

I regard this as a descriptive case study (Duff, 2008), with explanatory elements. The bi-directional arrows in the circuit of culture suggest that the textbook development processes are interdependent, and it is not possible to simply describe these processes without pointing to the cause and effect relationships among them. In my analysis chapters, I describe what happened in each of the moments using Gray's

(2007) modified model, and I subsequently bring to light the relationships that exist within and between different moments.

Case studies use multiple data sources. In tracing the life of a textbook, I have drawn upon various sources of information. In the representation/identity moment, I analyse *Head Start* and make inferences about it (Chapter 5). In the regulation/production moment, I examine the 2002 secondary school English syllabus (to which *Head Start* is responsive), and interview the developers. I source production information through engagement with its authors and publishers, namely the Publishing Manager and editor, and the authors (Chapter 6). In the consumption moment, I source information from consumers of *Head Start*, namely teachers and learners (Chapter 7 and 8). In this way, I draw information from various sources and develop a chain of evidence (Yin, 2009) as I build the biography of *Head Start* via the moments in the circuit of culture. I identify and bring to light complementary and contradictory findings which are facilitative of triangulation and the development of well-grounded interpretations.

In line with Duff's (2008) description of qualitative case study, this study embodies particularity, holistic description and reliance mainly on inductive reasoning in handling multiple data sources. The attendant benefits of this approach, such as completeness, analytical depth, readability and the adoption of mixed methods, which are increasingly used in case studies (Duff, 2008), mitigate against some of its perceived attendant weaknesses, which are generally arguable (Flyvbjerg, 2006). Dörnyei (2007), who regards the case study as a prototype of qualitative research, and therefore a carrier of some of its potential shortcomings, defines mixed methods

as a combination of qualitative and quantitative methods within a single research project (ibid, p. 44). He cites several advantages of adopting mixed methods including combining the strengths of quantitative and qualitative methods while eliminating the weaknesses, the capacity to engage in multi-level analysis of complex issues, and the benefit of reaching multiple audiences. Possible shortcomings include lack of insightful analysis, lack of methodological skills to handle both approaches, and the lack of a principled approach to mixing. I will explain how I have attempted to mitigate these possible shortcomings.

Typology of Methods Used

In addressing the question of a principled approach to mixing, Dörnyei (2007) highlights the development of various typologies, noting that the most widely accepted are based on sequence and dominance, with capital letters denoting increased weight, a plus sign denoting concurrent generation of data and an arrow denoting sequential generation. I broadly classify my study as quan → QUAL. I required a basis for making textbook choices (quan) but perceived that my strength would lie in a qualitative approach (QUAL). However, a more detailed characterization of this study may be captured by the combination (qual+quan) →(QUAL+quan). The first part, (qual+quan) reflects the nature of the work that laid the foundation for my main study. This involved the qualitative content analysis of the syllabus, an analysis of the preliminary survey questionnaire to teachers using descriptive statistics (Chapter 4) and content analysis of *Head Start* (Chapter 5). The bulk of my work (QUAL+quan) includes thematic analysis of interviews and learner imagery, a description of classroom lessons following classroom observation, and an analysis of a questionnaire to learners using descriptive statistics. (Chapter 6-8). I explain the rationale for my choices next.

3.5 Data Generation

This section describes my choice of instruments, sample and sampling procedures, my field experiences and ethical considerations.

3.5.1 Data Generation Instruments

3.5.1.1 Questionnaires

I used two questionnaires in the study, one at the beginning, for teachers and one at the end, for learners (Appendices IV-V). I targeted the former for distribution in April and August 2009 (Section 3.5.2.3). This survey was the second of my ‘first steps’ (Chapter 4) and the purpose was to concretize or question prior casual observations, select a textbook, and create an opening for further communication with willing teacher participants, through whom I could also access learners. I overcame the challenge of an anonymous questionnaire (Dörnyei, 2010) by including an optional final page for interested participants to include their names and contact details, and detach it if they so wished. Few chose to do this, eventually making it easier to cross-reference willing participants with users of *Head Start*. I also sought to motivate participants to respond by asking them to indicate whether they would like to receive a summary of the findings. Graham et al (2006) indicate that the possibility of participants acquiring information from which they may benefit is a motivator. 36% indicated that they would like a summary of the questionnaire findings. I hoped to overcome the inherent weaknesses of questionnaires (Munn, 1999; Dörnyei, 2010) in my main study, where I planned to adopt a qualitative approach.

I designed the questionnaire to elicit information on textbook access, selection procedures and choices made; interpretation of syllabus concepts; perceptions about learners and textbooks, and biodata of respondents. I used both closed and open-ended questions (Wilson & McClean, 1994; Wilkinson & Birmingham, 2003; Dörnyei, 2010) and initially piloted the questionnaire via e-mail to fifteen colleagues, and received six responses, from which I adjusted the items where necessary. The findings from this survey are in Chapter 4 as the second of my ‘first steps’. This survey informed my choice of textbooks and fed into the development of my semi-structured interviews as I neared the fieldwork phase.

As part of my main study, I also designed a questionnaire for learners (Appendix V). There were several reasons for this. Firstly, I gained access to learners through teachers, a process that unfolded during fieldwork. My research design included a number of institutions (Section 3.5.2.3), and I would not have had the time to bond and engage more fully with learners, short of initiating a third stage of data generation. Secondly, in their natural setting, textbooks are used among a variety of learners in diverse educational settings, as revealed by the teacher-survey. I have attempted to retain a sense of the diversity attendant to textbook consumption in the study, which is necessary for interpretation of consumer responses (Chapters 7 & 8). Thirdly, the literature on materials reveals a paucity of research among learners. A survey of learners would make the consumption moment within the circuit complete, provide a different angle and perspective to textbook consumption, and form the foundation for more detailed and in-depth study. I sought to obtain biodata about learners and to establish their perceptions about their coursebook. I included examples and minimized open-ended questions. The questions culminated in

learners' expression of their perceptions of *Head Start* through use of imagery (similes and metaphors).

3.5.1.2 Document Analysis Guides

I needed guidelines to organize and present data generated from texts, namely the syllabus and the textbooks. I sought insights into both these documents for different purposes, and at different stages. A description of the syllabus is the first of my 'first steps' in Chapter 4, representing preliminary work. The syllabus serves as a linchpin between the core and the middle circle and I have foregrounded it as a major regulatory force in materials production and consumption (Fig. 4). As such, it is a focal point of discussion in the regulation moment. I adopted an inductive approach and the structuring of my description is mainly informed by Breen's (1987a) organizing principles (Section 2.4.1.2).

A description of the textbook arose later following textbook identification and data generation. I found Littlejohn's (1992) main research question, *Why are ELT textbooks the way they are?* quite influential, providing me, as it did with a perspective that allowed me to build from what I could discern in the textbook rather than what I expected to be there. I identified his framework for analysis as one that would enable me to develop an account of the textbook as a pedagogical tool (Section 2.3.1). I describe and apply Littlejohn's framework in Chapter 5 and my version of it, with a coding sample, is in Appendix VI.

3.5.1.3 Interview Guides

I developed four semi-structured interview guides in order to elicit further information in the other moments in the circuit of culture. I adopted a format that

included introductory questions as an ice-breaker, followed by content questions and probes, and a final question that allowed participants to express any additional views they had (Dörnyei 2007, p.138).

I sought information from the KIE on the process of syllabus development and the principles underlying the syllabus (Appendix VII). I did this in order to gain deeper insights into the document and the inferences I had made through content analysis (Chapter 4). In the production moment, my questions were somewhat influenced by my own experiences in a production environment. I sought information from the publisher, through the publishing manager, the editor of the series and the authors in order to build upon the picture of *Head Start* that I had started shaping through an examination of its content (Appendices VIII-IX). Lastly, I sought information from teacher-consumers in order to develop this angle of the study. My questions were influenced by my survey findings (Appendix X).

3.5.1.4 Observation Schedule

I viewed the consumption moment as more than simply an exploration of teacher and learner experiences with, and perceptions of, their coursebook. I observed how *Head Start* was used in the environment for which it was intended - the classroom. Observation is valued because it provides direct information, compared to self-reports (Dörnyei, 2007, p. 178). Combining observation with self-reports made triangulation within the consumption moment and across other moments possible. In addition to recording the lessons and note-making, I required an observation schedule to gather information in a systematic manner in order to relate the textbook and the lesson. I opted to adapt Littlejohn's framework (Chapter 5) for materials analysis as an observational instrument (Chapter 8). I engaged in non-participant classroom

observation, with an initial unstructured phase, in which I noted information such as the number of students, textbook distribution and use during the recorded lesson. I followed this up with a more structured phase after fieldwork which involved listening to and transcribing the audio recorded lessons, and completing my observation schedule (Appendix XI). In this way, I attempted to ‘round’ the circuit from the representation/identity to regulation/production moment, and on to the consumption moment.

3.5.2 Sampling Procedures

3.5.2.1 Introduction

Table 3.0 presents the data corpus used in this study.

Method/Documents/Participants	Post-Fieldwork Data Corpus
Content Analysis of Textbooks	
Sample from <i>Head Start</i> Students’ Books	4 textbooks
Sample from <i>Head Start</i> Teachers’ Books	4 textbooks
Regulator Interviews	
Senior Assistant Director, Secondary Section, KIE	1
Producer Interviews	
<i>Head Start</i> Publishers	2
<i>Head Start</i> Authors	4
Consumer Interviews	
Teacher Consumers of <i>Head Start</i>	12
Teacher Consumers of both <i>Head Start</i> and/or other textbook	5
Learner Questionnaires	
Learner Consumers of <i>Head Start</i>	155
Classroom Observation	
<i>Head Start</i> in Action	4 lessons

Table 3.0: Post-Fieldwork Data Corpus

3.5.2.2 Textbook Selection and Content Sample

Responses to the preliminary survey indicated that teachers used a variety of textbooks. They did not necessarily use one textbook series across all the classes they taught. The most frequently used textbook from among the seven publishers on the approved list (Table 1.1) was *Head Start* (36%), which I selected for this study.

Flyvbjerg (2006) discusses the question of case selection. In making my selection, my rationale is that the investigation of a popularly selected and used coursebook in a liberalizing textbook market is likely to offer a wealth of information for textbook development within this context.

Textbook Series	Form 1	Form 2	Form 3	Form 4	Most frequently used
	(88)	(87)	(66)	(64)	(103)
<i>Head Start</i>	11 (13%)	12 (14%)	11 (17%)	10 (16%)	37 (36%)
<i>New Integrated English</i>	14 (16%)	15 (17%)	5 (8%)	4 (6%)	35 (34%)
<i>Advancing in English</i>	0 (0%)	0 (0%)	1 (2%)	3 (5%)	9 (9%)
<i>Excelling in English</i>	1 (1%)	2 (2%)	3 (5%)	3 (5%)	8 (8%)
<i>New Horizons in English</i>	1 (1%)	1 (1%)	1 (2%)	0 (0%)	1 (1%)
<i>Explore English</i>	1 (1%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)
<i>MacMillan Secondary English</i>	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)
<i>Head Start & New Integrated English</i>	28 (32%)	24 (28%)	15 (23%)	20 (31%)	-
<i>Head Start, New Integrated English & Another</i>	10 (11%)	12 (14%)	14 (21%)	5 (9%)	-
Other combination	23 (26%)	21 (24%)	15 (23%)	18 (28%)	-
Unspecified	-	-	-	-	13 (13%)

Table 3.1 Frequently used Textbooks

Based on Littlejohn's (1998) framework for materials analysis, which is detailed in Chapter 5, I selected the following sample from 10-15% of the materials.

LEVEL/ BOOK	UNIT SECTION						T O T A L
	A LISTENING & SPEAKING	B READING	C GRAMMAR	D MY TEXT	E CLOSE SHAVE	F LITERARY MOMENT	
1	11	20	12	9	6	-	58
2	14	23	22	8	3	-	70
3	9	24	18	6	4	2	63
4	10	28	16	9	3	10	76
							267

Table 3.2: Sampled Tasks per Textbook Level and Section

3.5.2.3 Selection of Participants and Participant Samples

Regulators

I initially used the KIE website to visualize the structure of the organization (Appendix III), and the appropriate persons to target. I contacted the person in charge of the Secondary Section by e-mail and requested an interview. I received an

affirmative response, and interviewed A2 twice. Like other participants who contributed to the regulation moment, A2 held dual roles, each relevant to the textbook development process. The role of participants in this category transcended strict categorization into a specific moment. This means that their insights are not necessarily restricted to a particular process in the circuit of culture, although I have thematized and presented their perceptions in such a manner. Table 3.3 indicates participants whose interviews contributed to the co-construction of the regulation moment, even where they predominantly worked in other capacities during the period in question. A2 and A4, who are authors of *Head Start*, both contributed to the construction of the regulation moment by virtue of holding positions at the KIE. Following my initial contact, A2 mediated my introduction to A4. TE1 was a teacher participant who filled in my preliminary survey questionnaire. She was both a textbook evaluator contracted by KIE, and a teacher, although not a user of *Head Start* as a coursebook.

Regulator	Roles	Date(s) of Interview
A2	Senior Assistant Director, Secondary Section/Former Head of Languages, KIE/Author, <i>Head Start</i>	15/02/10 & 13/05/10
A4	Assistant Director, Applied Research, KIE/Author, <i>Head Start</i> /Teacher of English	12/05/10
TE1	Teacher of English/Textbook Evaluator, KIE	16/04/10

Table 3.3: Participants in the Regulation Moment

Producers

Following my choice of *Head Start*, I identified the editor and authors of the textbook. I made contact with those whose e-mail addresses I could access, and further contact through snowballing during fieldwork. I had initially sought an interview with the editor of *Head Start*. Following author interviews, I learnt that there were two ‘editors’. The second ‘editor’ (as referred to by authors) turned out to be the then Publishing Manager, and the Regional Director of OUP-EA at the time of

the interview. Having gained access to him, I selected and refined appropriate questions from my interview guide and attempted to gain a broader picture of the publishing environment than I had previously envisioned. I interviewed four of the five acknowledged authors of *Head Start*. The participants in Table 3.4 contributed to the biography of *Head Start* from a producer perspective (Chapter 6).

Producer Participant	Role	Date(s) of Interview(s)
E1	Editor, <i>Head Start</i>	29/01/10
E2	Publishing Manager	28/04/10
A1	Author, <i>Head Start</i>	12/02/10
A2	Author, <i>Head Start</i>	15/02/10 & 13/05/10
A3	Author, <i>Head Start</i>	07/05/10
A4	Author, <i>Head Start</i>	12/05/10

Table 3.4: Participants in the Production Moment

Consumers

In my first year of research, I was away from my research site. I carried out the preliminary survey in 2009 with the assistance of colleagues at home and targeted accessible secondary school English teachers (Section 3.5.1.1). These were teachers attending holiday classes towards earning their BEd. degrees at my workplace, a private university, and teachers in schools that had offered placement to 70 full-time BEd. English/literature students who would be proceeding on the teaching practicum between May-July 2009. A cooperating member of staff gave the part-time teacher-students a questionnaire to fill in, and gave each full-time student proceeding on the practicum three questionnaires. They were requested to seek permission from their Heads of Departments to distribute the questionnaires to willing teachers in the cooperating schools. 250 questionnaires were distributed for this purpose. Following feedback of a low return rate, I extended the survey to August and incorporated two public universities running similar holiday programmes for teachers.

As before, I identified a cooperating member of staff in the English/linguistics Departments to facilitate the process. I also engaged a research assistant to assist the cooperating member of staff to organise time for distribution and subsequent collection. Thus, a further 150 questionnaires were distributed in August. In some cases, facilitators also reported distributing the instrument to teachers who were not on the holiday programmes, but were known to them personally. In all, I received 103 responses. I organized the open-ended responses thematically to capture the main ideas, and used Excel to obtain frequencies. The findings are reported in Chapter 4.

Each Preliminary Survey Questionnaire had a final page, which invited respondents who were willing to participate further in the study to provide contact details. 44 (43%) participants did so. I further sub-classified them according to the textbook series predominantly used. 13 (30%) of these predominantly used *Head Start*. I developed a profile of the teachers including their gender, experience in years, class levels taught and academic qualifications.

I considered these and other factors such as time (First Term, 2010), location and the resources available in planning for fieldwork; however, I recognised that my sample would eventually depend upon the willingness of schools and teachers to engage with me (Section 3.5.3.4), and that this would in turn be the final determinant of the richness of the natural consumer-settings that I could capture. In practice, there were not only instances of attrition, but also cases of inclusion of participants who had not initially indicated willingness to engage with me in further research, and non-survey participants to whom I was introduced by participating teachers. Following my field experiences with teachers, which I expound on in Section 3.5.3, my final consumer

sample included 16 teachers. All but one of these (T16), were or had been users of *Head Start*. From among these, I observed four lessons. 189 students were present in these lessons and 155 filled in the learner questionnaire (Table 3.5).

Participant Teachers	Interview Dates	Teacher's Profile				Secondary school English Teaching (years)	Venue for data generation	Lesson Observed/ Participant Learners	Date
		Gender	Age Group	Academic Qualifications					
T1	9/02/10	M	21-30	BEd in progress	3 months	SS 1			
T2	10/02/10	F	41-50	BEd; MA in progress	14	SS 1	Form 2 Unit 6, Section A: Listening & Speaking: Non-Verbal Communication Ls: 1-32 (32)	11/02/10	
T3	18/02/10	F	21-30	BEd in progress	4	SS 2			
T4	19/02/10	M	21-30	BEd; MA in progress	2	U2			
T5	8/03/10	M	21-30	BEd	3	SS 3	Form 1 Unit 3, Section B: Reading: Child Labour Ls: 125-168 (44)	08/03/10	
T6	9/03/10	M	21-30	BEd, MA in progress	6	SS 3			
T7	11/03/10	M	31-40	BEd	13	SS 4			
T8	11/03/10	M	41-50	DipEd	21	SS 4	Form 4 Unit 7, Section D: My Text: Letters of Inquiry; Letters of Request Ls: 71-109 (39)	11/03/10	
T9	16/03/10	M	21-30	P1 Cert.; BEd in progress	3	SS 5			
T10	10/04/10	M	31-40	BEd; MA in progress	7	U2/SS6	Form 3 Unit 12, Section C: Grammar and Usage: Adjectives – Quantifiers Ls: 278-317 (40)	18/05/10	
T11	10/04/10	M	21-30	BEd; MA in progress	5	U2			
T12	14/04/10	M	21-30	BEd; MA in progress	5	U2			
T13	16/04/10	F	31-40	BEd; MA in progress	14	U2			
T14	17/04/10	F	31-40	DipEd; BEd in progress	9	U1			
T15	24/04/10	M	41-50	DipEd; BEd in progress	19	U1			
T16	13/05/10	M	41-50	DipEd	20	SS 7			

Table 3.5: Participants in the Consumption Moment

Key

T1-16: Teacher Participants 1-16

Ls: Learners (with questionnaire numbers and number of participants)

F: Female

M: Male

SS 1-7: Secondary School 1-7

U1-2: University 1-2

Highlight: Non-participants in survey questionnaire

3.5.3 Field Experiences

3.5.3.1 Introduction

I arrived in Kenya in mid-January 2010 and carried out fieldwork until mid May 2010. My first task was to obtain a research permit from the National Council for Science and Technology (NCST). I had prepared the required documents prior to departure, based on information on their website. In addition, they required a copy of my MA dissertation and a letter from my affiliating home university. The permit took about 3-4 weeks to process.

During fieldwork, differing views on textbook production between publishers (producers) and the MoE/KIE (regulators) arising from the release of the MoE's summative draft evaluation report on the secondary school education curriculum (MoE 2010b) as well as issues affecting misuse of funds in the education sector were reported in the press. These concerns did not affect data generation.

3.5.3.2 Piloting

I had a variety of participants to interview, whose contribution would build different moments of the textbook biography. These were KIE officials, editors, authors and teachers. Although I had practised interviewing fellow colleagues, and received supervisor feedback on interviewing senior officials, it was important to refine the instruments by piloting them in the actual context. I piloted the instruments between January 18 and February 4, 2010.

The participants were a convenience sample, to whom I had access. They were people I knew, and with whom I had made prior arrangements by e-mail or

telephone for this purpose. However, with hindsight, in the absence of constraints of distance, it is preferable to obtain a random sample for piloting that is not facilitated by a friend in order to obtain as authentic and preparatory an experience as possible. I interviewed an editor, two authors, and a teacher whose class I also observed among whose students I distributed the learners' questionnaire.

Regulator Piloting

Preparation for regulator interviews involved mock interviews with staff in my department prior to departure for fieldwork. This alerted me on the need to improve my interview technique, particularly in terms of making follow-ups based on what participants say, and maintaining a flexible approach rather than being bound to the interview guide in order to pursue interesting developments. Kvale (2009, p.85) conceptualizes research interviews as semi-skilled labour, a skilled craft, an art and an activity that requires professional expertise. These characteristics require alertness to the development of personal judgement and qualities such as intuition and creativity. Interviews require practice, feedback and introspection. In actual practice, I found the demands of each interview as diverse as the participants, and therefore maintaining alertness and flexibility was important advice.

Producer Piloting

The process of piloting my editor interview helped me clarify the key areas and develop tentative categories of issues that I would raise. The main areas were editors' experiences and background; KIE role, controversial issues; syllabus and textbooks; teacher's guide; feedback; way forward/recommendations. This subsequently enabled me to reorder my questions for better logical flow by putting issues that appeared closely related together and adding, deleting, rewording and

reordering questions for greater efficiency. Through piloting, I gained sensitization on the need to obtain sufficient detail about the publishing company concerned since they have missions and visions (which determine how they operate), the role of the Kenya Publishers Association (KPA), and the emphasis on having a background as a practicing teacher, or including a teacher in the production moment.

Consumer Piloting

Consumer piloting involved three processes. I interviewed a teacher within her school setting, observed one of her lessons, and distributed a questionnaires to her learners. Through this process, I became sensitized on various issues that I had to take into consideration in the consumption moment.

First, I had to reschedule consumer piloting in school due to a parents' meeting and Continuous Assessment Tests (CATs). From this, I learnt important lessons. Although 1st Term is not as busy as 2nd Term with co-curricular and other school activities, I realised that several schools had adopted a system of beginning the term with CATs. Dates for mid-term, end of term examinations and any other activities were therefore issues that I not only needed to establish, but to keep confirming in the process of scheduling and meeting participants. I also developed a more realistic picture of the time required in schools, and an appropriate sequencing of activities for improved efficiency. This arose out of my recognition of the need to get a feel of the relationship between the cooperating teacher and the administration, and thus to establish the best way to approach the administration for permission. I subsequently allowed for about three visits to schools, in which I would use the first to seek permission from the administration and agree on appropriate times for the interview and classroom observation. Following a successful introductory visit, I would leave

the learner questionnaires with the cooperating teacher for collection during follow-up visits.

After the piloting of the teacher interview, I went through a similar exercise, as explained with the other interview guides. This mainly involved deletion of repetitive questions, and reordering or rephrasing. Following return of the student questionnaire, I adjusted the items to distinguish activities from content areas more clearly. A key question requiring learners to create images of their textbooks through similes and metaphors as a means of interpreting their response to their materials elicited few responses. Although literature and English are integrated, it was likely that students at upper secondary level would respond more appropriately to this question than those in lower secondary. However, those who responded provided comparisons that I found illuminating, and even in cases where they simply used adjectives for description, I felt that this would still fit in the discussion of learner perceptions about their coursebook and retained the question.

As with the interviews, I audio recorded the pilot lesson, and this exercise gave me an opportunity to confirm that my two recorders captured sound well enough in a classroom. From classroom observation, I gained heightened awareness of the need to explicate a materials-in-action perspective, and relate it to other components within the consumption moment as well as to other moments in the wider circuit.

3.5.3.3 Revising the Plan

As I conducted piloting, I also engaged in replanning and scheduling my fieldwork. This involved making contact with the identified participants by e-mail or phone based on my pre-fieldwork plan, a schedule I had developed prior to fieldwork. It indicated a record of information about my participants, including dates of my communication with them and the outcomes. In this way, I confirmed their continued willingness to participate, and in the case of teachers, the extent of that participation. This stage of my work required constant updating of my record, with reference to data from the teacher survey questionnaire in cases where I needed to add potential participants. I established their actual locations, and the viability of reaching them within the time I had. I then made appointments with them, in batches, or informed them when I would be contacting them to do so. I developed a tentative schedule for interviews based on two factors. In the first instance, I prioritized the teacher-participant group and, in particular, those teachers whom it would be possible to see in the classroom during the first term. Secondly, to maximise efficiency, I grouped participants according to proximity and location. Regulator and producer participants were largely based in Nairobi, and therefore easily fitted around travel to other provinces.

As I embarked on data generation, participants articulated certain challenges which they had faced. Some of these could be responded to by other participants who were linked to other moments within the circuit of culture. My response was to pay greater attention to the ordering of the interviews, since my research schedule did not include a second phase of interviews. It tended to reinforce my intention to carry out concurrent interviews with participants who were representative of different

moments in the circuit. In the process, I developed tentative views of relationships that might exist across moments. Secondly, both consumers and producers had faced challenges that regulators could, perhaps, respond to. I had interviewed A2 quite early on in his capacity as an author (15/02/10, Table 3.4) and in the light of this, requested deferment of the second interview in his capacity as a KIE official to towards the end of my fieldwork (13/05/10). I incorporated issues arising from participants in other moments within the circuit of culture, which I thought he might be in a position to address, in the second interview.

3.5.3.4 Participants

Access to Regulator/Producers

My access to regulators and producers was greatly facilitated by work I had done in the past, since my academic and professional background had brought me into contact with some of the participants, even if briefly (E2, A1, A2). In other instances, I knew someone who could assist in facilitating contact and generating goodwill (E1, A3, A4). I also believe that it was helpful that I selected producer-participants on the basis that their textbook had been well-received by consumers.

Experiences with Regulators/Producers

The ELE publishing fraternity is quite small, and roles often overlap depending on the development of participants' careers. A2, for instance, whose insights have contributed a great deal to the regulation moment, has experienced multiple roles related to this study including teaching, authorship, and work related to curriculum development and implementation in his career at KIE. A4 was a teacher at the time of writing, but was later employed in the research division at KIE. She was therefore

able to provide some insights into curriculum research at KIE in general and in relation to materials.

Access to Consumers

Several factors facilitated my access to teachers, and correspondingly to their schools and learners. In a few cases, we had already developed a rapport through e-mail, while in other cases, participants who had filled in the survey questionnaires seemed pleasantly surprised that the second phase was in progress, and that I had contacted them. Many of the participant teachers were also students, pursuing undergraduate or postgraduate programmes, and were keen to interact with me. Burgess (1989, p. 41) outlines several difficulties encountered in negotiating access to classrooms; however, since teacher-students also expected to engage in research at some point, they were often willing to participate and facilitate, where possible, my entry to their schools. This gave me access to learners. A few participants were also interested in my role as a textbook author, or in my higher academic pursuit. They saw the possibility of me engaging with, and motivating, their learners. In addition, a colleague played a mediating role by introducing me to his part-time teacher-students among whom the preliminary survey questionnaire had been distributed. This encouraged a few teachers who had not previously indicated their willingness to participate further, to do so.

Experiences with Consumers

Teachers and Learners

As I continued to develop the schedule of visits, my initial conversations with participants showed that there would also be cases of attrition among those I had initially identified, and that I would have to make adjustments, and avoid

preconceived expectations of the extent to which various participants could contribute. However, even where they could only provide limited information or assistance, as in the case of T1 and T6 (Table 3.5), they were often willing to approach colleagues within the same school on my behalf. I accepted these offers. The final sample includes two such cases (T2 and T5). I also learnt that some teachers had changed, or were in the process of selecting other textbooks, different from what they had indicated in the preliminary survey questionnaire, as in the case of T9. I attempted to interrogate the reasons surrounding these changes, hence my inclusion of both current and previous users of *Head Start*. In addition, I included a teacher in a national school (T16), arising from information about textbook selection practices from several teacher interviews.

The consumption moment is characterised by resources, personalities, beliefs, abilities and perceptions (which are sometimes diametrically opposed). This is the scenario that greets the textbook as it emerges from the relatively cocooned production moment into the domain of use, within which it co-exists with other competing materials. Whilst raising a unique view of the materials, the consumption moment also helps redefine the textbook in ways that content analyst cannot (Chapter 5) and in a manner that serves to confirm or disconfirm producer intentions and perceptions (Chapter 6). The following is a brief about the teachers whose views inform the consumption moment (Chapter 7). I present a view of the participants and settings of SS1, SS3, SS4 and SS6 separately, under 'In the School'. These are embedded cases which enabled me to examine the textbook consumption moment in a variety of classroom settings, as it unfolded.

T1 was employed by the Board of Governors (BoG) at SS1 (described under ‘In the School’), and was at an early-career stage. He had not been assigned English to teach although he was at the final stages of his BEd English/literature degree. He introduced me to T2, one of the first two teachers to be employed in the school, and a user of *Head Start*. I interviewed both T1 and T2 and observed a listening and speaking lesson by T2 (Chapter 8).

T3 has been at her current post SS2, a private school in the Rift Valley, since mid-2007. The school has a large population of Sudanese students. T3 notes that there are certain aspects of pronunciation that she has to focus on that might not be problematic to the local population. She tends to use *Head Start* and *New Integrated English* concurrently as coursebooks.

T4 was no longer teaching when I interviewed him at U2. In the period between the time he filled in my survey questionnaire and the time when we met, he had opted to pursue his Master’s degree in linguistics on a full-time basis. He explained that he aspired to “climb the ladder” as soon as he could. I met him at the university where he was studying. He explained that he had taught lower secondary school English for two years in a provincial school in Coast Province after completing his Bachelor of Education degree in English and literature in 2006. T4 observed that most of his learners spoke Kiswahili as the first language although there are a variety of related mother-tongues as represented by the ethnic mix within the region. During his time in the school, T4 taught two of the four streams in Form 1 and 2 respectively. I later learnt that he had completed his studies and joined a publishing house.

T5 and T6 both teach at SS3 (described under 'In the School'). T6, the Dean of Studies is pursuing further studies towards an MA. He participated in the study and introduced me to a colleague, T5, whom I also interviewed and whose reading lesson I observed (Chapter 8).

T7 and T8 both teach at SS4 (described under 'In the School'). T7, a long-serving teacher, had only recently moved to the school, following displacement from the Rift Valley where he had taught between 1996 and 2007. When I met him, he had not yet been in the school for a year, but was in charge of drama and quite engaged in preparing the students for the schools and colleges drama festival, an area of particular interest to him.

T9 is newly employed at his school, a private girls' school in Rift Valley Province, in its fourth year, which he joined in 2009. He was nearing completion of a BEd. degree in linguistics and literature in English when I met him. T9 is motivated by his own experiences as a student, noting that he can relate to the negative attitude towards English that he finds in some of his learners. T9's experiences with other textbooks, including *Head Start*, have made him a strong proponent of *Excelling in English*.

T11, T12 and T13 were all enrolled as part-time MA students at U2, a public university. I met and interviewed them during their April holiday session. T11 completed his Bachelor of Education degree in 2005 and taught secondary school English for almost four years before moving to his current posting, a district school in the Rift Valley in 2009. He also aspires to teach at university in future. T12

graduated with a BEd degree in English and literature in 2004 and has been teaching secondary school English since then. He developed a liking for the subject in primary school and would like to either continue with more advanced studies in the area or join the publishing and editing fraternity in future. He is a teacher in a provincial school in Nyanza Province. Since she graduated in 1996, T13 has taught secondary school English in four public schools. From 2000, she has also held various administrative posts including Head of Department, Deputy Principal and Principal. She currently teaches English and is Principal in a district school in Nyanza Province. T13 continues to teach and study English, but has spent a good part of her working life in administrative roles. T10 (SS6) and T13 have both served as examiners for KCSE English.

T14 and T15 were both studying for a Bachelor of Education degree at U1. They graduated with Diplomas in Education in 2001 and 1991 respectively and have teaching English since then. T14 has been at her current post, a district school in Coast Province since 2002 while T15 has been teaching at provincial school in Coast Province for the past 15 years where he is Head of Languages and Dean of Curriculum.

T16 holds a Diploma in Education and is a long-serving English teacher and administrator at SS7, a leading national school in Nairobi. He has worked in the school for 20 years and was the Head of Department at the point of curriculum change. None of the teachers who responded to my survey taught in a national school, but in the process of data generation, teachers indicated that they sought to find out what top-ranking schools were doing, including their textbook decisions.

For this reason, I sought insights from a teacher in such a setting. At SS7, the school had adopted *New Integrated English* as a coursebook from the start and T16 has not had reason to make any change.

In the School

Classroom observation was not a separate stage of fieldwork. I carried it out in the process of interviewing teachers and determining their willingness and that of the school administration to allow me to engage in this further activity. I have presented four lessons reflecting the textbook-in-action across class levels (Appendix XII) which exemplify teacher and learner interaction with different sections of the *Head Start* series in four schools, which I describe, next.

SS1 is a public girls' day school in Nairobi. The school was launched in 2008 as part of a government response to increase the number of secondary schools in answer to the subsidized/free day secondary education initiative. The school is at a start-up stage and has few resources. T1 introduced me to T2, a teacher of 20 years' experience in both primary and secondary schools. At the time of our interaction, the school was about to receive the 2010 Form 1 intake and had students in Forms 2 and 3. Among its early students were learners who had previously missed secondary school slots. Most of the students are drawn from the surrounding area, which reflects a low to mid-income urban area, with a linguistically and ethnically mixed population.

SS3 is a mixed public, district school in Coast Province where there is generally little use of English outside the classroom. The school has a rapidly expanding student population, a situation T5 attributes to the centrality of its location, within a major

town, as well as the fact that it is a day school, which some parents prefer. T5, who has not yet been employed by the Teachers Service Commission (TSC) has been serving as a Board of Governors (BoG) teacher since 2007. Citing unspecified ‘hassles’ in the profession, he wishes to branch off into the communication industry.

SS4 is a provincial girls’ boarding school in Central Province, with three streams per class, and good facilities and resources. T8 is the Head of Languages at SS4, and, with 22 years’ experience, was the longest serving teacher in the consumer data set. He has had experience with older and newer materials, and expressed a view of textbooks that transcended the period and materials in question. He was posted to SS4 in 2002, and has previously taught in three other schools.

SS6 is a mixed, high-cost private school in the Rift Valley. It receives students from the local community as well as other parts of the country, making the population quite heterogeneous. Performance in national examinations is good and the school attracts students with high grades. T10 has been at the school since 2004, is pursuing an MA and aspires to be a university lecturer in future. He reports that learners in his school have a strong preference for science subjects in view of their projected careers. Depending on their social backgrounds, many learners already have high proficiency in English, and view the subject, English, instrumentally. T10, who is pursuing an MA, teaches using three coursebooks that have been availed to students on a shared basis, although *Head Start* has been predominant. At the time of the interview, the department had begun phasing in *Excelling in English*, starting at lower levels, as the main coursebook.

I have reported (Chapter 8) on lessons in these schools taught by T2, T5, T8 and T10, to which I had access. My observation schedule was designed for partial completion in the classroom; however, the bulk of the information was to be filled in later, drawing as it would from a combination of three elements. These were the identification and analysis of the section of the textbook used in the lesson, listening to and transcribing lessons and, finally, describing and discussing the relationship between the materials and these lessons. I did not have a precedent regarding how I could achieve this, and, in the process considered various frameworks suitable for classroom observation (Fröhlich, Spada & Allen, 1985; Dubin & Olshtain, 1986). My study, however, required that I describe the use of materials in the classroom within the consumption moment, and relate this to the rest of the circuit. This culminated in my decision to adapt Littlejohn's framework (which I had initially used for content analysis, Chapter 5) in constructing a materials-in-action perspective within the consumption moment (Chapter 8; Appendix XII).

3.5.3.5 Record Keeping

I kept a record of basic information such as participant contacts and responses to requests for participation, appointments and directions to places of work and schools in tabular format. I also kept a journal to record events, decisions, concerns and feelings during fieldwork. This was therapeutic tool and a mnemonic to help me achieve richness of detail and accuracy. Borg (2001) highlights other benefits accruing from a journal, such as its role as a motivator since it provides physical evidence of progress, and as an instructive narrative of professional growth.

3.5.4 Ethical Considerations

I took into account ethical considerations regarding participants' rights and dignity, privacy and confidentiality and data storage and security. Prior to commencement of the study, I made an application to the University of Warwick's Ethics Committee outlining how I intended to ensure that my study conforms to acceptable ethical standards in line with the Social Sciences Research Ethics Sub-Committee (HSSREC) guidelines. I prepared an information sheet outlining the title of the study, its rationale and purpose (Appendix XIII). This document captured information about the study that participants need to be aware of so that they could decide whether they wished to participate voluntarily in it or not.

I initiated face-to-face meetings with potential participants during fieldwork, explained my intentions and gave them an opportunity to ask questions. I furnished them with my information sheet and obtained voluntary informed consent from them prior to engagement (Appendices XIV-XV). Where applicable, I informed administrative offices within institutions and sought verbal consent as necessary to avoid any conflict between participants and institutions. As Walker (1980) cited in Burgess (1989, p.39) notes, "...to gain access to the staff, you need to approach the Head; to gain access to the pupils, you need to approach the staff. Each fieldwork contact is thus sponsored by someone in authority over those you wish to study..." In a few cases, it took several visits to negotiate access, but this was not generally the norm.

In addressing the question of research ethics (BAAL, 1994, 2006; Oliver, 2003; Kent, 2003; BERA, 2004; Wiles et al. 2005), I was particularly interested in the

question of anonymity and confidentiality which Nespor (2000) Baez (2002), Walford (2005) critically discuss. Walford (2005) observes that anonymity is usually unquestioned although it often does not work. I realised that while it was possible to anonymise responses and maintain confidentiality, it would not be possible to ensure non-identifiability of authors and editors especially in a single case study. The textbook is in the public domain and easily identifiable from examples and participant responses, which cannot be meaningfully excluded. Similarly, there is only one curriculum development body in the country and government officials must be identified in the official application for a research permit (Appendix XVI). They are also easily identifiable by virtue of holding certain positions at certain times. I felt that some of the participants might wish to be identified with their original work, input or comments. In the process of fieldwork, I also found that there was some information that certain participants considered sensitive since they had asked for the recordings to be paused, while other participants who expressed similar sentiments did not. This perhaps arose from their different roles. I have excluded information that anyone considered confidential.

With these considerations in mind, I furnished participants with interview transcripts following transcription in order to provide them with the opportunity have a greater degree of control over their self-presentation. To this end, I e-mailed interview transcripts back to 15 of the 17 consumer participants for confirmation between May-June, and October 2010 and all 6 regulators and producers. I asked them to let me know if there were any portions that they like to be excluded. Most consumers did not send feedback and among the regulators and producers who did, none raised any queries or required omissions to be made.

3.6 Data Analysis Procedures

3.6.1 Descriptive Statistics

I analysed the preliminary survey questionnaire to teachers and the learners' questionnaire using Excel. These instruments had both closed and open-ended items. I read the open-ended items and grouped the main ideas together, after which I created droplists in Excel for the closed and most of the open-ended items. I then used the =COUNTIF function on the formula bar, which counts the number of cells within a range that meet a given condition. I established the frequencies per item. I present a summary of the findings from the preliminary survey in Chapter 4 since space does not allow for a full report.

3.6.2 Content Analysis

Holsti (1968) defines Content Analysis as “any technique for making inferences by systematically and objectively identifying specified characteristics of messages.” (in Frankfort-Nachmias & Nachmias, 1996, p.324). I engaged in qualitative and quantitative content analysis at the preliminary research phase and during my main study respectively.

In my description of the syllabus (Chapter 4), I engaged in qualitative content analysis through inductive category development, arising from a reading of the material (Mayring, 2000). Following engagement with the syllabus (2002) and Teacher's Handbook (2006) and recording of salient features, the structuring of my description was guided mainly, though not exclusively, by Breen's (1987a) organizing principles. I also drew from Nunan (1998) and Dubin & Olshtain (1986). This resulted in the categories summarized in Chapter 4. By engaging in an initial

analysis of this document, I laid the foundation upon which to seek and interpret further information from the regulators (KIE) through semi-structured interviews (Chapter 6).

In my description of *Head Start*, and the lessons in which *Head Start* was used, I took a different approach requiring deductive category application. I adopted Littlejohn's (1992, 1998) framework, meaning that the categories were relatively pre-determined. In addition, this framework suggested inclusion of quantitative aspects in the form of frequencies of coded categories. The framework presents a (non-exhaustive) list of features of tasks which Littlejohn identified, defined, and grouped into the three main categories to be investigated: What is the learner expected to do? Who with? With what content?

In a sample analysis Littlejohn (1998, p. 210) identifies features pertaining to these categories in each of the tasks on the vertical axis. The textbook units and task numbers are listed on the horizontal axis. A tally stick is used to mark the point of intersection, following which the total number is tallied against each feature. Due to the challenge of achieving accurate placement of tally sticks, and the cross-referencing needed to recheck numbered tasks, I modified my document analysis guide so that I listed the task numbers and actual tasks in words on the vertical axis, while on the horizontal axis I listed the three main categories, and their seven sub-categories. Instead of using tally sticks or other identifying marks, I wrote, in words, the specific features at the point of intersection and counted them (Appendix VI). I then presented the frequencies per feature in tabular format and developed inferences about the materials as suggested by the framework. (Chapter 5). A colleague, also

engaged in textbook research, coded 10% of the tasks and made a selection from across all levels (Book 1-4) and all sub-sections within the units (A-F). This resulted in 24 mutually coded tasks. (Section 5.4).

3.6.3 Thematic Analysis

Braun & Clarke (2006) argue that thematic analysis is a method of analysis in its own right, despite sharing the characteristic of thematizing meanings present as a “generic skill across qualitative analysis.” They define it as a method for “identifying, analysing and reporting patterns (themes) within data.” In regarding the interview as co-constructed (Roulston, 2010; Mann 2010), I provide examples of the wider interactional context that led to my working out some of these themes (Appendix XVII).

Although I used descriptive statistics in my analysis of learner questionnaires, I addressed the question of learner perceptions of their coursebooks mainly, though not exclusively, through an interpretation of learner imagery in their questionnaire responses. In this, I was informed by McGrath (2006) who illustrates how metaphoric language can be revealing of subconscious beliefs and attitudes that underlie consciously held opinions. I therefore established the overarching complimentary and non-complimentary perceptions of learners about *Head Start* and then proceeded to inductively develop themes, with accompanying instantiations, based on an analysis of similes and metaphors that learners used in their imagery of *Head Start* (Chapter 8).

I also analysed data from interviews thematically, and this forms the bulk of my qualitative data (Chapter 6, 7). From the data corpus, only one participant had declined to be recorded. I began by transcribing all the interviews for content, excluding paralinguistic features that would be more appropriate for conversational analysis. Following transcription, I uploaded the transcripts to NVivo, which I used for central storage and easy access to all my qualitative data, developing themes under “nodes” and grouping information from interviews appropriately under these nodes.

I had developed tentative ideas based on listening to and transcribing the recordings, as well as from the whole research process, including developing and refining my interview guides. In this sense, I was not ‘tabula rasa’ at the point of developing themes. There were broad areas that I expected, and created nodes to this effect. Closer reading of the data extracts therein led to sub-themes or entirely new themes. I found it helpful to make print outs of nodes with a high number of data extracts and work manually from the page in this process.

The consumer moment yielded an array of interconnected themes and sub-themes. As my data indicates (Chapter 7), I have attempted to capture the prevalence of the themes numerically where this may be important, but as Braun & Clark (2006, p. 10) point out, “...the ‘keyness’ of a theme is not necessarily dependent on quantifiable measures-but rather on whether it captures something important in relation to the overall research question.” Since I was developing the biography of *Head Start* via the circuit of culture, it was necessary to focus on those aspects that built upon the themes identified in preceding moments of the circuit and this

informed my judgements about the emphasis and ordering of themes. As noted in Section 3.4, this work is a mainly descriptive with explanatory elements. Themes reflect a semantic level of interpretation, focusing mainly on what participants have said or written (Chapters 6, 7 & 8). I discuss possible broader meanings and theoretical implications thereafter (Chapter 9).

In the chapters that follow, I analyse and discuss my findings in the manner outlined here.

CHAPTER 4: PRELIMINARY FINDINGS - FIRST STEPS

4.1 Introduction

In this chapter, I summarize my first steps prior to commencing fieldwork and engaging with my data. In the liberalized market that evolved after 1998 (Chapter 1), demarcation of responsibilities excluded KIE from production, except in their capacity as publisher of last resort (Section 6.5), but emphasized their regulatory role in a freer textbook market. For this reason, I view the syllabus as an important regulator - a document somewhat external to, yet inseparable from production and consumption. An analysis and description of the syllabus therefore constitutes one of my first steps (Section 4.2), the second of which is an analysis of the questionnaire to teachers. The consumption moment is an area that requires further research (Section 2.5). I sought to concretize or query the picture I had already built of textbook use through casual observation (Section 1.3) by means of a preliminary survey questionnaire to teachers (Section 4.3). These findings informed my choice of textbook for study. They also helped me identify issues that would form a basis for qualitative investigation among teacher-consumers, and determined my identification of participant producers and consumers (Section 3.5.2.3).

4.2 Step 1 - Analysis of the 2002 Secondary School English Syllabus

4.2.1 Goals of Education and Course Objectives

Following independence, many African countries, including Kenya, adopted a view of education as the vehicle for social and economic development and a means of promoting social equality and national unity in the newly independent states.

Rharade (1997) asserts that this thinking has its foundation in human capital theory, which views education as a productive investment for the individual and the whole society. This perspective has tended to persist even as the goals of education have evolved in an effort to address the emerging concerns of their time. Formal education, though guided by broad goals, has mainly created an expectation of ‘white collar’ employment, an expectation that is interwoven with the expected benefits of gaining proficiency in English. Indeed, the opening paragraph in the introduction to the syllabus states, “...those who master English reap many academic, social and professional benefits” (MoE, 2002, p. 3).

The syllabus reflects an attempt to operationalize, in manageable teaching and learning units, the aspirations that it is believed education can and ought to enable the individual achieve. Kenya has eight national goals of education. These broad national goals encompass the individual, the society and the international community. Van Ginkel (2008) suggests that these goals indicate a major focus on preparing learners as members of the society, with only one goal focusing on knowledge and skills, and only one focusing on the individual learner. The goals are reflected in the syllabus document, and here summarized (KIE, 2002, pp. vi-vii):

Education in Kenya should:

1. Foster nationalism, patriotism and promote national unity.
2. Promote the social economic, technological and industrial needs for national development.
3. Promote individual development and self-fulfilment.
4. Promote sound moral and religious values.
5. Promote social equality and responsibility.
6. Promote respect for and development of Kenya’s rich and varied cultures.
7. Promote international consciousness and foster positive attitudes towards other nations.
8. Promote positive attitudes towards good health and environmental protection.

From these goals, the fifteen objectives of secondary school education derive (KIE, 2002, p. viii). In examining these objectives, I discern three basic categories. There are those objectives that are focused on education from a national and international perspective. Education is viewed as a vehicle for building a harmonious nation and enhancing international relations. Secondly, there are objectives that view education as a route to promoting development and/or good practices in key sectors such as further education, environment, health, technology and industrialization. Finally, eight of the objectives - slightly over half of them - focus on the individual. They are expressed in terms of the capacity of education to develop the individual in terms of personal growth and/or promotion of good relationships with others. These aspects of individual growth touch on the cognitive, affective and psychomotor domains. The implication here is that the main thrust of education is to develop a well-rounded person who will be in a position to use the accruing benefits of education for the betterment of self, other, the nation and the international community.

The syllabus presents twenty general course objectives (KIE 2002, p.7). These encompass the development of knowledge, skills and attitudes in learners. Five of these general objectives target listening and speaking skills; ten target reading and comprehension skills, inclusive of study skills, literature and critical appreciation; four focus on writing, and two on grammar and idiom.

In subsequent sub-sections, I analyse the syllabus, with a view to highlighting its major features, which are likely to have influenced the form and content of textbooks. I am guided mainly by Breen's (1987a) organizing principles (Section 2.4.1.2).

4.2.2 Content Analysis

4.2.2.1 Focus of the Syllabus

Principle 1: What the syllabus is focused upon, which is a reflection of the objectives which it is intended to serve.

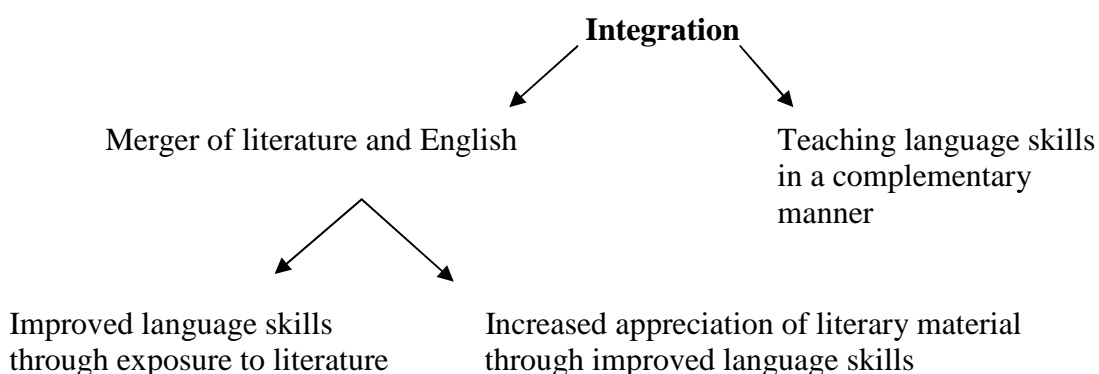
Following the objectives for secondary education, the English syllabus has an introductory 9-paragraph section, (KIE, 2002, pp.3-4), which is expressed in prose.

The summary of the key ideas below reflects the originators' flow of thought, and does not necessarily imply prioritization.

Role of English in the society and attendant benefits
The integrated approach to teaching of language, its meaning, implications and benefits
Integration of English and literature in English as a way of providing genuine language in context and promoting communicative competence
Value of literature as a means of developing critical thinking and as a way of preparing for life
Importance of not only mastering grammar, but also idioms as a way of speaking and writing naturally and expressively
Use of the language skills to expose learners to contemporary concerns in the local context
Retention of "the variety of English acceptable in the Commonwealth which is derived from the British Standard English"
The acquisition of communicative competence (not simply passing of examinations) as the point of emphasis in English language teaching; proficiency is a desirable life-long goal
Time allocation for English is 6 lessons per week in Forms 1 and 2 and 8 lessons per week in Forms 3 and 4

Certain themes are discernible. The first has to do with the importance attached to English as an official language, the language of instruction, and "the pre-eminent language of international communication" (ibid, p. 3). English offers learners opportunities not only academically, but also socially and professionally. Its perceived importance is reflected in the number of hours per week allocated to the subject, meaning that ideally students have, at least, daily lessons.

Secondly, integration (Section 1.2.2.2) is emphasized. There are two dimensions to integration. Firstly, integration is to be viewed as the “merging of two autonomous but related entities in order to strengthen and enrich both.” The two entities are English and literature in English. Literature is of value in and of itself, as a route to developing critical thinking and as an avenue for exploring how to handle life’s challenges. In addition, it affords learners opportunities to improve language skills, their vocabulary and their language use language in a variety of ways. In return, language offers learners the opportunity to enhance their appreciation of literary material. The second dimension to integration is the more commonly used general reference to the complementary teaching of the four language skills.



Integration is also linked to the third theme, that the teaching of English should be geared towards developing learners’ communicative competence. The term communicative competence is used twice in the introduction to the syllabus. First, it is used as one of the justifications for the integration of language and literature, since the syllabus acknowledges that integration has been received with reservations. They note that the teaching of isolated language structures is boring and learners lack “communicative competence.” Use of literary works is deemed to afford learners

access to “genuine¹⁷ and expressive samples of language in context rather than in isolation. This helps students gain familiarity with many different uses, forms and convention of the written mode” (ibid, p. 3). At the same time, the framing of the justification for integration in relation to communicative competence points to the learner obtaining the skill to discern various “uses, forms and conventions” of written English, (through reading). This appears to suggest an emphasis on reading and writing skills.

The second statement in which communicative competence occurs implies that it is possible for teachers of English to successfully prepare learners for secondary school examinations and for students to pass these examinations, without necessarily having achieved the desired communicative competence. They emphasize that simply passing the secondary school examination will not necessarily guarantee the school leaver access to all the benefits he or she may eventually accrue from English. “In the teaching of English, the emphasis should be on the acquisition of communicative competence and not simply the passing of examinations. In fact, becoming proficient in the language is a desirable life-long goal” (ibid, p.3). Proficiency encompasses all language skills, without necessarily skewing emphasis on any particular skill(s). The statement also encourages syllabus users to remember that while examinations may pose a relatively immediate challenge, given the syllabus objectives and the expected long-term benefits to learners, the examination is not an end in itself.

¹⁷ Widdowson (1978, p.78) distinguishes genuine instances from authentic instances of language use in terms of how the learner is expected to deal with the content. In this sense, genuineness resides in the passage, but authenticity derives from an appropriate response, which is a function of the relationship between reader and passage. Genuine extracts can be authenticated by restoring them to their “rhetorical context”; however, this does not guarantee an authentic response in the absence of topic appeal, learner engagement and interest.

Mastery of grammar is viewed as “important, but far from enough.” Grammar is linked to idiom, and learners are expected to write “naturally and expressively,” having mastered not only the grammar, but also the subtlety of fixed expressions.

The statement that reads, “this syllabus retains the variety of English acceptable in the Commonwealth which is derived from the British Standard English” (ibid, p.3) is ambiguous concerning the norm against which learners’ accomplishments in English will be measured. Finally, English is regarded as a vehicle through which learners get to explore their contemporary world, and possible topics are suggested.

4.2.2.2 Subdivisions in the Syllabus

Principle 2: How it is subdivided, which is the breaking down of selected content into manageable units.

The syllabus is divided into four separate sections, based on the four skills and grammar, as follows: listening and speaking skills, grammar, reading skills and writing skills. Literary content is integrated within these categories. There is specific content and specific behavioural objectives for each section at all class levels.

4.2.2.3 Nature of Content

Principle 3: What it selects for teaching and learning, such as structures, functions or communicative events.

The skill areas outlined above reflect an eclectic approach in which language structures, language functions and communicative events are all discernible. For instance, in Form 1, under Listening and Speaking, one of the sub-topics is etiquette – which includes use of courteous language e.g. thank you, excuse me, sorry, please. Under a separate section, grammar, one of the sub-topics is pronouns, which

specifies the need to teach both structures and functions thus: (i) personal pronouns (ii) possessive pronouns (iii) reflexive pronouns (iv) functions of pronouns. This format, in which particular structures are specified but functions are indicated generally, is also reflected under the following parts of speech: articles, pronouns, and adverbs. Simple sentences are also to be taught in terms of both structures and functions. Reading includes subtopics such as summary and note making, while writing involves writing informal letters, public notices and inventories, among others. The full layout and content sub-headings for each class level are outlined in Appendix XVIII.

4.2.2.4 Syllabus Sequencing

Principle 4: How it is sequenced, or the path of development, such as a step by step or a cyclic sequence.

The syllabus is indicative of cyclic sequencing. For instance, under Listening and Speaking the first content area is pronunciation at all levels. In Form 1, the sub topics include English sounds: vowel and consonant sounds; distinction between English sounds and mother tongue and Kiswahili; identification of problematic sounds and mastery of problematic sounds in meaningful contexts e.g. through use of tongue twisters, songs and poems. In Form 2, the content in this sub-section specifies further practice on problematic sounds; stress and intonation; rhyme in poetry and word play (puns). In Form 3, the specified content is stress and intonation in sentences; rhythm in poetry; alliteration and assonance in poetry. Finally, in Form 4, there is distinguishing word class on the basis of stress and use of tone to reveal attitude.

This suggests a pattern where previous topics are revisited and used as building blocks to scaffold the learners towards areas of greater complexity as they proceed from one level to the next.

Breen (1987b) identifies language, teaching methodology, learner contributions and how we plan for teaching and learning as areas in which innovation has occurred in the profession. As Nunan (1998, p.5) indicates, the distinction between syllabus design (in the sense of selection and grading of content) and methodology (selection of learning tasks and activities) is difficult to sustain. In addition to these four principles, I found that the syllabus was also describable in terms of its suggestions on resources, tasks and activities, evaluation and assessment. These are also aspects of syllabus development found in the literature (Dubin & Olshtain, 1986; Nunan, 1988).

4.2.2.5 Suggested Resources, Tasks and Activities

For Listening and Speaking skills, the syllabus advocates ample practice and exposure to good models, and suggests use of pronunciation drills, role play, debate, listening comprehension exercises, oral reports, and use of oral literature (narratives, oral poetry, songs, proverbs, tongue twisters and riddles).

For grammar, the syllabus advocates use of a story or short dialogue in the textbook, a literary text, or even sentences (for simple structures) as a means of providing contextual information. It advocates constant practice in order for the learner to acquire grammatical competence, even when the focus is on the language skills. It suggests appropriate use of language games, films, video tapes, role-play, writing composition and drama.

For reading, the syllabus suggests careful selection of reading passages, and inclusion of pre-reading activities. It advocates both intensive and extensive reading. Literary works are the preferred vehicle for intensive reading, which ought to include theme, plot, style and characterization. In line with integration, reading should be used to enhance the other language skills.

Language structures are viewed as encouraging learners to achieve competence in writing. Teachers are encouraged to design motivating writing tasks, where possible taking into account learner interests and experiences in order to gradually develop writing skills. In line with integration, teachers are encouraged to use literary works, as well as other resources, as sources of writing. Teachers are also asked to encourage learners to engage in critical reading and observation of language patterns.

4.2.2.6 Suggested Evaluation and Assessment Procedures

For evaluation and assessment of listening and speaking, dictation, listening comprehension, role-play, making speeches, reciting poems or interpretive reading of extracts from books, re-telling and telling stories, oral reports, and dramatization are recommended.

For grammar, recommended assessment methods are gap filling exercises, question/answer exercises, composition writing, essay writing, objective questions, transformational exercises, joining exercises, jumbled exercises, cloze tests, language games, completion exercises, rewriting exercises, mechanical exercises for practising structures, substitution tables, substitution drills and transformation drills. Assessment techniques for reading are timed reading, diagnostic reading, oral

presentations, comprehension tests, summary tests, book reports, interpretive reading and essay writing.

In order to identify and address individual learner needs in writing, diagnostic and remedial exercises are encouraged. For assessment, sentence construction exercises, gap-filling exercises, punctuation exercises, note-taking and note-making exercises, summary writing exercises, paragraph writing, composition and essay writing, exercises on functional writing e.g. letters, diaries, recipes, curriculum vitae, minutes; context questions and book reviews are recommended.

Following these principles, I conclude the following are the key features of the 2002 syllabus: in terms of focus, the 2002 syllabus is a document that places emphasis on integration, communicative competence and exploration of contemporary issues. It is subdivided into the four skills and grammar, and literature is integrated within each of these sections. Content is presented in an eclectic manner with structures, functions and communicative events featuring. It is cyclically sequenced, with a build up from the known to the unknown. The syllabus provides suggestions about resources, tasks and activities. It also provides suggestions on evaluation and assessment of all skills.

4.3 Step 2 - Analysis of the Preliminary Survey Questionnaire to Teachers

Due to space constraints, I provide only a summary of the findings from the teachers' survey, which I used to query my assumptions, identify potential teacher participants, identify textbook(s) for research, and shape my research focus.

4.3.1 Participant Profiles

The 103 teachers of English who responded to the preliminary survey were mainly (though not exclusively) sourced from among those attending undergraduate or graduate programmes in English/linguistics departments over the school holidays (Section 3.5.2.3). 54% were female, while 46% male. Their responses indicated that the majority held a first degree (53%) or a diploma (33%). 9% had secondary school education or a certificate in education, while 5% indicated they held a Master's degree. In terms of teaching experience, 49% had taught for 0-4 years; 28%, 5-9 years; 12%, 10-14 years; 9%, 15-19 years and 2%, 20-24 years. As such, $\frac{3}{4}$ of respondents had less than 10 years teaching experience of English in secondary schools. They indicated that their schools were located in all eight provinces, in the following order: Central (27%), Nyanza (18%) Rift Valley and Eastern (14% each), Coast (12%), Western (8%), Nairobi (6%) and North Eastern (1%). A majority of the teachers taught in public schools (92%) as opposed to private schools (8%). Only 5% taught English to a single class level. A majority (31%) taught lower secondary only, (Form 1 and 2), compared to those who taught upper secondary classes only (6%). 21% taught English at all levels, while a further 36% taught a mixture of lower and upper secondary classes. The eventual choice of teachers for further participation in the study was primarily based on their willingness to engage in interviews (56%), coupled with an indication that they were users of the textbook series that I eventually selected (36%; Table 3.1). On a secondary basis, I then took into consideration other factors such as their biodata, location, time and resources available (Section 3.5.2.3). Following fieldwork, this resulted in the data corpus reflected in Table 3.5.

4.3.2 Materials Use

Teachers did not necessarily use a single series in the classes they taught. Learners in the same school sometimes used different textbooks in the same class and across class levels. The dominant trend was in favour of adopting *Head Start* (36%) and *New Integrated English* (34%), separately as coursebooks (Table 3.1).

Teachers expressed more positive than negative views about Teachers' Books. They found Teachers' Books helpful in terms of providing methodological guidance, providing answers, identifying challenging areas, providing more exercises, and content for listening, speaking and reading, providing advice on integration and increasing teachers' confidence. Teachers who did not find guide books helpful cited lack of in-depth explanations, lack of writing samples and additional exercises and the need for the teacher to be prepared to respond to learners and be involved in materials preparation.

In addition, a variety of supplementary materials such as newspapers, charts, posters, the radio and Internet sources (Table 4.0) were also in use.

Supplementary Material	(101)
Newspapers	36 (36%)
Newspapers and other resources	25 (25%)
Other	14 (14%)
Newspapers and posters	13 (13%)
Radio	8 (8%)
Class readers	2 (2%)
Charts	1 (1%)
Posters	1 (1%)
Internet	1 (1%)

Table 4.0: Supplementary Materials

4.3.3 Selection Experiences

Selection experiences involved the person(s) making the selection, comparison and evaluation of materials, and external sources of influence. Where the focus was on decision makers, teachers identified the school administration, fellow teachers or a combination of the administration, teachers and students. They identified features such as “learner-centeredness” and inclusion of “adequate” practice exercises as features that influenced their textbook selection, thus illustrating the role of comparison and evaluation of materials in decision-making. External sources of influence included publishers’ events and other (unspecified) sources of information, the list of recommended books, and teacher’s own beliefs about of the preferred book by the MoE.

Selection Experiences	(102)
Not aware	27 (26%)
Departmental meeting	26 (25%)
Administrative decision (HoD and above)	14 (14%)
Comparison and evaluation	14 (14%)
Teacher’s decision	12 (12%)
Publishers’ information	3 (3%)
Belief that it is MoE’s preferred textbook	2 (2%)
Reference to recommended list	2 (2%)
Joint decision by students, teachers and administration	1 (1%)
Seminars (unspecified source)	1 (1%)

Table 4.1: Textbook Selection Experiences

Teachers ranked their levels of involvement in and satisfaction with selection procedures. 1 indicates the greatest degree of perceived uninvolved and the highest degree of dissatisfaction, while 5 indicates the most active involvement and highest satisfaction.

Ranking	Level of Involvement	Level of Satisfaction
	(102)	(103)
1	21 (20%)	9 (9%)
2	8 (8%)	11 (11%)
3	16 (16%)	35 (34%)
4	21 (21%)	31 (30%)
5	36 (35%)	17 (16%)

Table 4.2: Teacher Involvement in and Satisfaction with Textbook Selection

More teachers perceived that they had a higher degree of involvement (56% - ranks 4, 5) in selection than those who indicated they did not (28% - ranks 1, 2). Similarly, a greater number expressed relatively high satisfaction (46% - ranks 4, 5) in selection than those who did not (20% ranks 1, 2). However, in both instances, some teachers (16%) and (34%), respectively, appear neutral in their expression of involvement or satisfaction. This may, perhaps, be attributed to their awareness of the selection procedure. 26% (Table 4.2) were unaware of how selection took place. Teacher dissatisfaction with selection procedures arose where there was lack of teacher involvement or teacher-student participation, the desire to purchase available materials for sampling and comparison, lack of inclusion of guidebooks in the selection process, inadequate time for comparison or a preference for KIE involvement/a single coursebook system, and conversely, the desire for more openness and flexibility to change.

Ways of Improving Teacher Satisfaction with Selection	(49)
Teacher involvement	27 (55%)
Teacher-student involvement	5 (10%)
Adequate time to sample textbooks	4 (8%)
Focus on a single coursebook	4 (8%)
Increased consultation (unspecified)	3 (6%)
Purchase various textbooks for sampling	2 (4%)
Involve KIE	2 (4%)
Include guide books during selection	1 (2%)
Flexibility in changing from old system to new system	1 (2%)

Table 4.3: Ways of Improving Teacher Satisfaction with Textbook Selection

4.3.4 Access to Materials

The MoE eventually targets a 1:1 textbook to student ratio, through release of funds to public schools, but by the time of the study, a 1:2 ratio was expected (MoE, 2010a). Teacher responses indicate the predominant sources of textbooks.

Frequency	School purchases	Parents purchase	Donations
	(101)	(82)	(81)
Never	2 (2%)	10 (12%)	28 (34%)
Sometimes	19 (19%)	58 (71%)	39 (48%)
Often	32 (31%)	10 (12%)	7 (9%)
Always	48 (48%)	4 (5%)	7 (9%)

Table 4.4: Sources of Textbooks

Except in two instances, one of which was drawn from a private school, all respondents cited school purchases as a source of materials. What varied was the extent to which the materials were available, and the other sources from which the school could obtain materials. Most predominantly, parents' purchases and donations sometimes supplemented materials, though not frequently. 12 teachers also cited other sources of textbooks, namely, sample copies from marketers, replacement copies from students who had lost or damaged their copies, borrowing, and the library. Teachers also rated their perceptions of the ease with which their learners could access English language textbooks on a scale of 1 to 5, with 1 expressing the greatest difficulty and 5 the least. (Table 4.5) Most teachers (62% - ranks 4, 5) were relatively happy with the level of access compared to those who were not (21% - ranks 1, 2) or were neutral (13% - rank 3). Difficulty in access was attributed to lack of a library or limited access to it, limited funds and/or purchase of few copies, lack of timely purchases, parents' lack of resources or unwillingness to buy textbooks, skewing of resources for textbook purchases towards departments to which administrators belonged, uncooperative storekeepers, and students' delay in

returning books. Teachers who were generally satisfied with the learners' levels of access to materials cited the school's purchase of an adequate number of textbooks, high levels of access even outside the classroom, especially through the library, home libraries and willingness of parents to purchase textbooks. 1 indicates perception of the greatest difficulty, and 5 the least.

Ranking	(102)
1	8 (8%)
2	19 (19%)
3	13 (13%)
4	25 (25%)
5	37 (36%)

Table 4.5: Teacher Satisfaction with Learner Access to Textbooks

4.3.5 Syllabus Interpretation

Teachers' perceptions of textbooks cannot be regarded in isolation from their interpretation and perception of the syllabus which has informed the materials. Teachers identified the delinking of literature from English as the change they would advocate, given the opportunity to do so. They also called for reframing of objectives and increased time or a reduction in topics, suggesting a heavy workload. Content area suggestions included listening and speaking, with teachers commenting on the need for an oral examination in English; grammar, with a call for clarity of concepts, and writing, with comments on an increase in creative writing and inclusion of "appropriate" writing skills.

Suggestions about the Syllabus	(45)
Separate English and literature	20 (44%)
Improve listening and speaking/include oral examination	13 (29%)
Reduce, combine topics/increase time allocated	7 (16%)
Include appropriate writing skills	3 (7%)
Clarify concepts in grammar	1 (2%)
Reframe objectives	1 (2%)

Table 4.6: Teachers' Suggestions about the Syllabus

In my description of the syllabus, there was evidence of some effort by syllabus designers to expound upon the meaning of integration (Section 4.2.2.1) and to highlight its accruing benefits; however, there was no similar attempt to explain other “terminological tripwires” - the interpretation of such terms in the spirit of the syllabus is of importance to producers (publishers and authors) and consumers (teachers and learners alike) since it has an impact on the product (textbook) and its use in the classroom. I asked teachers to outline their understanding of the terms integration, communicative competence and British Standard English, all of which occur in the syllabus.

Integration

Some respondents (10%) defined the term generally, without seeking to interpret it in terms of English language teaching and learning. Those who did mainly generalized it to mean a merger of language and literature alone (67%) or skills integration alone (14%). Fewer participants viewed integration as a merger of language skills and literature, a way of teaching other content through English, integration of language varieties, or promoting communication, classroom interaction and participation. In defining integration, whatever their point of focus, teachers used terms such as *hand-in-hand*, *unity of content*, *bringing together*, *combination*, *harmonization*, *inclusion*, *co-occurrence*, *infusion*, *blending*, *merging*, *enriching*, *mixing*, and *incorporation*.

Interpretation of Integration	(96)
Integration of language and literature	64 (67%)
Skills integration	13 (14%)
A type of merger (unspecified)	10 (10%)
Promoting communication, classroom interaction and participation	4 (4%)
Teaching emerging issues or other content through English	3 (3%)
Integration of language varieties	1 (1%)
Integration of both language skills and literature	1 (1%)

Table 4.7: Teachers' Interpretation of Integration

Communicative Competence

In defining communicative competence¹⁸, 52% interpreted it generally, and viewed it as effective communication. They laid emphasis on the ability to interact and pass on information clearly, without distortions and the capacity to communicate for various purposes with ease, confidence, clarity and fluency. The other 48% held views that aligned them to linguistic distinctions between use and usage, competence and performance, and appropriateness. Their interpretations reflect various influences including Widdowson's (1978) distinction on the ability to use language and make judgements about usage in terms of grammar and pronunciation. Chomsky's (1965) distinction between linguistic competence and linguistic performance and Hymes' (1974) response with the idea of communicative competence as socially appropriate use of language.

Interpretation of Communicative Competence	(86)
Effective Communication	49 (52%)
Use and usage	17 (18%)
Linguistic competence	9 (10%)
'Correctness' of language	7 (8%)
Language skills	6 (6%)
Appropriate communication	5 (5%)
Appropriateness of language	1 (1%)

Table 4.8: Teachers' Interpretation of Communicative Competence

¹⁸ Perspectives on communicative competence can be found in Campbell (1979), Canale & Swain (1980), Savignon (1983), Nelson (1992), Howatt & Widdowson (2004), Leung (2005), Nazari (2007).

British Standard English

Participants viewed this term in relation to their perceptions of the purpose (36%), place (34%), nature (34%) and time (1%) of British Standard English. In terms of purpose, teachers viewed it from the perspective of its use in the local context, as the variety to be promoted through instruction in schools, and for use in academia, media, and for formal and official purposes. In terms of place, teachers defined British Standard English according to country and users. Some identified it as a variety spoken in Britain, while others identified it as the Queen’s English or “middle-class” English. It was also contrasted to American English, or identified as a variety that originated in Britain and adopted in Kenya for official purposes as a result of the colonial history. British Standard English was also defined as the present day English that we use – perhaps in contrast to Old or Middle English. In relation to its nature, the variety was linked to spoken English in relation to Received Pronunciation, or the vocabulary and pronunciation on the BBC. Words and phrases in teacher definitions such as *devoid of interference, correct, good, accented, superior, universally used, recommended, prestigious, accepted, proper* and *not been corrupted* show their perceptions of British Standard English in view of correctness and acceptability.

Interpretation of British Standard English	(86)
Place (country/users)	29 (34%)
Purpose	27 (31%)
‘Correct’ variety	12 (14%)
Accepted variety	10 (12%)
Spoken English	7 (8%)
Time (Modern English)	1 (1%)

Table 4.9: Teachers’ Interpretation of British Standard English

4.3.6 Textbook Perceptions

The majority of teachers used either *Head Start* or *New Integrated English*. *Head Start* was appreciated for its Reading section (Appendix XIX), but criticized for lacking exercises and detail in other sections. *New Integrated English* received more critical comments regarding reading passages, especially concerning choice of content and level of learner, but was more appreciated for the number and variety of exercises.

A few teachers (25%) indicated that they had found some aspects of textbook content unsuitable for their learners, as follows.

Type of Content	(22)
Language	7 (32%)
Illustrations	4 (18%)
Cultural content	3 (14%)
Theme/topic	2 (9%)
Language, illustrations	2 (9%)
Language, illustrations, cultural content	2 (9%)
Language, illustrations, cultural content, theme/topic	1 (5%)
Illustrations, cultural content	1 (5%)

Table 4.10: Unsuitable Aspects of Textbooks

Teachers went on to explain the reasons for their choices as mismatch of content and learners level, lack of challenge, lack of examples, errors (unspecified), approaches to grammar, suggestive content, unfamiliar cultural content e.g. etiquette, stereotypes, outdated or impractical topics, speechwork, and unspecified aims. They also made specific observations about the perceived strengths and weaknesses of the materials they used most frequently, including Teacher's Books, which 90% of 101 participants found helpful for reasons including planning, seeking clarification, answers, elaboration and assessment and reskilling. 10% found them unhelpful for

reasons such as deskilling, inadequate content, inadequate explicit guidance, errors, poor editing, and need for teacher flexibility in responding to student answers.

Teachers also indicated the remedies they undertook when textbooks failed to meet their expectations. The alternative most frequently cited as a remedy was to select content from another textbook. This was cited as a solution in case of errors, lack of challenge in the materials for learners, lack of examples, approaches to grammar that the teacher did not wish to adopt, mismatch of content to topic and unspecified aims. Other solutions included correcting errors and adding own examples where necessary; requesting a colleague to teach a problematic area, such as speechwork; taking extra time to handle a topic that is above learners' level; relating content to the local context as deemed appropriate; minimizing class discussion or using teaching aids in case content appears suggestive, and initiating classroom discussion where stereotypes exist.

These solutions indicate that teacher-remedies to challenges they have found with materials include adaptations such as adding or minimizing content, adopting appropriate methodologies and seeking assistance from colleagues. However, overwhelmingly, reference to other textbooks was the preferred solution to a variety of challenges.

4.4 Summary

Education is viewed as a means of bettering the self and the nation, as well as co-existing in the international arena. The syllabus specifies the national goals, course objectives and specific objectives, half of which focus on the self.

English is valued for its role in international communication as well as its role in the country for academic, professional and social purposes. It is intended to be taught using an “integrated approach” and is subdivided into the four skills and grammar. Content eclectically encompasses structures, functions and communicative events. The syllabus is organized cyclically and includes suggested methodologies and evaluation and assessment procedures.

Teachers had varied interpretations about syllabus concepts. They indicated that the major change they would make to it, given the opportunity, was the separation of English and literature. Teachers had developed both positive and negative perceptions about textbooks. The textbooks, which have been informed by this syllabus, have been received differently by teachers. Teachers had not necessarily settled upon a single series for use across all levels. During the April-August 2009 period, *Head Start* and *New Integrated English* were the most popular, in that order, among the sample group. Teachers tended to rely on alternative textbooks when dissatisfied with certain aspects of their coursebook. Some teachers had been involved in textbook selection, but others had not. Those who had not emphasized the need for teacher involvement, among other suggestions for improvement.

4.5 Conclusion

The syllabus appears mainly aligned to a reconstructionist belief system, with elements of progressivism. The description in Section 4.2 presents a document that seems to be inspired by various curriculum models. At first glance, it appears to be

influenced by the aims and objectives model, given the linkage between behaviourally stated objectives, course objectives, secondary level objectives and national goals. This model has been criticized for linearity and rigidity of expected outcomes. Dendrinis (1992, p. 111) cites Clark (1987, p. 14) thus, ‘ “Reconstructionists envisage that social, economic, intellectual and spiritual advance can be rationally planned for and that “education is seen as an important agent for bringing this about.” ’ Perhaps contrarily, the emphasis on literature and the requirement for engagement with contemporary issues indicates an openness to debate that dilutes the suggestion of such rigidity and, ideally, creates room for the expression of diverse values and opinions. The progressivist approach is “concerned with intrinsically valuable content, and with the development of awareness and understanding rather than with the acquisition of knowledge – conceived as a set of fixed facts.” (Dendrinis, 1992, p. 130). Cyclic sequencing also negates the suggestion of linearity typically associated with the aims and objectives model, thus taking a developmental view of education. The aims and objectives format would therefore seem to serve as a convenient mode of presentation of content. As Kelly (2009, p.89) notes, curriculum models have ideological stances which are not always “overtly stated or admitted, but often have to be teased out by careful analysis of the policies and practices which they lead to.”

The diversity of teacher responses to technical terms in the syllabus shows the need for open channels of communication among stakeholder groups. It is an interpretation of these terms, among other things, that influences both production and consumption of materials.

Fuller insight into the syllabus is therefore not only likely to feed inward and create a better understanding of the textbook, but may, potentially, feed outward to the middle and outer circles (Fig.4) and provide an impetus to critically query the current state of education and educational publishing as a whole.

In the following chapters, in which I examine the textbook as a teaching and learning resource, integration and communicative competence will reoccur as important aspects, but I will not be focusing on socio-cultural aspects such as choice of language variety. Further exploration in this area would require adoption of a different model for content analysis and broaden the scope of investigation beyond the bounds of feasibility. It would also require keener exploration of sociolinguistics and critical theory as a basis for the research, therefore the socio-cultural dimension, despite clearly emerging in this chapter as an area of interest, will not be considered further in the present study but will re-emerge as an area of suggested further research in Chapter 10.

Teacher responses also point to pertinent concerns for in-depth exploration, such as textbook selection and adaptation, and perceptions and reasons underlying perceptions of both Students' and Teachers' Books. I selected *Head Start* for my case study (Section 3.5.2.2), and these are angles that I examine further in my main study. My findings follow.

CHAPTER 5: FINDINGS (1) - REPRESENTATION/IDENTITY

5.1 Introduction

I have opted to begin this textbook ‘journey’ from the representation/identity moment(s) for two reasons. Firstly, although I adopt Gray’s (2007, 2010) overall modified model of the circuit of culture, I do not examine the cultural contents of the textbook. Instead, I present a view of the textbook as a curriculum artefact and seek to make meaning of it as a teaching and learning resource through an examination of its tasks (Littlejohn, 1992, 1998). Secondly, I wish to build a textbook biography by departing from a relatively traditional way of examining materials through content analysis towards a more co-constructed and inclusive approach via the circuit of culture. In so doing, I explore (even through my choice of thesis structure) the potential of the circuit of culture framework to provide a much fuller interpretation of materials for materials analysts, regardless of the aspects/nature of content they may choose to focus upon.

Littlejohn (1992) adopts a multi-dimensional approach to studying materials, which includes content analysis, authorship, publishing and the social context. In response to his research question, *Why are ELT materials the way they are?*, these dimensions provide a more holistic route to understanding the nature of materials than can be achieved by ‘on-the-page’ analysis alone. Gray (2007, 2010) systematizes such multidimensionality and provides a theoretical basis for it through the circuit of culture (Section 2.2.2). I begin my journey round the circuit of culture with the representation/identity moment(s), guided by the following research question:

- What can be inferred about the textbook as a teaching and learning resource from its contents?

5.2 Littlejohn's Framework (1992, 1998)

In developing his framework for materials analysis, Littlejohn (1992,1998) observes that various models that had been developed to aid in evaluation and selection such as Williams (1983), Cunningsworth (1984) and Dougill (1987) work from assumptions founded upon forming “impressionistic judgements” about what the materials *should have*. He attempts to discover what materials *do have*. “It is important to ensure that the model does not involve assumptions about the process of creation” (Littlejohn 1992, p.26).

In Littlejohn's framework, there are two sections. The first, *publication*, is intended to explicate publication details, and focuses on the physical aspects of the materials including their form, subdivisions, coherence, accessibility via contents and indexes among others, and relationships between the materials and other accompanying materials. The second, *design*, “relates to the thinking underlying the materials” (1991, p. 193). This takes into consideration their aims, selection, nature, focus, sequencing of content and suggested teaching and learning activities.

<p>1 Publication 1 Place of the learner's materials in a wider set of materials 2 Published form of the learner's materials 3 Subdivision of the learner's materials into sections 4 Subdivision of sections into subsections 5 Continuity 6 Route 7 Access</p> <p>2 Design 1 Aims 2 Principles of selection 3 Principles of sequencing 4 Subject matter and focus of subject matter 5 Types of learning/teaching activities: - what they require the learner to do - manner in which they draw on the learner's process competence (knowledge, affects, abilities, skills) 6 Participation: who does what with whom 7 Learner roles 8 Teacher roles 9 Role of materials as a whole</p>

**Fig 5: Aspects of an Analysis of Language Teaching Materials
(Littlejohn, 1998, p. 193)**

The model has three levels. *Level 1* describes what is physically observable in the materials. *Level 2* suggests what is required of users, while in *Level 3*, the analyst makes inferences from the other two levels about the “principles and philosophy of the materials” (Littlejohn, 1998, p. 195). The most objective level is perceived to be the first level, which attempts to answer the question ‘*What is there?*’ This leads to the second level, which requires deductions about the demands that will be made on teachers and learners and a response to the question ‘*What is required of users?*’ It culminates at the third level, which focuses on ‘*What is implied?*’ in which one draws conclusions about the philosophy underlying the materials. As the analyst moves from one level to the next, he/she draws conclusions about other aspects, thus making an increasing number of inferences and raising subjectivity.

Littlejohn’s framework is an attempt to let materials “speak for themselves” (Littlejohn, 1998, p. 192). Materials are an embodiment of language, which is a representational system requiring interpretation (Section 2.3.1). I view the drawing of inferences at the third level as the starting point for discovering the identity of the materials, or what they stand for (Section 2.3.2). Identity begins at this point, but remains fluid and subject to input from participants who create or use the materials and thereby characterize it at other moments along the journey, and reveal their own textbook perceptions and practices. For analysis, I selected three units in each series, from the mid-point, constituting 12 units in all, or 10-15% of the series (Section 3.5.2.2).

5.2.1 Level 1 Analysis

<p>1 'WHAT IS THERE' -statements of description -physical aspects of the materials -main steps in instructional sections</p>

Fig 6A: Level 1 Analysis: What is there? (Littlejohn, 1998, p. 195)

5.2.1.1 Series as a Whole

The series is designed to serve as a secondary school English coursebook for a specific audience, Kenyan secondary school students (generally aged 14-18 years). It is mainly monolingual and intended as a resource for the teaching and learning of English in an ESL multilingual environment that has adopted English-medium instruction from upper primary level. Some expressions and phrases are drawn from Kiswahili and other local and regional languages, mainly where texts have been drawn from oral traditions, following the integrated approach (Appendix XXI).

The textbooks are 1 colour and of a similar number of pages. Teachers' Books (90-110 pages) are significantly smaller, both physically and in terms of the number of pages than Students' Books (215-217 pages). Testing units ('Checkpoint') occur at regular intervals in all the Students' Books and coincide with the time it would take to complete the content required for one school term. The three school terms run from January-March, May- July and September-November. In Form 1 and 2, English is allocated six 40-minute lessons per week (4 hours), while in Form 3 and 4, it is allocated eight (5.3 hours). This translates into about 144 hours per year in Form 1 and 2, 190 hours in Form 3 and about 148 hours in Form 4, where third term is mainly used for revision and national examination preparation. The Form 4

Student's Book includes three model papers, following the format used in the national examination, the Kenya Certificate of Secondary Education (KCSE).

The Students' Books, but not in the Teachers' Books, have appendices. In Form 1, there is information on how to use the library and how to use a dictionary, and a list of irregular verbs. In Form 2, there is information on how to use the library, how to use an encyclopaedia, skimming and scanning. Unlike other appendices, these are followed by suggested exercises and activities. The Form 3 book carries a list of phrasal verbs, while the Form 4 book has a list of literary terms.

At the beginning of each Teacher's Book, there is an introductory section spelling out the rationale for the course and providing general guidance to the teacher and specific guidance on use of the materials, per section. The content in this introductory section is more or less the same across the board, although it becomes more refined in Books 2-4, compared to Book 1. Books 2-4 include information on handling learners with special needs, professional documents, resources and assessment. Section objectives and suggested methodologies, while present in some units, are not presented consistently. Teachers' Books follow the same format and numbering as Students' Books, and include suggested answers.

A route through the materials is implied rather than stated through use of Unit numbers and back reference to previous content within or outside the unit. In Form 1 and 2, the Units all follow the order of A: Listening and Speaking, B: Reading, C: Grammar, D: My Text and E: Close Shave. My Text represents the writing component, while Close Shave is a short, generally humorous story. In Forms 3 and

4, another section, Literary Moment occasionally occurs between My Text and Close Shave, thus a few units have six sections (A-F). A table of contents is available in both the Students' and Teachers' Books, but is much more detailed in the former.

Title: *Head Start* Secondary English Form 1-4
Publisher : OUP-EA
Authors: A1-A5, variously
Type: Main coursebook

Universal Features

Intended Audience: *School:* Secondary schools
Location: Kenya
Extent: *Components:* 4 Students' Book; 4 Teacher's Books
Estimated Time: One school year each

A: SERIES AS A WHOLE	Form 1	Form 2	Form 3	Form 4	Total
Year of Publication	2003	2003	2004	2005	
Intended Audience <i>Age Range</i>	14-15 years	15-16 years	16-17 years	17-18 years	
Extent <i>Estimated time</i>	1 year 144 hours	1 year 144 hours	1 year 190 hours	1 year 148 hours	
Design and Layout <i>(a) Students' Book</i>	1 colour, 217 pp	1 colour, 215 pp	1 colour, 217 pp	1 colour, 215 pp	
<i>(b) Teacher's Book</i>	1 colour, 91 pp	1 colour, 90 pp	1 colour, 110 pp	1 colour, 90 pp	
Distribution (Teacher, Learner) <i>(a) Materials</i> Rationale Tests Answer key Appendices <i>(b) Access</i> Content list Unit No. & Section Titles	T L T L T,L T,L	T L T L T,L T,L	T L T L T,L T,L	T L T L T,L T,L	4T 4L 4T 4L 4T,4L 4T, 4L
Route through material Specified	X	X	X	X	4
Subdivision	27 content units; 5 sections each <i>Unit pattern:</i> A: Listening & Speaking; B: Reading; C: Grammar; D: My Text E: Close Shave 3 testing units; 4 sections each	26 content units; 5 sections each <i>Unit pattern:</i> A: Listening & Speaking; B: Reading; C: Grammar; D: My Text E: Close Shave 3 testing units; 4 sections each	23 content units; 5-6 sections each <i>Unit pattern:</i> A: Listening & Speaking; B: Reading; C: Grammar; D: My Text E: Literary Moment (Optionally included) F: Close Shave 3 testing units; 4 sections each	20 content units; 5-6 sections each <i>Unit pattern:</i> A: Listening & Speaking; B: Reading; C: Grammar; D: My Text E: Literary Moment (Optionally included) F: Close Shave 3 testing units; 4 sections each; 3 Model Test Papers	

Fig 6A (1): Overview of *Head Start* Series

5.2.1.2 Overview of an Extract

While adopting Littlejohn's framework (1992, p.54), I have made allowance for unique aspects of this particular sample. I have distinguished those areas where literary points are being made from those where language points are the focus due to the integrated approach (Section 4.2.2.1). I have also distinguished activities requiring pronunciation and writing practice from those requiring other forms of language practice, which largely occur in the grammar section of the textbook. Appendix XXII indicates the resulting occurrence and sequencing of the main type of activities in the sampled units, their prevalence per section, and overall prevalence.

Texts with follow-up activities of one kind or another constitute 31% of the sample. Texts with questions occur most frequently, and this is attributable mainly to Section B: Reading, and Section E/F: Close Shave.¹⁹ Section E: My Text also has a prevalence of texts, followed specifically by writing practice. Section B: Reading is usually divided into four subsections: Pre-reading, Wordpower, Comprehension, and Let's Talk. In some instances, there is a Reading Skills section prior to the Pre-reading sub-section. The activities that follow reading texts are subsumed within these sub-sections. Those in Section D: My Text are intended to provide writing practice in the kind of text exemplified in each unit. Section E: Close Shave, a short, witty piece of writing is usually followed by one or two questions. Texts imply reading, and in a further 2% of the sample, drawn from Section A: Listening and Speaking, this was specified as reading aloud.

¹⁹ Subsequently, I will refer to Close Shave as Category E and Literary Moment as Category F for purposes of uniformity and to avoid possible confusion

Language analysis occurs mainly in the form of specific grammatical points, with follow-up practice exercises. This pattern is discernible throughout Section C: Grammar and Usage. Together, language analysis and practice constituted 39% of the sample.

Discussion is a major activity in Section B: Reading, mainly because of the structure of the section. The Pre-reading and Let's Talk sub-sections require learners to engage in discussion before and after the reading passage, although interactants are not usually specified. Where specified, I have recorded it separately as groupwork. Pair work also requires that the learners engage with one another, but not necessarily for discussion purposes. Together, these types of activities constitute 20% of the sample.

Appendix XXII shows that certain activities are more prevalent in certain sections of the materials than others. The most eclectic section is Section A: Listening and Speaking. Examples of activities that do not recur in sections other than this (of the sample, but not necessarily of the textbooks as a whole) are role play, debate, pronunciation practice, and questionnaire (a series of questions requiring the learner to provide their own opinion or personal information). The Pre-reading sub-section also has this quality but is intended for discussion and is not necessarily presented as a series of questions.

Integrated literary content is evident in some of the texts used in Section A: Listening and Speaking, B: Reading and E: Close Shave. In Forms 3-4, specific

literary points are made in some units through section F: Literary Moment. A sample unit is presented in Appendix XXI. The predominant pattern of activities that can be discerned for a unit in *Head Start* is as follows:

Text + questions or variation requiring spoken input and output	Discussion +reading text + questions + discussion	Language analysis+ practice	(Text)+ Writing practice	[Some units] literary analysis + text+ questions	Text+ question(s)
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Fig 6A (2): Pattern of Activities for a Unit in *Head Start*

5.2.2 Level 1 Description: What is there?

The framework proposes a response to seven aspects of realization in addressing the question of what is there in the materials.

Place of Learner’s Materials in a Set

The set of materials consists of 4 Students’ Books and 4 Teachers ‘Books only (after the series was complete, the publishers released a Revision Book for English in their *Test it & Fix it* series for secondary school subjects. I do not include this as part of the ‘set’ here). Section A: Listening and Speaking section is placed at the start of each unit, but there is no accompanying audio material; however, texts in the Teacher’s Book play a facilitative role in this sub-section and are the main medium for presenting material intended for listening.

Published form of Learner’s Materials

The choice of one colour and soft covers is indicative of general trends in the local market, as well as the need to make materials as affordable as possible since cost is considered during KIE vetting (Appendix XVII). On the other hand, the use of thread sewing indicates the need to ensure durability of materials from which regular use will be required over a period of time.

Subdivision of Learner's Materials

Content is arranged according to language skills and grammar. Literature is mainly integrated within the skills sections primarily through the reading texts. The sequence of presentation is as follows: Listening and Speaking, Reading, Grammar, My Text, Literary Moment (where present), Close Shave. The average unit size is 7-8 pages, with B: Reading accounting for most of this, with A: Listening and Speaking and E: Close Shave generally taking up least space.

Subdivisions of Sections into Sub-Sections

Section A: Listening and Speaking is varied and has a variety of activity types. The most predominant type is a text in the Teacher's Book requiring the learner to attend as the teacher reads. The text is generally followed by questions and activities involving pronunciation practice or pair work. Where the text is of a literary nature, literary points are made.

Section B: Reading consists of a reading text, which is always preceded by a pre-reading activity in the form of questions requiring discussion on the topic at hand. In some instances, the pre-reading section is itself preceded by a 'reading skills' sub-section which draws the learner's attention to certain micro-skills that they are likely to find useful in their engagement with the reading passage, and provides for practice of the same. The reading passages are followed by three subsections involving vocabulary work, comprehension questions and a discussion arising from the theme of the passage. The pattern in B: Reading is therefore reading skills (optional), pre-reading, reading passage, wordpower, comprehension questions and discussion (Let's Talk).

Section C: Grammar and Usage follows a pattern of presenting sentences under ‘Language in Context’ followed by language analysis through ‘Grammar Points’ and practice exercises. Writing mainly involves presentation of an example text of different kinds of writing, followed by relevant writing practice. F: Literary Moment and E: Close Shave generally follow a text+question sequence.

Continuity, Route, Access

The Unit topic or theme is reflected most consistently in Section A and B. It occurs in C to the extent that example sentences under ‘Language in Context’ are, in some instances, drawn from the reading passages in Section B. The degree to which the thematic continuity runs through to Sections D-F varies from unit to unit. Given the tendency towards linear linkages across sub-sections, the most logical route to follow is implied by the ordering of the content. In the introductory matter, the Teacher’s Books provide general guidance on the aims of each section and suggestions on how to navigate through the Student’s Book. In some sub-sections, aims are indicated, but not specific lesson objectives. There are also suggested answers and some methodological suggestions, although they do not occur consistently per sub-section.

5.2.3 Level 2 Analysis

- | |
|---|
| <p>2 ‘WHAT IS REQUIRED OF USERS’
-subdivision into constituent tasks
-an analysis of tasks: What is the learner expected to do? With whom?
With what content? Who determines these things?</p> |
|---|

Fig 6B: Level 2 Analysis: What is Required of Users? (Littlejohn, 1998, p. 195)

Littlejohn (1992, 1998, p.198), following Breen’s (1987) definition of a task, regards it as “any proposal contained with the materials, for action to be undertaken

by the learners, which has the direct aim of bringing about the learning of a foreign language.” It embodies a process, a mode of classroom participation and content (Section 2.3.1).

These components are addressed through a series of questions, which form the backbone of the framework for Level 2 analysis. ‘*What is the learner expected to do?*’ addresses the question of process. ‘*Who with?*’ addresses the question of participation and ‘*With what?*’ responds to the issue of content. Littlejohn (1992) includes a fourth question, ‘Who decides?’ intended to bring together the three components in order to comment on the extent of explicit teacher and learner-involvement in the decision-making process in different textbooks. I have excluded this dimension from the analysis since my focus is on a single series and the pattern evident in Section IIIC, source of content, which is relatively consistent across the levels.

Unlike Littlejohn (1992, 1998), I examine a single series, and this determines the focus of my data presentation, as follows:

- (i) Frequency of occurrence of features per section of each level
- (ii) Frequency of occurrence of features per book (level) of the series
- (iii) Frequency of occurrence of features across the entire series

I have adopted Littlejohn’s (1998, p.211-213) features, but used examples from my sample tasks (Table 3.2), and made interpretations accordingly. Features, definitions and examples are in Appendix XXIII, while data for this section are in Appendix XXIV.

5.2.3.1 Section I: What is the Learner Expected to do?

The first part of Level 2 analysis in the framework addresses the question of what the learner is expected to do and is divided into three features. Part IA: *Turn Take*, lays emphasis on the suggested role of the learner in classroom discourse. Part IB: *Focus*, emphasizes what the learner is expected to attend to in a given task, while Part IC: *Operation* refers to the mental process(es) required of the learner.

In Books 1-4 learners are more frequently called upon to respond to (37%), rather than to initiate language (27%). At the same time, about a third of the tasks (36%) require neither a response nor initiation, for instance, when learners are simply required to read a text or attend to an example or explanation (Appendix XXIV). Section C: Grammar and D: My Text contribute most to this trend. The extent of initiation and response varies in particular sections of the materials. Section C: Grammar does not prompt learners to engage in initiation while Section E: Close Shave requires it almost all the time. Section F: Literary Moment, where present, calls for initiation in about half the instances recorded, while Section A: Listening and Speaking and B: Reading call for both initiation and responses, with the latter slightly exceeding the former.

In Book 1-4, the focus is predominantly on meaning-system relationships (57%). This is evident in nearly half or more of the tasks at each level (Appendix XXIV). It is followed consistently by a focus on meaning (36%), and finally, a focus on the language system (7%). As indicated in my definitions (Appendix XXIII), I have applied an inclusive view of language system and meaning-system relationships to

accommodate the integrated approach, which requires the inclusion of literary content.

Section A: Listening and Speaking is often integrated with content drawn from oral literature, for instance, when learners are required to read a given oral poem, discuss its meaning and explain the features of oral poetry. These, and similar requirements, explain the prevalence of meaning-system relationships in this section. Section B: Reading and E: Close Shave predominantly focus on meaning. This is due to the prevalence of texts which require interpretation as a first step.

Section C: Grammar attempts to present “language in context” by drawing examples from B: Reading before proceeding to make “grammar points” and provide practice exercises. In this way, though the sentence becomes the focus of the grammar points, the learner’s attention is first drawn to their occurrence within longer stretches of discourse. In a similar manner, Section D often presents longer stretches of language, in the form of written discourse such as memos, letters, diary entries and synopses, requiring learners to develop meaningful texts of their own, following suggested patterns. A similar pattern is also discernible in F: Literary Moment, but with a focus on literary features within sample texts which the learner is required to make meaning of, with reference to certain features.

Tasks that focus on the language system alone are fewer, but more predominant in lower than in upper secondary school. These occur most frequently in Section A, for instance when the learner is required to focus on word stress patterns.

I identified sixteen operations from Littlejohn's (1992,1998) framework, six of which recur most frequently (Appendix XXIV): attending to examples/explanations (23%), decoding semantic/propositional meaning (17%), applying general knowledge (12%), selecting information (10%), hypothesizing (9%), and applying stated language rules (5%). There are some discernible patterns.

Attending to examples and explanations is required in all sections of the materials, except E: Close Shave; however, it is the predominant in C: Grammar (36%), requiring learners to pay attention to grammatical points, usually prior to engaging in other mental operations involving the language rule. This pattern tends to co-occur relatively consistently and evenly in Section C: Grammar; however, Form 3 is a marked exception, recording as it does a higher percentage of examples and explanations for learners to attend to (67%) in comparison to operations related to the application of this information.

Decoding semantic/propositional meaning occurs in all sections apart from C: Grammar, and in some instances, D: My Text, when learners are not required to engage with a text. It recurs most frequently and consistently in Section B: Reading, E: Close Shave and F: Literary Moment, which all require the learner to decode a text and engage in further mental operations in relation to the decoded material. In Section B: Reading, it tends to co-occur with formulating items into larger units, selecting information and hypothesizing. Section B: Reading has several sub-sections (Section 5.2.1.2) which call upon the learner to do more than respond to questions based on the reading text. In E: Close Shave, decoding tends to co-occur with hypothesizing and the application of general knowledge, while in F: Literary

Moment, it tends to co-occur with attending to examples or explanations, repeating with expansion, selection of information, and application of general knowledge. Attending to examples/explanations and decoding meaning are therefore pivotal to other operations with which they co-occur in various sections.

Operations requiring various types of repetition are rare (11%), but where present, they are found most consistently, though not exclusively, in Section A: Listening and Speaking and D: My Text across the levels. In Section A, repetition involves, for example, pronunciation or conversation practice, while in Section D it mainly involves expansion based on sample outlines intended for learners' use in generating written texts of a similar type. Similarly, operations requiring memory retrieval are also present, but rare (3%).

5.2.3.2 Section II: Who With?

The second part of Level 2 analysis in the framework seeks to address the question of learner participation in the classroom. It identifies and describes instances when the learners is expected to work individually, with other students, or with the teacher.

I have included a feature, unspecified, which is not present in the original framework. Although an action on the part of the learner is implied, the precise mode of classroom participation is frequently left unstated in the Students' Books. The Teacher's Books offer a variety of suggestions, but not in any consistent manner. Unspecified items constitute a quarter to a half of all instances, with Form 1 recoding the greatest prevalence (50%) and Form 3 the least (20%). As a result, the following

predominant trends regarding classroom participation are drawn from those instances where specification is made (Appendix XXIV).

Across Form 1-4, learners are required to engage individually simultaneously most frequently. This is evident in about half the possible interactions (49%), followed by teacher-learner interaction with the whole class observing (8%), pair and group work (8%), which increases at higher levels, peaking in Form 3 (14%). Although individual engagement is predominant across the various sections, Section C: Grammar and D: My Text present the least variation with other forms of participation while Sections A: Listening and Speaking and B: Reading lend themselves to the greatest variation.

5.2.3.3 Section III: With what Content?

This section is divided into three. In the first instance, it identifies the form, in terms of the input to, and expected output from learners. Secondly, it identifies the source of the content and the thirdly, the type of content required to carry out the mental operations identified in IC: Mental Operation (Appendix XXIV).

The main source of input to learners in Form 1-4 are written words, phrases or sentences (55%), with the greatest prevalence being in Form 1 (70%) and the least in Form 4 (41%). This is followed by extended forms of written discourse, which occur most in Form 4 (48%). Oral input is comparatively rarer (13%), but occurs on occasion in Section A due to its focus on listening and speaking and Section B due to the pre and post reading sub-sections.

Output is mainly oral, whether extended forms (18%) or not (14%), with Sections A and B contributing the most to this. Extended written output accounts for 5%, mainly from Section D: My Text, while shorter forms account for 11%, with Section C: Grammar contributing most to this. It is, however, not possible to make any relatively conclusive statements here because in half or more of the instances, the precise nature of the output, where required, remains indeterminate from the textbook content alone.

The main source of content is the textbook (67%), most of which is found in the Students' Book, with some additional content in the Teachers' Books. Sometimes, other materials such as a dictionary, or plays or novels that the learners are studying are suggested (2%). Learners as a source of content feature as a distant second in all sections (30%), apart from C: Grammar. The teacher hardly features at all.

Metalinguistic comment (28%) tends to co-occur with linguistic items (27%) in Section A-C. Section C: Grammar reflects this pattern most. These features, together, account for over half the recorded features in this section. The next most frequent type of content is found in texts. Texts tend to be fictional (11%), such as ogre stories, or topical, such as those on issues such as child labour or leadership. Non-fiction texts (3%), such as biographical extracts are much rarer. Other texts (13%) include poems, play extracts and dialogues. Such texts are evident across the various skill areas. Learners' personal opinion or information is comparatively seldom suggested (14%); however, it occurs most frequently in Section B: Reading, and E: Close Shave (Appendix XXIV).

5.2.4 Level 2 Description: What is required of Users

The Framework suggests a response to three aspects of realization in addressing the question of what is required of users in the materials.

5.2.4.1 Subject Matter and Focus of Subject Matter (With what Content?)

These inferences are drawn from the analysis of input to learners and expected output, sources and nature of content (Section III A-C of the Framework, Section 5.2.3.3).

Metalinguistic comment and linguistic items dominate a description of the nature of the materials due to a prevalence of grammar points and related exercises per unit; however, overall, various types of texts are spread across the other sections of the textbooks. They reflect the requirement for integration as well as that of inclusion of contemporary issues within the materials. The texts are of a literary and non-literary nature and occur most consistently in Section B: Reading and E: Close Shave. Sources of textual content are acknowledged only in a few instances, implying that most of the reading matter is original. Elicitation of personal information/opinions from learners, while not as prevalent as other forms of content, occurs relatively consistently and this can be attributed, to some extent, to the pre and post reading content in B: Reading and the reading content in E: Close Shave. In line with this, written words, phrases or sentences and extended written discourse are the dominant sources of input; however, the materials are non-specific about the precise nature of the expected output. Brief or extended stretches of oral output are required relatively consistently in Sections A and B, while brief or extended stretches of written output are required relatively consistently in Sections C-F.

5.2.4.2 Types of Teaching-Learning Activities (What is the learner expected to do?)

Inferences relating to this aspect of the materials draw from the analysis of turn taking, focus and mental operations (Section I, A-C of the Framework, Section 5.2.3.1).

In terms of turn-taking, learners are most frequently asked to respond; however, particular sections, such as parts of B: Reading, C: Grammar and E: Close Shave predominantly promote initiation. The focus is on meaning-system relationships, and this is mainly evidenced in Section C: Grammar and D: My Text. A focus on meaning is prevalent in B: Reading and E: Close Shave, while a focus on the language system alone is evidenced in certain types of tasks, mainly in A: Listening and Speaking. There are discernible patterns to the mental operations required of learners in each section. Six such operations dominate. Attending to examples and explanations and applying language rules tend to co-occur and dominate Section C: Grammar, while decoding meaning is evident in other sections, most of which use texts. Of much less prominence are those operations requiring repetition and retrieval of information from memory.

5.2.4.3 Participation: Who does what with whom? (Who With?)

Inferences relating to this aspect of the materials draw from Section II of the framework, Who With? (Section 5.2.3.2).

There is little detailing of how participation ought to proceed in the classroom. Broad guidelines exist, but specific details are often unscripted. However, from the scripted

samples, there is a greater tendency towards individual and whole class interaction compared to pair and group activities.

5.2.5 Level 3 Analysis: Inferences about the Textbook

<p>3 'WHAT IS IMPLIED' -deducing aims, principles of selection and sequence -deducing teacher and learner roles -deducing demands on learner's process competence</p>
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Fig 6C: Level 3 Analysis: What is Implied? (Littlejohn, 1998, p. 195)

Level 3 analysis draws together the aspects of the materials noted in Level 1 and 2, and suggest the “aims and principles of selection and sequencing which underlie the materials and the implications the materials may have for teacher and learner roles.” Littlejohn (1992, pp. 78-79). A response to six aspects of realization is suggested.

5.2.5.1 Aims

Texts form a large proportion of the textbook in all skill areas. Every Unit has a reading passage about two pages in length in Section B: Reading, and a shorter reading text of about ½ a page in Section E: Close Shave. In Section A: Listening and Speaking, some Units have written texts in the Students' Book or texts in the Teacher's Guide intended for listening. Section D: My Text often has texts exemplifying different types of functional writing. As a result, there is a great deal of written input, encoding a variety of themes and illustrating a variety of genres, including literary genres. At the same time, Section C: Grammar focuses on grammar points, but draws some illustrative sentences from the reading passages in B: Reading.

Certain aims can be inferred from these patterns. Firstly, the materials aim at exposing the learner to a variety of discourse types, genres and themes, while at the same time providing a focus on form by using isolated sentences from within the discourse as a starting point towards making grammar points and building linguistic competence. This is suggested by the co-occurrence of metalinguistic comments with linguistic items. Secondly, the demands made upon learners arising from the texts vary from skill area to skill area; however, as a starting point, they generally require decoding of meaning. Section A: Listening and Speaking combines this with a focus on linguistic performance e.g. through repetition of minimal pairs, and communicative competence, e.g. through reading a dialogue aloud and identifying inappropriate register. It also promotes critical thinking and literary skills through choice of texts for oral or written literature and poetry. Section B: Reading has various point of focus. Wordpower in Section B promotes linguistic competence through development of vocabulary and use of the same. Reading as well as the accompanying pre and post reading suggested activities target interpretive reading, critical thinking, application of general knowledge and linguistic performance. These aims are also evident in Section E.

5.2.5.2 Principles of Selection

The texts found in Section B: Reading, D: My Text and E: Close Shave are mainly fictional, while some are biographical and factual. There has been some attempt to match the thematic concerns in the texts to the level and experiences of the learners, e.g. corruption and the importance of good leadership is exemplified by a text with a focus on the goings-on in a school setting (Form 2, Unit 15, Section B: Reading). In some cases, Section E: Close Shave attempts to open doors to exploration of themes and ideas that may be beyond most learners' knowledge and experiences, such as the

guillotine (Form 2, Unit 13, Section E) ballet (Form 3, Unit 13, Section E) and piano (Form 4, Unit 11, Section E). It presents situations and scenarios that may be outside learners' experiences and environments, but not necessarily beyond their ability to interpret.

Metalinguistic comment recurs frequently and is predominantly observable in Section C (58%) through grammar points and D: My Text (20%) through principles of writing, with a focus on functional writing. Section C: Grammar draws on some examples from B: Reading, implying that although there is an emphasis on rules and accompanying practice exercises, grammar is not to be viewed in isolation from the wider discourse, which provides the structures for analysis. This, however, is merely hinted at by initial presentation of sentences from the passage. The grammar points are made in relation to isolated sentences, with exercises requiring gap-filling, rewriting and sentence formation, among others.

Sixteen operations recur to a greater or lesser degree. Tasks mostly require attention from the learner to examples or explanations, followed by decoding meaning. Attention to examples and explanations are most predominant in grammar (49%) and decoding meaning is prevalent in reading (51%). Each spawns other operations.

5.2.5.3 Principles of Sequencing

In terms of language presentation, although the material is divided into the four skills and grammar, there is a measure of skills integration. Following the 'natural order' of skills acquisition, each unit commences with Listening and Speaking, which go together. Reading follows, and calls for application of all four skills to varying degrees. Writing predominantly requires listening, reading and writing. Those

sections of the unit that require more rigorous attention from the learner (B-D) appear to be encompassed between sections that are designed to be more interactive (A) and even contain humorous content (E).

In some instances, grammar content is parcelled into smaller sections. For instance, in Book 1, Unit 13 focuses on “Regular and Irregular Verbs 1”, while Unit 14 deals with “Regular and Irregular Verbs 2”. This indicates an attempt to present content without overwhelming the learner with facts and perhaps making it manageable within a 40-minute lesson.

There is also an attempt to sequence content according to what would logically come first. For instance, in Form 1, Unit 14 is on addresses and Unit 15 is on addressing envelopes. Subsequent units are dedicated to informal letters while units prior to these focus on areas such as spelling, topic sentences, paragraphing and punctuation.

5.2.5.4 Classroom Roles of Teachers and Learners

Although learner turns predominantly require responding (37%), an almost equal number, (36%) do not call for learner turns. This can be explained by the number of texts that require reading first. Though slightly fewer in number (27%), tasks requiring initiation indicate that the learner is expected to actively produce unguided or free output. Sections that promote this most are B: Reading (43%) through pre and post reading activities, and E: Close Shave (21%). In such cases, the teacher’s role is to listen and prompt further output, and engage with learner ideas.

In instances where learners respond, for instance, to specific questions on a text, the teacher’s role is to confirm or disconfirm their responses. In this, the teacher is

supported by the Teacher's Book, and together, they become authorities or decision-makers with regard to what is acceptable and what is not. The frequency of operations requiring attention from learners (23%) also suggest that the teacher has an interpretive role. These may be differentiated from instances where learner initiation, such as learner opinions are expected and intended to be explored. Operations such as hypothesizing, negotiation and applying general knowledge which are predominant in Section B: Reading may be juxtaposed with operations such as repetition and application of language rules which support responding, both more predominant in sections of A: Listening and Speaking and C: Grammar.

As noted in Section 5.2.3.2, it is not possible to be conclusive about the prevalence of different forms of interaction advocated by the materials. The details of interaction are classroom decisions, requiring classroom observation (Chapter 8).

5.2.5.5 Learner Roles in Learning

Learners are recipients of linguistic and literary facts and information as evidenced by the high frequency of operations requiring their attention as compared to other operations. This is mainly intended to enable them gain cognitive mastery over points of grammar or features of writing in preparation for practice. Learners are also decoders of meaning as evidenced from the texts, which they are required to make meaning of before engaging in further operations. In addition, they are producers of language and knowledge, drawn from their cultural backgrounds (especially in sections integrated with oral literature) and their general knowledge.

5.2.5.6 Role of Materials

The materials are a source of language input in written form, or in written form intended to be spoken (as indicated in Level 1 analysis, there are no supportive audio materials). The materials provide broad guidelines on how the lesson may unfold; however, direct and specific details on methodology are sporadic; these may, however, be deduced from the ordering of content and the type of skill under which such content is placed. In a few instances, the Teacher's Book suggests alternatives or variations to approaching the lesson.

Each unit is based on a theme, which is developed through the various sub-sections, although this is more consistent in Sections A-C, suggesting the desirability of linear progression in teaching. In choosing to split certain content, the materials appear to propose a norm for what is to be considered as manageable for learners in the course of a lesson. The Teacher's Book, in such instances, makes specific suggestions about what teachers may do in classes of learners with mixed ability, while general guidelines on the same are provided in the introductory matter.

5.3 The Blurb

The blurb is not part of Littlejohn's framework; however, from a circuit of culture perspective, it points to the production moment, which follows in Chapter 6. In the textbook, such language is likely to be used for promotional purposes. Here, I present the blurbs in the Students' Books and Teacher's Guides as they are. They provide an indication of how producers would like to represent their product, and the qualities they would like their consumers to associate with it.

Head Start Secondary English is a new series which comprehensively covers the new English Syllabus for secondary schools.

Each book is carefully written by English language experts to fulfil the needs of learners in secondary schools.

The **Student's Book for Form** [specifies level] reinforces the learner's reading, listening, speaking and writing skills using an integrated approach. This is achieved through the use of practical issues and global trends familiar to the students.

Also in this series: [other levels are listed]

A **Teacher's Book** for each level is also available.

Fig 7A: Blurb from the Students' Books

Head Start Secondary English reinforces reading, listening, speaking and writing skills using an integrated approach. It comprehensively covers the revised English Syllabus for secondary schools.

This **Teacher's Book for Form** [specifies level] provides helpful hints on how to handle each topic effectively. It also provides suggested answers for all the exercises in the Student's Book.

Fig 7B: Blurb from the Teachers' Books

The blurb in the Students' Book presents the content as having a global outlook, but also being familiar to the learner. In addition (perhaps simply for promotional purposes), some of the blurbs in the Teachers' Books and those in the Students' Books (through images) point to the Oxford Advanced Learner's Dictionary as an accompanying reference for use with the material.

Both blurbs affirm the skills-oriented and integrated nature of the materials. The blurbs emphasize that the materials conform to the revised (2002) syllabus, and the blurb in the Students' Book adds that the materials are written by experts. These statements are not related to the content of the materials, but serve to self-identify it as trustworthy.

5.4 Inter-rater Agreement

A second coder coded 10% of the materials from a sample across levels and sections, and the level of agreement varied per category. As a measure of reliability, Littlejohn (1992, p.62) points to the high overall percentage agreement between his analysis and that of two other coders; however, Wang (1998) observes that reliance on percentages is a deceptive measure of reliability. I present the percentages per category and the measure of agreement beyond chance using Cohen's kappa statistic, which measures inter-rater agreement and arguably takes into account the question of agreement by chance. Among other considerations for its use are that the categories are independent, mutually exclusive and contain nominal data. Landis & Koch (1977) in Viera & Garrett (2005) suggest a way of interpretation.

<0	Less than chance agreement
0.01-0.20	Slight agreement
0.21-0.40	Fair agreement
0.41-0.60	Moderate agreement
0.61-0.80	Substantial agreement
0.81-0.99	Almost perfect agreement

Category	% Agreement	Kappa	Strength of Agreement
What is the learner expected to do?			
<i>Turn Take</i>	79.2%	0.69	Substantial
<i>Focus On</i>	66.7%	0.43	Moderate
<i>Mental Operation</i>	61.5%	0.56	Moderate
Who With?	58.3%	0.32	Fair
With what Content?			
<i>Input to learners</i>	75.0%	0.51	Moderate
<i>Expected output</i>	58.3%	0.49	Moderate
<i>Source</i>	83.3%	0.67	Substantial
Nature	69.2%	0.59	Moderate

Table 5.0: Inter-Rater Agreement

The nature of interaction (Who with?) and expected output (Expected Output) reflected the greatest differences in coding (58.3% /0.32 each), while the source of content and turn-taking recorded the highest agreement (83.3%/0.67 and 79.2%/0.69 respectively). Littlejohn (1992, p. 28) observes that the recording of the explicit

nature of the materials operates at a low inference level, while implications arising from this require a higher level of inference. He indicates that current materials often have “precise indications” of the work teachers and learners are to do together. Littlejohn (1998, p. 190) excludes “unanalysable tasks” which have insufficient description (Littlejohn 1992, p. 63). We (raters) both observed that these materials were sometimes non-specific on the precise nature of classroom interaction, while the framework is quite specific. In my study, I included the option “unspecified” to cater for non-specificity in several tasks (Section 5.2.3.2), such as ‘*Discuss why you think people should risk their lives to save others*’ and ‘*Give some examples of stories that carry the message ‘power and strength are not all you need.’*’ Analysts (and perhaps, by extension, consumers in the study) may tend to make personal inferences based on their experiences even when the materials are, in fact, silent.

5.5 Towards the Discussion

This sub-section will recur in each of my findings chapters. As explained in Section 3.2, it is a cumulative and interpretive section that pulls together key information from each ‘stop over’ at each moment of the ‘journey’. It is structured in response to my three main research questions:

- (i) What does each process (moment) in the circuit of culture contribute to the textbook biography?
- (ii) What interrelationships are revealed among participants in various moments as the biography unfolds?
- (iii) How does change in this educational publishing context contribute to the textbook biography?

The representation/identity moments reveals information that is pertinent to the first two questions.

Contribution of the Representation/Identity Moments to the Textbook Biography

Gray (2007, 2010) analyses 'carrier content' including artwork in his examination of the global ELT textbook in a bid to establish the form that cultural content has taken in ELT books since the 70s. He pairs the representation/identity moment(s) and concludes that there has been a gradual feminization and multiculturalizing of content, as well as a celebration of individualism. It is impossible to look at all aspects of materials content in depth, and in my representation/identity moment(s), I examine a different type of textbook content for a different purpose.

The textbook is an embodiment of language, all of which requires interpretation (but any single study can focus only on particular portions and aspects of meaning). Language is also used to talk about the textbook. Content analysis of textbooks using Littlejohn's framework examines materials as they are, from a pedagogical perspective. Such an analysis leads to inferences about the materials (Level 3 analysis, Section 5.2.5), in terms of what they may mean for classroom work. It characterizes the textbook in terms of the aims of the materials, principles of sequencing, classroom roles of teachers and learners and roles of materials. (Section 5.2.5, here summarized). In turn, this orientation determines the focus that I bring to bear on other moments as I construct the textbook biography from conceptualization to the classroom.

The textbook exposes learners to many texts of various discourse and literary genres, styles and themes. There is also a focus on specific grammar items as specified by the syllabus. Apart from their key role in reading and comprehension, these texts serve other purposes. An attempt has been made to use some example sentences

drawn from their context within the reading texts. In addition, selected vocabulary is also drawn from the texts in order to develop ‘wordpower’. Units are largely thematically coherent and draw on what is familiar to learners, with some content that may be unfamiliar to them. Different sub-sections focus on promoting different skills, but not in isolation from other language skills or in some cases, literary skills. Through the various sub-sections, the materials promote linguistic competence and performance, and to some extent, communicative competence.

Learners are most frequently expected to engage in attending to examples/explanations, decoding semantic/propositional meaning, applying general knowledge, selecting information, hypothesizing and applying language rules. Highly detailed suggestions regarding classroom interaction are often absent. The many texts make decoding of meaning a major operation. Learners are largely presented as recipients of knowledge and decoders of meaning; however, they are also seekers and producers of language and knowledge, especially in tasks that elicit their experiences or require them to draw upon their own cultural backgrounds in their responses. Where learners are positioned to respond, teachers are positioned as authorities and decision makers, in terms of interpreting and deciding what is acceptable. In this, they are supported by the materials since suggested answers are provided in the Teacher’s Book. Where learners are expected to engage in initiation, the teacher’s role is to create such an opportunity for engagement, as suggested by the materials. Sections such as Listening and Speaking and Close Shave and sub-sections such as Let’s Talk then afford the learner the opportunity to engage in linguistic performance, and to communicate freely.

The Representation-Identity Interrelationship

I have inferred what can be revealed of *Head Start* from a pedagogical perspective (Section 5.2.5), taking into consideration its proposals for action by learners intended to bring about language learning. *Head Start* is embodied with certain characteristics and, if ‘followed’ will present its users with certain types of content, sequenced in a particular manner and promoting certain types of interactions in the classroom, as described. In this way, the textbook can be said to ‘speak for itself.’

Further to this, apart from being the substance of the textbook, language is used to talk about the materials in a manner that contributes towards developing and shaping our perceptions of it, apart from what has already been revealed by content analysis. As a starting point, textbook blurbs, which are part of the materials, offer an early entry point into what producers perceive the materials to be, and how they would like consumers to view them. They reveal that publishers have identified their own product as syllabus-oriented and trustworthy. Such commentary opens up other domains pertinent to the biography of a textbook for investigation, namely its regulation, production and consumption. As participants in these moments talk about this artefact, they may confirm, contradict or add to the inferences already made. In so doing, they concurrently shed light on other issues in materials development and their own practices with the textbook. This creates and enriches the textbook biography and provides a continuing characterization of the materials. In subsequent chapters, I examine these moments.

CHAPTER 6: FINDINGS (2) - REGULATION/PRODUCTION

6.1 Introduction

The purpose of this chapter is to contribute to the textbook biography from the regulation/production moment(s). I am guided by a subset of three questions that relate to these moment(s) (Section 3.2).

- What principles informed the development of the 2002 secondary school English syllabus?
- How do publisher experiences contribute to the textbook biography?
- How do author experiences contribute to the textbook biography?

6.2 Regulation

The English syllabus permeates into the core circle arising from the curriculum in the middle circle (Fig 4). I recognize that there are myriad social, economic and political factors that contribute to the regulation moment, but I limit my exploration to the syllabus. To producers, it is an external source of regulation, which requires careful interpretation because adherence or non-adherence to the syllabus determines whether a textbook gains the desired approved status by the MoE. This, in turn, has financial implications to producers.

Regulator	Role during Regulation	Date of Interview	Interview Venue
A2	Head of Languages, KIE/ <i>Head Start</i> Author	15/02/10 & 13/05/10	A2's office
A4	Assistant Director, Applied Research, KIE	12/05/10	A4's office
TE1	KIE textbook Evaluator/Teacher of English	16/04/10	School library

Table 6.0: Primary Data Sources for Regulation

6.2.1 Syllabus Development within the Curriculum Development Cycle at KIE

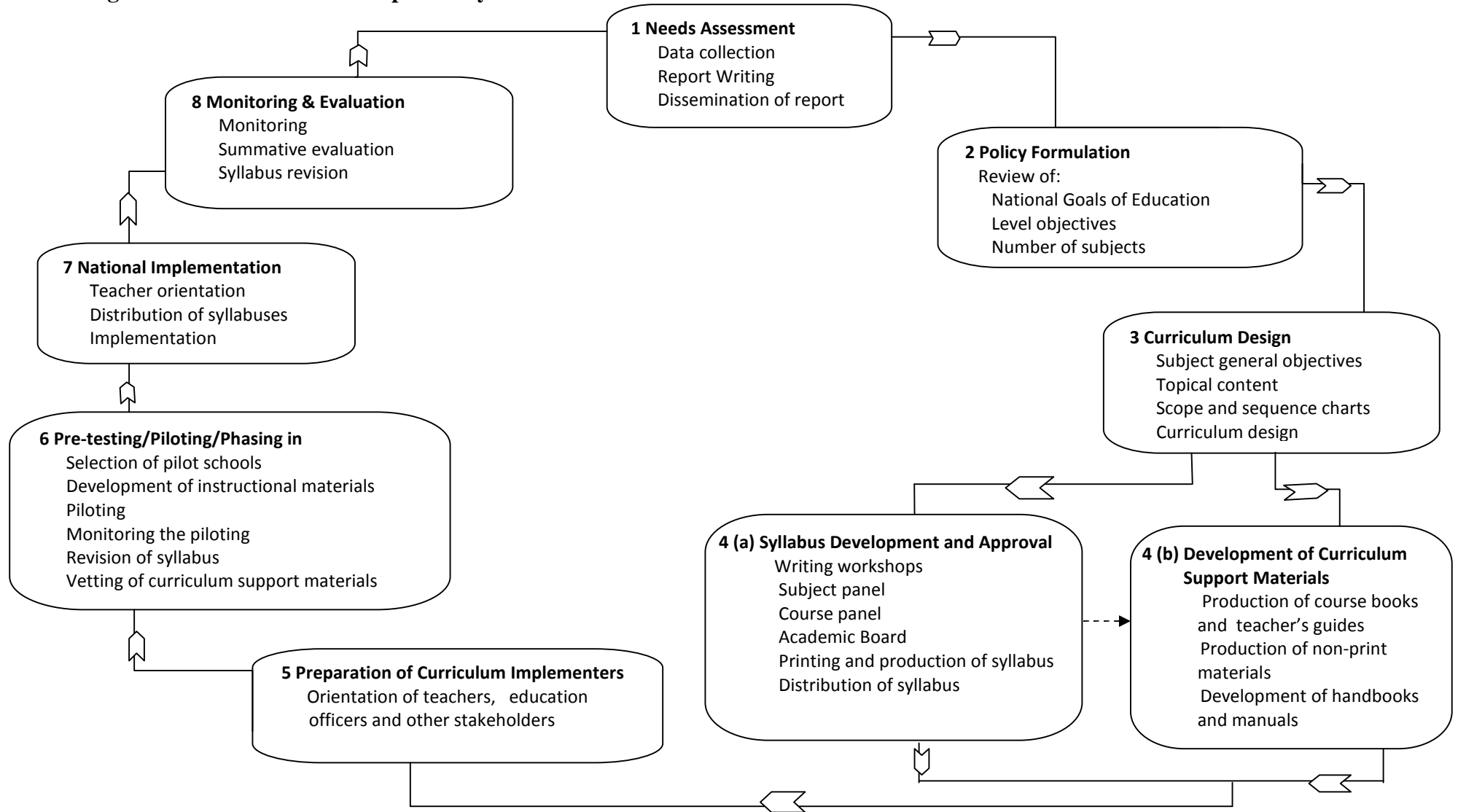
In Section 3.5.2.3, I explained that part of my participant sample in this moment was drawn from the Secondary Education Section, Basic Education Division of the KIE (Appendix III). This Section is mandated to carry out the following functions.

- Development of curricula and curriculum support materials
- Evaluation of curriculum support materials
- Monitoring and evaluation of the secondary school curriculum
- Orientation of teachers on the secondary school curriculum
- Offering secondary education curricula related services to other divisions and sections in the Kenya Institute of Education
- Providing information on any changes in the secondary school curricula and curricula related issues
- Analysis of KCSE and submission of reports to KNEC

A2's syllabus and textbook perspectives span his experiences as Senior Assistant Director, Secondary Section (current role), Head of Languages and author (roles in 2002-2005). I held two interviews with him and requested to schedule the second one towards the end of my fieldwork due to responses from other participants that I believed he would be in a position to comment upon (Section 3.5.3.3). A4 and TE1 provided insights into additional aspects of textbook regulation arising at the KIE (Section 6.2.3).

During my interviews with him, A2 directed my attention to two charts on a notice board in his office, which captured the place of syllabus and materials development within the curriculum development process. The first, and more recent (undated), was a printed chart titled *KIE Curriculum Development Cycle*.

Fig 8: KIE Curriculum Development Cycle



This diagram conceptualizes eight steps that feed into each other in a cyclical manner, and positions materials development as Step 4 (b), which is closely linked to 4 (a) Syllabus Development and Approval.

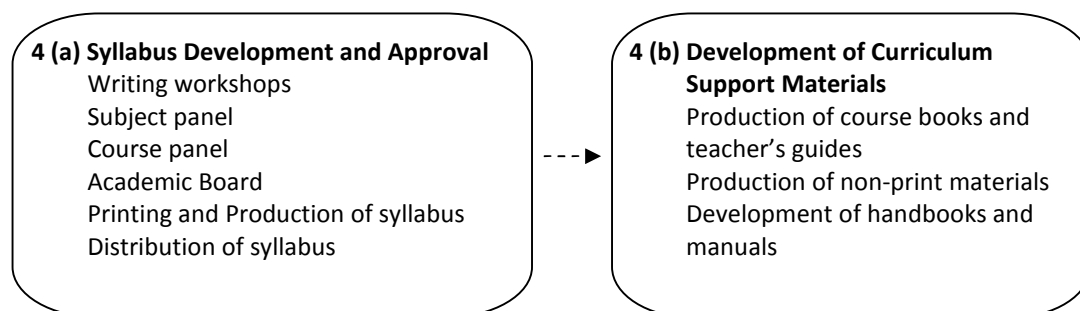


Fig 9: Syllabus and Materials Development within the Curriculum Cycle

An earlier, manually created chart (1983) titled *The Curriculum Development Process* is more representative of the activity at each stage and the person responsible and/or involved at the time.

Research and evaluation of on-going curriculum	Educational researchers, KIE, schools, colleges and general public
Writing draft syllabus and materials	Educationists, subject specialists (KIE) subject panels
Piloting draft syllabuses and materials	20-50 pilot schools, KIE and researchers
Evaluation of materials	KIE and researchers
Writing and publication of finished materials	KIE, educationists, teachers, JKF
Implementation	Inspectorate, KIE, education officers, general public

Fig 10: The Curriculum Development Process (1983)

In developing the 2002 syllabus, a needs assessment survey (Fig. 8, Step 1) was carried out in 1999. Needs assessment involved collecting views from various stakeholders, including teachers and other educationists and learners. A policy proposal was presented to the Academic Board for debate. The Academic Board is “*the highest decision-making organ with respect to curriculum issues.*” (A2, 13/05/10). It has 15 members, including one person from KIE and representatives

from universities, schools, religious bodies and industry. The Education Secretary, who is the professional advisor to the MoE, chairs it. Two concerns were raised about the English curriculum.

First was the issue of integration and secondly the capacity of teachers to implement the English curriculum. (A2, 13/05/10)

The first concern, and how it was addressed, relates to the regulation/production moment, while the second relates to the consumption moment (Chapter 7). Following debate on the policy, and the agreement on a policy direction, a subject panel constituting professionals from universities and teacher training institutions, schools, the examinations council, and the inspectorate conceptualised the syllabus. In this process, A2 describes the role of KIE as follows.

KIE only provides the secretariat - technocrats. There is only one person from KIE from the whole panel of 20. Only one. 19 of the panel members are from the field...I think the process is highly consultative. (A2, 13/05/10)

Phasing-in of the curriculum commenced nation-wide in 2003 and proceeded on an annual basis up to 2006, accompanied by the annual release of new textbooks by publishers. KIE monitoring in schools accompanied this phasing-in process, and led to revisions in some subject syllabi, such as Business Education; however, the secondary school English syllabus was not affected. A4 (12/05/10) notes that through monitoring, it is possible to identify sub-standard materials in schools since one of the areas that KIE monitors is curriculum resource materials, including textbooks.

In 2009, a summative evaluation was carried out and the findings were released in May 2010. This report provides a general view of the curriculum implementation, and provides the basis, once again, for needs assessment which is specific to each subject. This cycle is currently being re-engaged, with the expected output being a revised syllabus in 2012 and a period of intensive publishing following its release.

6.2.2 Principles Underlying the 2002 English Syllabus

The subject panel attempted to address the criticisms against integration of language and literature in the 2002 review in the hope that if these concerns were addressed at syllabus level, they would filter into implementation.

...now that there was no integration as such in the syllabus, the implementation too had no integration...we determined that we would adopt a skills-based approach where you would teach all language and all literature under one skill. (A2, 13/05/10)

This decision led to an effort to place literary content under each of the four skills as appropriate, and do away with the demarcation between English language and literature that had continued to exist in the 1992 syllabus (Appendix XVIII), despite ‘integration’ since 1985 (Section 1.2.2.2). One of the guiding principles underlying the syllabus, therefore, was integration, as reflected by the attempt to repackage literary content and thereby reflect the literary aspect in the dual meaning of integration (Section 4.2.2.1).

The content in each sub-section targets particular language skills, and literature.

...you are teaching me to listen, but what am I listening to? I listen to content that will help me in language and content that will be teaching me literature, say like oral literature...and then speaking, what am I speaking on? When it comes to reading, the same thing. I’m either reading literary texts; I’m reading non-fiction texts...I could be writing essays based on my experiences, compositions, or I could be writing essays based on literary set books. (A2, 15/02/10)

According to A2, (13/05/10), while the panel may have been influenced by a range of theories to which they have been exposed, Krashen’s Monitor Model was consciously deliberated upon, and “*influenced a lot of the design that we adopted.*” Richards & Rodgers (1986, p.133) sum up the implications of Krashen’s 5

hypotheses to language teaching as including presentation of as much comprehensible input as possible, a focus on listening and reading, and an emphasis on meaningful communication to lower the affective filter. A2 explains how three of the five hypotheses were considered during syllabus design. Citing a range of contexts that are possible sources of English input, including the media, advertisements and shop signs, even in rural villages, A2 observes that there are many “*deficiencies*” in the English being used.

... this is a bookshop, and a bookshop ideally selling learning materials but you'll find they'll be talking of 'we sell stationeries'. You know, it's right outside there. And as every child is walking, going to school or they are walking in there to buy a book, they are reading this stationeries thing, and it gets fossilized in their system that this is the correct spelling of the word.
(A2, 13/05/10)

The ‘deficiencies’ that A2 refers to sometimes arise out of strategies such as overgeneralization that are commonly found in second language learning environments. Learning is a “conscious process that results in ‘knowing about’ language.” (Krashen, 1985, p.1).

...the child may not understand exactly why are we talking of stationeries, you know, and stationery. There must be a way of explaining to them the rules of plurals and all that.
(A2, 13/05/10)

McLaughlin (1987, pp. 20 - 22) points out that for Krashen, it is not the setting that distinguishes acquisition from learning, but the conscious attention to rules; however, there is “no objective way of determining what is acquisition and what is learning.” The perceived importance of Krashen’s distinction in this case, however, arises from a focus on ‘erroneous’ input in the environment and the learning strategies which second language users adopt. The resultant forms may be considered ‘erroneous’ although, in time some of them also become popularized and may be absorbed as part of a regional or local variety. At present, there is a demarcation between the

emerging tendencies to use English for social purposes and its historical, more formal role in education, and the expectations that this education breeds. Hybrid forms such as Sheng' and Engsh, which are part of current urban discourse, are perennially at the receiving end of caustic comments by educationists in a bid to explain the 'falling standards' of English. Their legitimization among the youth, particularly via FM radio stations, has also brought the media under criticism from educationists, who often complain that they provide poor role models.

Syllabus designers also considered the Monitor Hypothesis. The Monitor is an editor that makes changes to an utterance produced by the acquired system. Their interest in this was a focus on the idea of learners gaining awareness of the need to monitor their English production in order to promote accuracy and appropriateness when using and communicating in the language. Learning provides the opportunity for them to gain this awareness. Thus, if the acquired system has "*deficiencies*", learning is used to monitor and promote accuracy.

...just to make them conscious that you know, as you are using English, this is not your first language therefore you may not have the intuition that is enjoyed by the native speakers, so you must be conscious what you are putting down, what you are speaking and so forth... (A2, 13/05/10)

The Input Hypothesis posits comprehensible input as the means through which the target language is acquired. This was considered in terms of the diversity of amounts of input that learners have available in their various environs.

...the $i+1$, we readily acknowledged that there would be certain contexts in which learners, because of the diversities we have in Kenya, are not quite exposed to a lot of English, and therefore we must structure the input in such a way that we provide the learner with a lot of what they understand and then add a little bit of something that they may not... (A2, 13/05/10)

As with the other hypotheses in Krashen's Model, the input hypothesis has been criticized (McLaughlin, 1987, pp. 36-51); the spirit intended by the syllabus designers was gradation of plentiful comprehensible input so that at each stage, the learner could build upon previous learning and advance forward in small steps.

These insights help explain some key features of the syllabus described in Section 4.2, such as its focus, sub-divisions, nature and sequencing of content. Although A2 did not cite discussion of a concurrent theory of language, I have explored the use of the term communicative competence in Chapter 4, which is indicative of a theory of language as communication, and cited corresponding suggested methodologies. Teachers' interpretations of this term are as eclectic as the theories that support such a view of language (Section 4.3.1); however, brainstorming appears to have focused mainly on a theory of language learning. After presentation to the KIE management and subsequent submission to the Academic Board for approval, the syllabus was adopted as the country's official teaching syllabus.

Once the syllabus was in the public domain, it was the task of producers to interpret it and eventually submit their textbook manuscripts to KIE for evaluation.

*...we release the syllabuses to publishers and leave them to interpret the syllabus and come up with instructional materials.*²⁰ (A2, 13/05/10)

The other participants whom I have identified in the regulation moment provided insights into KIE's regulatory role from an evaluation perspective. Evaluation is not directly syllabus-related, but influences the eventual fate of the textbook. It was expected that textbooks would meet an 80% threshold on adherence to syllabus

²⁰ KIE, in their capacity as 'publisher of last resort', produces materials for schools in areas where the need has not been met by publishers

content during the evaluation process (MoE, 2010b). Syllabus interpretation was therefore a major factor in meeting the approvals criteria.

6.2.3 Evaluation of Manuscripts

A2 (15/02/10) explains that when the textbook policy was being developed, the donor community, the Ministerial Course Materials Vetting Committee²¹ and the KPA met and concurred that it would be difficult for publishers to develop materials without the assistance of KIE because of syllabus interpretation. Their participation in authorship, however, disqualified them from participation in evaluation and vetting of manuscripts at KIE due to conflict of interest.

...over the years, almost 60% of KIE curriculum specialists engaged in writing. Now this meant they wouldn't be involved in evaluation of materials and that, in a way, compromised the quality of evaluation...that's how sometimes we have ended up with materials of lower quality ending up in schools. (A2, 13/05/10)

A2 was one such KIE employee/author. As a result, entire KIE evaluation panels sometimes comprised externally-sourced evaluators, the majority of whom are teachers. Currently, evaluation mainly takes place during the August school holidays in preparation for a January release. As the textbooks filtered into schools, feedback, including complaints, started trickling in. Rotich & Musakali (2005) explain some of the challenges of evaluation such as evaluation of dummies and mistakes arising from failure to incorporate feedback from evaluation.

²¹ The Committee approves subject panel members appointed by KIE. Evaluation panels have 7 members including a teacher, teacher trainer, curriculum developer, subject specialist representative from the MoE and a non-scoring KIE moderator (Simam & Rotich, 2009).

TE1, a teacher/evaluator, provided some insights into the evaluation process. She explains that evaluation takes about 5-7 weeks and the majority of evaluators are teachers.

... you mustn't be working in a publishing house. You mustn't be an editor; you mustn't be a writer for you to become an evaluator...before we do it, we have to sign a form that we declare that whatever we are going to do will be based on merit and nothing else. (TE1, 16/04/10)

Evaluators read the submissions individually, and then meet to score manuscripts (Appendix II). Through the evaluations procedure, evaluators agree on the marks to assign the manuscripts, which should not carry identifying marks regarding the source. TE1 observes that as a teacher, “*you know what appeals to you and to your learners,*” and highlights some areas that they evaluate.

Are there spelling errors? Do we have problems in structure? Are the sentences too long for the students? Is the typing done correctly? Is the font size OK for the students? We look at all that. But there is another group that will look at the technical specifications-the binding, the number of pages, etc... (TE1, 16/04/10)

In her opinion the process is quite transparent, and though taxing, she views it as a worthwhile exercise.

It is worth it because this is all about students in the whole of Kenya-and it is about money. Passing a book that is not worth is going to have – students and teachers and parents will lament and the whole country will be in a mess. So it is worth it. (TE1, 16/04/10)

A2 also notes that the ordering of the skills in the syllabus is intended to follow the ‘natural’ acquisition of language skills and textbooks that did not follow this sequence in their presentation of content did not succeed at first presentation to the evaluation panel. Citing a first edition of *New Integrated English*, he observes that they had a problem gaining approval because of the sequencing of content.

New Integrated English seemed to assume that we could start with writing and proceed on to other skills. That is failing to appreciate that we have a lot of students who leave Class 8 in Kenya whose competence in English is almost at – nil. So it is like you are starting to teach them English at secondary school level. So you can't afford to mess up with the order of acquisition in this case. (A2, 15/02/10)

This indicates that although only some aspects and perspectives of Krashen's Model are highlighted as having influenced syllabus design, the notion of hierarchical complexity may run deep and influence decisions about textbooks.

Commenting on mistakes in textbooks, TE1 regards English as a sensitive subject and observes that it is problematic for teachers to use books that have mistakes. It is very difficult for teachers to convince students that a mistake is actually a mistake once it appears in print in a textbook.

...you are actually correcting the language yet the books themselves have those mistakes. We've seen books with errors that you've always told the students not to make. And it is there in the textbook, so I find it very difficult to convince them that this is just human error, because they will ask me - even if I make the mistake, it is still human error. (TE1, 16/04/10)

Publishers are in business, they are keen to get their books to the market as early as possible. Although approval means that the required percentage threshold has been met in view of the criteria (Appendix II), TE1 notes that there is need for corrections to be made by publishers and mechanisms for re-evaluation to be put in place.

...evaluation just ends at the elementary level...the people who are told to correct actually don't correct...Because what they do, they have in store the books. The minute it is recommended, it goes into the Orange Book [Sections 1.2.2.2 & 2.5.1.2], they release it to the market. (TE1, 16/04/10)

6.3 Production

In this section, I draw from the data set of interviews from the publishers and authors. In the course of fieldwork, the authors mentioned that they worked with two ‘editors’. The second ‘editor’ was the then Publishing Manager, E2, who, at the time of the interview was the Regional Director, having worked in different capacities in that Company for 17 years. The editor, whom I had planned to include in the study, and who had worked consistently with the authors, was E1. I begin by exploring the publishing environment based on themes derived from perspectives garnered from E1 and E2. I then proceed to examine E1’s experiences and perceptions as editor of *Head Start*. Finally, I explore production from the authors’ perspectives. The specific data items for the first part are the individual interviews listed in Table 6.1A.

6.3.1 The Publisher: OUP-EA

Publisher Participant	Role during Production	Date of Interview	Interview Venue
E1	<i>Head Start</i> Editor	29/01/10	E1’s office
E2	Publishing Manager, OUP-EA	28/04/10	E2’s office

Table 6.1A: Primary Data Sources for Production: The Publisher

6.3.1.1 From a distribution outlet to a local publisher

OUP-EA was incorporated as a branch of OUP in 1954. It started off as an outlet for OUP materials, but has been engaged in local/regional publishing since 1976.

...many OUP offices all over the world are more of outlets...anything that comes from here is a bonus. But if an office is able to support itself through selling UK products, then they are happy with it...

(E1, 29/01/10)

Local publishing increased significantly over time, and particularly following market liberalization.²²

...since then [1954] we've grown from just distributing foreign titles, or foreign published titles from the UK and other parts of the world into a major local publishing house... (E1, 29/01/10)

Donors played a part in leading to a freer market, and all publishers sought to reap the benefits from the new environment.

...everything was going to be liberalized...there were these donors who wanted to support the education sector ...and probably OUP, being a British company, and Britain calling the shots around, probably they knew things that other people didn't know. So we went flat out, and even in areas where OUP wasn't publishing before, we said we were going to do everything. (E1, 29/01/10)

Following market liberalization, they expanded and also developed local expertise.

The Company actually really grew... we were developing new products, local... if you look at the primary course, there was an expatriate... the secondary school one, we were able to resist and we said no. We said, no, that one, we can handle that on our own. (E1, 29/01/10)

6.3.1.2 Behind the Scenes

The objective of the company, as stated by E2 (28/04/10) is “*Excellence in Research, Scholarship and Education*”. In his role as Publishing Manager during the period in question, meeting this objective required that he ensure that “*the underlying philosophy of any series that we started was satisfactory with the objective of the Company.*” In this section, I highlight the general behind-the-scenes activities that go into textbook production within the company.

²² The milestones under the *About Us* tab on the OUP-EA website www.oxford.co.ke shows this increased activity from 1999.

Research

In planning their textbooks, research was the starting point. For all the textbooks that they embarked upon, the Publishing Manager was responsible for setting the product agenda.

...and that entailed setting the strategic map for the series. What we wanted to achieve; how different it was to going to be compared to what was in the market place at the time. (E2, 28/04/10)

They placed emphasis on carrying out their own research among consumers and other interest groups prior to developing materials. Ideally, the research process focuses on four main sources of information: the KIE (Section 6.2), learners, teachers, the Examinations Council (KNEC), and, where possible, parents are included. KNEC releases information on performance in the national examinations, which includes well and poorly performed questions.²³ E2 (28/04/10) explains that this information is important to the Company in determining “*what the problem is in delivering learning for various subjects at various levels of our education system.*” KNEC reports include examiners’ analyses on why they think students performed as they did; however, this is not taken at face value, since the company engages in research for itself. E2 notes that often, they discover that there is much more than has been identified by the Examinations Council. Research also ensures that they get a feel for what is happening on the ground. Both E1 and E2 attest to the importance of this phase.

We didn’t want to do it blindly. We didn’t want to do things that people wouldn’t buy. We wanted to find out what the market needs... We didn’t just say we have a syllabus and these are the syllabus requirements and

²³ In Part I, the annual report analyses examination questions that candidates found difficult. It indicates areas of the syllabus that may have been inadequately covered based on performance. Part II is a compilation of question papers and sample marking schemes, top schools and candidates’ statistics. It elicits feedback from teachers, learners and the public.

*so let's write a book... So we didn't want to assume we knew anything.
We wanted to go on the ground, and on the ground we did go.*
(E1, 29/01/10)

Publisher research also requires comparison with what is happening in other countries in the region and the world, and the Internet is a source of such information. With these insights, they prepare a master plan on how to respond to needs that they have identified among teachers and learners.

Participatory Management

The Publishing Manager participates in the development of the first book of any series under preparation, and *Head Start* was one of these. E2 ensured that research was carried out well, and participated in preparing the rationale for textbooks they intended to develop.

And once I was satisfied that the first product was adhering to whatever we planned to do, I would leave the editors or senior editors to carry on with the rest of the business.
(E2, 28/04/10)

Consultation on Syllabus Interpretation

Officially, KIE staff no longer author textbooks, but they can privately advise publishers. They are also responsible for training other evaluators. The greater the access to information about what evaluators actually look for, the more likely publishers are to have their products approved. During the period in question, A2, a KIE employee was incorporated in the *Head Start* writing team.

...so after some time it was OK, fine, KIE staff cannot author. But doesn't, of course, prevent you from seeing them in their private capacity, just to give you feedback – which I guess is alright. I mean, they won't be vetting the book.
(E1, 29/01/10)

In a competitive market, this still seems to be a grey area in terms of creating a level playing field. It also poses a risk that publishers are likely to focus on meeting evaluation criteria, as evaluators view it, rather than engaging in research and active

syllabus interpretation in order to develop appropriate materials, well suited for this TESEP English language teaching and learning context.

Planning and Writing

Planning and writing are two stages in the publishing process; I examine them in Sections 6.3.2 and 6.3.3 through the thematic concerns raised by E1 and the *Head Start* authors.

Trialling

E1 indicated that trialling ideally involves a variety of schools. There are core schools that the company tends to rely on in their neighbourhood for this purpose, although they also prefer to include new, participating schools regularly. Trialling is scheduled for the least disruptive times to the regular school routine and therefore first term and second term are preferred to third term, which is quite short and tends to be focused on syllabus coverage and examinations. The editors and designers who visit schools during preliminary research establish the necessary rapport that makes trialling possible.

...we develop a sample chapter and test run it on the students...say in 5 schools – some up-market, others peri-urban, others from the low-income areas, and still some from the extreme areas, whether within the urban centres or in the rural areas. (E1, 29/01/10)

When the product has further been developed into near camera-ready copy, the publishers return to the field and trial the material on students.

And you insist on trying it out on students, not teachers. But as you get feedback from the students, the teachers are also commenting on various issues and you discover from those comments, your Teacher's Guide is also being shaped. (E1, 29/01/10)

Teacher Consultation

Teachers are important at three levels of production: creation or input into the creation of the product, review of the manuscript prior to publication, and provision of feedback from a digitally prepared copy.

...if it is not possible to have the teacher as a full-time writer, at least to be involved in testing and in reviewing...an external eye...we always had our pool of reviewers...once the whole thing had been put together, we'd give it to somebody for review – another teacher, now, or somebody from KIE...so they suggest changes. (E1, 29/01/10)

After the book is written, the marketing team obtains feedback from teachers.

...you give it to the marketing guys, tell them tembea na hii (walk with this)...just show teachers. These are not from the press. They are done digitally... a few copies, digital printing...So that feedback is important. (E1, 29/01/10)

Responsibility

Publishers are mainly alerted to errors through the marketing team or sometimes by the KIE through the KPA, or by consumers themselves. E1 notes that KIE have been known to write through KPA informing individual publishers that books they have found in schools do not conform to expectations. A returns procedure allows the publisher to return the book to the printer and obtain a credit note. He appreciates such alerts.

...don't forget we have some unscrupulous publishers who wouldn't mind doing things cheaply. But then it is also good because we are able to catch pirated books...those surveys of theirs [KIE's] are good because you look at the book and you say no, no, no, no, this is not ours – we couldn't have done this kind of work...we are going to replace these books, but we are also going to investigate further... (E1, 29/01/10)

6.3.2 The Production of Head Start: An Editor's Perspective

6.3.2.1 Meet the Editor

E1 had 17 years experience in the publishing industry and was working in a local private publishing house at the time of the interview. He had prior experience in developing primary school textbooks at a parastatal publishing house and at OUP-EA prior to 2002. His perceptions about production/regulation in the shaping of *Head Start* arise from the roles he held as editor, and what these roles required of him.

6.3.2.2 Editor's Roles

Researcher

A team from OUP-EA, including E1 and two authors, toured six of the eight provinces and visited various schools prior to commencement of writing. They felt that nobody had talked to students before, and therefore sought to obtain the learners' point of view about their coursebook. Among other questions, they sought to find out which reading passages learners and teachers liked. They discovered that learners disliked long, boring passages and teachers preferred short ones with few but varied question types that addressed various cognitive levels. In Section 5.2.3.1, I indicated that while learners may engage in some repetition and recall, higher cognitive skills are also required in tasks that demand application and hypothesizing, for instance. The development of higher cognitive skills is an area that E2 (28/04/10) indicates needs to be addressed across the curriculum.

They decided that their textbook had to contain short (not more than 1.5 pages), interesting passages with few but varied question types. *"You find that some books,*

they only have one kind of-maybe deductive, just to deduce, you know. So we'd have, you know, 'what do you think' questions...". Long passages would be split in two. Close Shave, which occurs at the end of each chapter, was a concept was borrowed from 'Fun Spot' in their primary school series. "*...laughter is the best medicine...*" (E2, 29/01/10)

Another decision arising from the research was that authors should generate their own creative material, rather than relying on extracts from other sources.

...teachers have seen them elsewhere, the adventurous students have seen them elsewhere...but here is a situation where virtually every passage is new. Nobody has ever seen it before. So it was something fresh. (E2, 29/01/10)

OUP-EA does not publish novels, hence had limited sources for relevant reading extracts compared to companies that had a track record in this area. In the competitive educational publishing environment that had evolved, it was important to avoid copyright infringement: "*publishers were denying each other*" and "*OUP was a threat.*" (A1, 12/02/10). This refers to denial of permission to use extracts and the fact that OUP-EA is a long established branch of a well-known multinational company. This further propelled the decision to have author-generated reading content. In addition, such passages were preferred because it would be possible to write them within the overall plan of the materials. Research showed "*teachers saying that they are not able to 'complete' some of the books they were using because they were too big.*" (E1, 29/01/10). This informed the 30 unit structure, with 10 units per term, which was adopted in *Head Start*. (Section 5.2.1).

Teacher

At the time when E1 was employed as an editor, two years' teaching experience in the relevant subject was required, while editing was learnt on the job. E1 found his teaching background (Form 1-4) invaluable in making recommendations and decisions on content including simplification or deferment to later levels. He considers classroom experience for textbook editors necessary.

...there is one of Kasparov [Section B: Reading]...it is interesting but difficult. So you can't have it too early in the term, or too early in the year...some rearranging you know. Let's have this later. (E1, 29/01/10)

Planner

The editor and authors jointly decided the format of *Head Start* at a workshop. They developed a template for all the four books for consistency, and because they attached importance to achieving unit coherence. They also attempted to tie the selected unit theme into each of the sub-sections within a given unit.

...if you think OK, the deadline is this, so we don't have time, let's write and sort out the things as we move along, you'll be in deep, deep, deep trouble. (E1, 29/01/10)

In this process, they benefitted from the input of the syllabus designer and teachers on the team. They adopted a design in which reading passages would serve as the backbone of each unit and the vehicle through which much of the other teaching content would be presented, in an integrated manner.

...you are conscious for every passage that has to come in, you must force in some of these elements so that the whole unit, by the end of it all...it is self-contained, so to speak. (E1, 29/01/10)

Trainer

All but one of the authors had no experience in textbook writing. One of the editor's tasks was to train them on how to write an English textbook. E1 notes most of the

good authors were already writing elsewhere and new authors required training, yet the time was very limited.

Author Management

For E1, the preferred number of authors is three. While large teams can move faster, it is a challenge for the editor to harmonise writing styles, and the probability of disagreement is higher. *Head Start* had five authors over time, but a maximum of four contributors to any single book. Only three worked consistently on the entire series.

All authors had a background in secondary school teaching of English, even if they were no longer teaching or teaching at this level at the time of authorship (Section 6.3.3.1). E1 believes that teachers should be involved in authorship; however, commenting on previous experiences of selecting teachers as authors, he explains that this cannot be the sole criterion.

... you listen to a teacher critiquing existing books, and you think, ah, yeah, here we are... but that's it – they can't write a sentence...what I learnt is that the best critics make the worst authors. (E1, 29/01/10)

Recommendations also played a role in author selection; however, it did not necessarily result in retention. In time, only those authors who delivered as expected were retained.

...You get people. They are enthusiastic. They say they will do things. Sometimes they have been highly recommended from other quarters...they come and they are just a total disappointment. (E1, 29/01/10)

E1's prior experiences had revealed that “*there are some people who felt marginalized...that the books that are written don't cater for them.*” As a result, they had learnt to give careful thought to the cover, the names of characters, and the

authors for purposes of inclusivity. Author selection therefore included an element of choice based on ethnicity for purposes of inclusivity.

...trying to please everybody can be very disastrous... unfortunately, that is the thinking in some of the quarters of this country...that if it is written by some people it is not our book, so they want 'our book'. (E1, 29/01/10)

The decision had been taken for authors to generate the reading passages, but different people displayed different levels of creativity. The editor sought external assistance, and the contributing author was remunerated per story submitted. The contributor, a journalist and author, had a “*huge collection of essays*” from which the editor made selections. This partially explains some of the themes and plots in the reading content.

Anything about nuns and priests in those books, they were all by [name]...he gave me that file and I was able to extract certain stories that we used as passages...because he went to school at the Seminary...again, those stories are based on true stories...whether they are exaggerated or not. (E1, 29/01/10)

Working with a team of authors towards a goal with strict deadlines required the ability to manage the group and channel their energies towards meeting the desired goal.

...during the workshops when we were together... 'coz it was a very good team, you know. Lots of stories. In fact, I as editor there, if I didn't quite control the stories we would never finish. (E1, 29/01/10)

Author

The editor was an unacknowledged contributor to authorship in *Head Start*. In relation to *Close Shave*, he comments,

... there are quite a number that are my own... One Close Shave is about a boy who lost his shorts, and that was actually me, you know. And it is a true story... (E1, 29/01/10)

E1 also participated in writing the Form 3 Teacher's Book due to pressure of deadlines, observing that by that time most of the authors had reached "*burn-out point.*"

...the steps are the same...the introduction, which comprises quite a huge chunk of the Teacher's Guides is the same. So the others is just changing the references... a submission is not complete if it is not a Pupils' Book and a Teacher's Book... the TG must be there and it must pass.

(E1, 29/01/10)

According to E1 (29/01/10), however, teachers do not use Teacher's Books. "*You can tell from sales. They don't buy them.*" For E1, the evaluation requirement for a Teacher's Book is "*an exercise in futility and a waste of money...all you need is one Teacher's Guide in school.*" In his opinion, the Teacher's Book is not the responsibility of publishers as they are not teacher-trainers. In the past, the Teacher's Book was the Students' Book with teacher's notes and answers at the back. This, for him, is a more viable option.

'Editor'

The editor and authors jointly decided the general format of *Head Start*, but fine-tuning and particular decisions regarding use and placement of content resided with the editor. He played the conventional role of an editor by rewriting and editing materials that authors submitted.

Sometimes you don't want to inhibit them so much, so you allow them to go overboard, and you find yourself with material that is too long, so you have to cut it...

(E1, 29/01/10)

There was also a need to pay conscious attention to the variety of English in content submitted by authors.

So, rewriting the whole thing in English English as opposed to Gikuyu English or Kamba English, or whatever English...and many people don't notice it because anyway it's ours...if that particular concept is

not familiar in another community, then the translation is nonsense to them. (E1, 29/01/10)

Editing also involved “*tweaking*” the reading content to ensure that the content required in the syllabus was reflected, for example, in terms of grammar items, sentence structures and literary devices. Noting that “*canned passages*” are limiting, E1 observes of author-generated passages,

...it was easy to tweak them because they were not published before...it is not difficult as long as the story is there and it is good.

While most of the passages may be non-authentic in the sense that they were written for the purpose of teaching and learning, they specifically target secondary school learners and are therefore likely to draw forth authentic responses, while at the same time meeting syllabus requirements.

Editing also involved sourcing input from reviewers, who examined the book when it was nearly ready and made proposals which led to further changes.

So that by the time now you say, OK, let's go to press, you've had input of various people. (E1, 29/01/10)

He acknowledges that the editor's job requires much more than just editing.

If you are just an editor, and you say my work is just to edit. I'll edit what I'm given, it won't work. Your books will fail. Remember, these are books that will go for a competition, so to speak, at KIE. (E1, 29/01/10)

6.3.3 The Production of *Head Start*: Authors' Perspectives

Five authors are acknowledged on the covers of the *Head Start* series. Three authors worked consistently on the series while two contributed to the Form 1 and 2 textbooks respectively. I interviewed four of the five, to whom I was able to gain access.

Author	Role during Production	Date of Interview	Interview Venue
A1	<i>Head Start</i> Author/University lecturer, English/linguistics	12/02/10	A1's office
A2	<i>Head Start</i> Author/ Head of Languages, KIE	15/02/10	A2's office
A3	<i>Head Start</i> Author/University lecturer, literature	07/05/10	A3's temporary workplace
A4	<i>Head Start</i> Author /Teacher of English	12/05/10	A4's office

Table 6.1B: Primary Data Sources for Production: The Authors

6.3.3.1 Authors' Background and Motivation

Experience in Authorship

A3 was the most experienced author on the team, having started publishing with OUP-EA in 1971. He had previously co-authored a secondary school textbook series, in the 1980s.

...in those days it wasn't so syllabus-driven and specific as it is today. People wrote and if it was a good book, you know, it found its way.
(A3, 07/05/10)

He feels that his major role in *Head Start* was in his contribution to the reading material. At the same time, he good-humouredly points out that in comparison to his previous textbook experiences, he was the older person, and perhaps, “*the bogey of the thing.*”

A1 was first invited to participate in *Head Start* as a consultant. As a university lecturer of long experience, with specialist knowledge in grammar, the publishers had initially viewed her as a moderator, through whom the work of the authors would be channelled for comments and improvement. Following the invitation, she requested the publishers to be allowed to engage in authorship as well, and was accepted. She felt challenged to interpret the syllabus and apply the principles she had learnt about during her own teacher training. She was also motivated to attempt a different type of authorship, especially since the publishers had already carried out

a survey which reflected the problems users were facing with *Integrated English*. (A1, 12/02/10) therefore served as a moderator and as an author, and comments on her role thus, “*I ended up reading, and helping and supporting many of the team members that I was working with.*”

A2’s superior officer recommended him to OUP-EA when she heard they were scouting for authors. He had authored a number of magazine articles on language acquisition and speech and language disorders in children as well as a children’s storybook. He had not, however, engaged in textbook writing up to that point; however, given his background as a secondary school teacher of English, and later as the Head of Languages at KIE, he welcomed the opportunity to write for this level.

A4 does not know how the Company identified her as a potential writer, but when they asked her for some of her writing samples and subsequently invited her to join the team from the second year, she accepted. At that time, she was teaching in secondary school, but later joined the KIE in the Research and Evaluation Section. Due to her workload and the difficulty in synchronising her schedule with the others, she participated in authorship for the one year only. She regards herself as an expressive person who enjoys putting her thoughts on paper. “*I like to put my thoughts and my ideas on paper. I also enjoy teaching, but sometimes I enjoy teaching by writing*” (A4, 12/05/10). She also felt inspired to attempt to address some of the challenges she had observed and experienced as a teacher.

Experience in Teaching

All authors had some secondary school teaching experience. A3 first taught in a girls’ high school for two years before moving on to the university. He notes that many

of the coursebooks at that time were far-removed from the students experiences and he would therefore “*create little pieces for them and then we read, or I read to them, making it fun.*” From his early teaching days, A3 had a skills-oriented approach that involved the learners, drawing contributions from them, and focusing creatively on their everyday experiences. He also had a penchant for seeking ways to liven up the teaching and learning of English, which spilled over into his writing.

...and of course fun. You’ll notice those little... Close Shave things – this is - things to sweeten the pill of language learning...the bait on the hook.
(A3, 17/05/10)

Following his experience in secondary school A3 spent the next 20 years teaching in a local public university. Writing gave him an opportunity to test whether some of the advice he gave his students was workable.

...writing gave me an opportunity to say, well, let’s see if they would work...I was saying, ‘you’ve got to read to your students, sing to them, dance to them, stand on your head if necessary’...the teaching of language and literature has got to be...no holds barred. (A3, 17/05/10)

He had also carried out in-service training of high school teachers, particularly in the teaching of literature as part of the British Council teacher development programmes and was part of a group that developed manuals on how to train teachers to teach the integrated approach when it was first introduced.

A1 (12/02/10) comments that she had taught in high school for “*quite some time*” and had used several textbooks in the process, including *Integrated English*, *Practical English* and *Goal*, among others. This exposure caused her to reflect on how well certain content had been handled in textbooks during her own writing process. She had training experience with secondary school teachers of English on British Council in-servicing teacher development programmes in several provinces.

She had also taught linguistics to Bachelor of Education students in a public university for 14 years before moving to a private university.

A2 had had teaching experience in diverse circumstances, having taught secondary school English in one of the marginal areas as well as in one of the top schools in the country. He had left classroom teaching to join the KIE five years prior to the commencement of the project.

A4 had studied education, English and literature at undergraduate level and further specialized in language education. Her research interests have arisen out of her 13-year experiences in teaching secondary school English, and it is to this that she attributes her motivation to engage in textbook writing.

That is what I know best; that is what I am familiar with...what I intend to do some time in my PhD is also based on what I've seen in language teaching in secondary school. So I think it is my training, my experience, and of course, my interest. I'm comfortable with that. (A4, 12/05/10)

All authors expressed the view that ideally, teachers should be part of writing teams. For A3 (07/05/10), the ideal team would also include language and literature scholars, and educationists, but without teaching experience they would not be “*the dancing classroom teacher or textbook writer I'd work with.*” Similarly, A4 acknowledged that there are better-educated and more academically qualified people, but noted that teachers make the best writers because of their knowledge of day-to-day interaction in the classroom. For her, content from other authors requires teacher validation. While A1 did not consider teacher training adequate to enable teachers produce teaching-learning materials, she observed that teacher-authors were an important sounding-board, and that the writing process is an opportunity for teacher

development. A2 opined that the ideal writing team would constitute teachers and teacher-trainers.

6.3.3.2 The Writing Process: Students' Books

Early Steps

Following the research that would enable them develop their “*dream book*” (A2, 15/02/10), the authors and editors held a meeting to work out the requirements of the syllabus vis-à-vis the needs of the learners and the teachers. From this session, they developed a template outlining what each unit in the proposed book would contain. They then shared the units equally.

A2 (15/02/10) notes that he played a big role in the development of the matrix. “*Everyone would be asking me questions – what did you mean here in the syllabus?*” In developing the matrix, the primary consideration was the syllabus, (because of the evaluation requirements). This is emphasized by E1 (29/01/10).

... we are a very, very important link between KIE and the schools. We are the bridge. 'Coz KIE has the curriculum. The school needs the books, because they can't use the syllabus. The syllabus is useless to schools. It has to be somebody in between to-it's like a farmer and the person who eats the food. The farmer grows the food. There is somebody else waiting to eat the food. But there has to be a cook. This food has to go through a cook before it goes to the table. So, this cook is very important, 'coz that guy can go hungry.

They also took into account the findings from the publisher's research, global trends, and examined other materials. These factors, coupled with their experiences resulted in the matrix which formed the framework upon which the series was built.

A1 (12/02/10) recalls that each of them was assigned seven units.

And you were to write everything within the unit... initially we felt that...would ensure continuity and connectedness within the unit.

After allocating the work, the authors went their separate ways to do the writing, and reconvened later for joint moderation workshops.

Moderation Workshops morph into Writing Workshops

When the authors and editors convened for moderation, they discovered that they were far from meeting their targets and the publishers' expectations. A1 explains,

...a lot of writing actually took place during the moderation workshops...once people read what you had written and gave you feedback, new truths dawned to you. And so there would be writings up to beyond midnight and then moderation in the morning... (A1, 12/02/10)

A2 describes the procedure they adopted, noting that they had to identify areas that required rewriting.

So we came up with a categorization, and we said you present something, we categorise it as A, that is usable. Then we had B, usable but requires moderation. Then we had C, not usable...at the first moderation workshop, say about 60% of the submissions were in C...say about another 25-30% was in B. There was only about 10% that would be categorized as A. (A2, 15/02/10)

The sections of writing that emerged from the workshops went to the editor who would raise issues and return the work to the authors.

The editor would come up with all manner of questions...so it would be sent back to us to do it. So back and forth. There was a lot of communication between ourselves and the editor. (A2, 15/02/10)

A4 (12/05/10) describes some of the activities that the authors engaged in at the workshops, including changing the plot of some of the stories, lengthening or reducing content, adding questions, and attempting to ensure that these questions addressed the different levels of knowledge. A1 (12/02/10) indicates that in the passages, they sought to connect with the lives of learners, and to attack certain "social evils".

Team Work

Breaking the Ice

It took a while for authors to function smoothly as a team. A1 refers to initial “*face-saving*” and “*taking care of each other’s feelings*” which somewhat slowed down the process.

...initially...we were afraid of saying the negative things...so we keep quiet and let the editors say what they can say and sometimes if the editors don’t see it, we let it move on, but eventually we would have to work on it. (A1, 12/02/10)

At the beginning, authors felt protective and defensive about their work, leading to an “*unfavourable environment.*” (A2, 15/02/10). In time, and with familiarity, they bonded. By the time they were working on the third book they had developed a team spirit that made it easier to critique each others’ work, and say “*...OK, it is our book.*” (A1, 12/02/10)

They had to develop a sense of working on something that was bigger than any individual, and required collective responsibility.

...we said whatever you submit here, remember...it bears the names of all these people... then you must adjust... (A2, 15/02/10)

The moderation meetings ended up being quite lengthy because they involved evaluation and rewriting.

Trading Strengths

Although they had initially agreed to develop entire units with all the content therein, as they became more familiar with each other, authors started exchanging sections.

I’m not particularly very strong in creative writing...we reached a point where we would say you would trade with people according to their strengths in writing. (A1, 12/02/10)

A4 comments about the individuality of creativity. She observes that the product is a blend of each person's creativity to one extent or another. While she believes that such a blend results in a strong and unique product, she observes that it also involves suppression at the individual level. She observes that it was not easy to write humorous items quickly and spontaneously.

I felt like there was something being suppressed, maybe to make room for somebody else's creativity. So at the end of it, you find that you are not taking all of everyone, but you are taking bits and pieces from all of you. At the individual level, I would consider that a bit of a challenge, because creativity is quite natural, and when it is suppressed, you tend to struggle to be what you are not. (A4, 12/05/10)

Birth of Close Shave

Part of the writing process involved converting stories that they narrated to one another during their breaks to usable material. The stories that constitute *Close Shave* arose out of story-telling when the team was tired.

In our moments of storytelling, when we were tired, somebody would tell a funny one. Then we would say, that one, if we modify here so that it fits secondary school, that would be good. (A1, 12/02/10)

The team sought to make reading less examination-oriented and to infuse an element of enjoyment into the reading and learning process through *Close Shave*.

...except that the editors added a question there at the end – but it wasn't meant to be taught...just for the learners to read something in that unit and just enjoy... (A1, 12/02/10)

Trialling

There was no formal, structured trialling. A2 (15/02/10) observes that such trialling is desirable and necessary, but the publishing timeframes were short “...leave alone for trialling, even for developing the materials themselves.” The team initially engaged in trialling with the help of the practising teacher-author (Book 1). Thereafter, when they wanted to elicit user-feedback, they continued to trial

materials within their own less formal networks. A1 recalls her experiences in trialling.

...at that particular time, I was also teaching as part-time in some colleges...where there was pre-university²⁴...so, yes, I tried...particularly some of the passages out there. But one of the advantages we had was I also had my children in secondary school, so I had people I could try out something, and they would tell me 'Mum, this is very difficult' and so on.
(A1, 12/02/10)

A1 also had contact with teachers who engaged in tuition, but the requirement of secrecy inhibited interaction with other people who could be potentially useful.

...when all these publishing houses were writing, and wanting to keep theirs secret so that nobody borrows our ideas...I really hated that aspect of it – that limited how much you interacted with people that you believed could give you feedback.
(A1, 12/02/10)

6.3.3.3 The Writing Process: Teacher's Guide

The manuscript for the Teacher's Book is part of the package that publishers submit to KIE for evaluation.

...sometimes people wonder why some material doesn't go through. This is because if the TG fails, then the whole submission has failed. It doesn't go through.
(A2, 15/02/10)

A1 describes the content of the Teachers' Guide and the writing process. She notes that there is a long introduction at the beginning and guidance on each of the skill areas and grammar, followed by answers to exercises.

...in every unit...you'd give some guidance about that. Most times, the Listening and Speaking didn't have an exercise. Then the passage, you'd talk about how you approach reading, but again you realise you can't repeat that with every other passage, because it's the same... then give the answers to the comprehension questions, to the vocabulary question...grammar, just talk about any difficulties that you

²⁴ Commonly used term for programmes in various colleges and universities intended to prepare learners who have not met the minimum cut-off grade for university for such entry.

think are common in Kenya...and how the teacher can approach the teaching of that and then basically give the answers... (A1, 12/02/10)

Authors' Reflections on Writing the Teachers' Guides

One author observes that although all authors are acknowledged on the cover of the Teacher's Guides, the actual task of writing them fell mainly on two authors. Another (unacknowledged) author of the Teacher's Guides was the editor (Section 6.3.2.2), who did not consider it difficult to write a Teacher's Guide because of its repetitive nature.

A2, (15/02/10) found it easier to write the guides than the Student's Books because he was not developing a concept. "...with teachers I think it is much easier to communicate...you can afford to make many assumptions, but with students it is a bit difficult." A1, however, notes that the Teachers' Books were not given as much time or thought as the Students' Books. A3 also expresses reservations, and comments on the effect of the time and cost factor in the writing of Teachers' Books.

...we tended, I think, to do a rather rushed job...of course there is the cost consideration as well. You cannot make it too elaborate, you know... it's limited circulation – so you've got to balance the cost against circulation.
(A3, 07/05/10)

Because authors and editors kept adding and subtracting content from the Student's Book, the Teachers' Books were largely developed when they had almost completed the first draft of the Student's Book. A1 observes that there was no final moderation for the Teachers' Books and therefore final changes that were introduced to the Students' Books may not have ended up being reflected in the guide books.

Authors' Views on Teachers' Books

A3 (17/05/10) describes the Teacher's Book as a "reassuring gesture" and doubts that they are necessary for trained teachers; however, there are four possible benefits that he perceives. A guide is useful for untrained teachers who find themselves teaching English. A1 (12/02/10) concurs with this, on the basis of her view that since Teachers' Books are not given as much prominence as Students' Books by publishing houses, they end up being more like an answer book. She believes that a well-trained teacher does not need an "answer book." Secondly, a Guide is important in filling in the gap occasioned by the separation of English from literature in the sixties, and the abolition of the 'English' Department as advocated by Ngugi wa Thiong'o, Taban lo Liyong and others. A clear distinction between English literature and literature in English resulted.

When literature became very ideological, it was detached from English language...if we are going to...read literature, it doesn't have to be English literature in the sense of English British literature. We look at our literature first, and so, the ideological thing there²⁵. But the problem is that separation of language and literature, which of course now we are struggling to bring back. But it created a vacuum. (A3, 07/05/10)

A third benefit of the Teacher's Book is as a referral point for answers that the teacher may not know or be certain about. Finally, it helps the teacher settle dilemmas that he or she may face. A2 adds another advantage of Teachers' Books. The training curricula for teachers in the various universities are not standardized and the country also receives teachers who have trained in other countries.

It is very important that we have a Teacher's Guide which can attempt to present a harmonized or standardized way of looking at some of the concepts. (A2, 15/02/10)

²⁵ Mazrui (1996) notes that by 1985 Shakespeare was the "last bastion" of English literature in the syllabus, and was retained only at the intervention of the then president. Literature was viewed as a source of cultural knowledge, contributor to fluency and way of promoting understanding of concepts across the curriculum (MoE, 1980, cited in Lumala, 2007).

He concurs that guides offer suggested methodology and appropriate responses, and thus have the potential to make the teacher's life a little easier. In A3's opinion, a Teacher's Book should be quite elaborate and go beyond merely providing solutions. He observes that they tended to develop the guide after the Student's Book, but this is not, in his view, ideal.

The best way to do a good Teacher's Guide would be just as you write each bit for the student, you should be considering the counterpart for the teacher." (A3, 07/05/10)

Commenting in general on the availability of Teachers' Books, A2 (15/02/10) indicates that field reports show that many bookshops do not stock Teachers' Books purportedly because nobody buys them and teachers tend to rely on the Students' Books, referring to the guide mainly for answers, rather than other content. This makes publishers reluctant to print the guides even after approval, making the emphasis on a Teacher's Book remain at the level of simply being a requirement for textbook approval.

6.3.3.4 Author Development

The core authors later went on to collaborate in the development of a secondary school English revision book in OUP-EA's revision series, *Test it & Fix it* (2006). The experience of writing a different type of textbook was an eye-opener that caused A2 to comment on the importance of authors' exposure to different types of materials.

When we were doing the revision book, the Test it, Fix it, we said, 'Ai, [expresses surprise] this would have been very good in the coursebook'!...The more you expose them [authors] to different types of instructional materials, the more they get enriched. (A2, 15/02/10)

6.4 Challenges within Regulation/Production

A1 acknowledges that the writing process was not always smooth.

I really felt you could easily have given up. I felt like they [publishers] imagined we were not qualified, I mean, we didn't have what it takes... and so they were rough at the beginning, but towards the end there was mutual respect.
(A1, 12/02/10)

This arises from some of the challenges experienced on both sides (Table 6.2). Challenges experienced by authors often have a corresponding relationship with challenges experienced by editors. E1 observes that he really enjoyed the production of *Head Start*; however, he experienced challenges relating to author availability, their different levels of experience, quality of work and timely submission of drafts. In addition, production occurred “*under duress*” due to external deadlines, leading to fatigue – in which case the editor had to complete the process of refining the materials. On the other hand, authors experienced challenges relating to balancing other responsibilities with authorship, lack of experience and the need to conform to agreed-upon norms. Both groups also cite consumer-related challenges such as limited opportunities to gain consumer feedback during the production process.

Editor's Perspective	Sources	Authors' Perspectives	Sources
Authors' limited availability	E1	Balancing family, work and authorship responsibilities	All authors, various emphasis
Late/non-submission of drafts		Tight authoring deadlines	A1, A2, A4
Quality of work	E1	Pitching content to learner level	A1
Managing different strengths and levels of experience	E1	Lack of experience in textbook authorship	A1,A2
		Equal division of work versus individual strengths	A1
		Approach to writing that centres around reading content and thematic development of the theme in other sub-sections	A4
Limited use of supplementary materials by consumers	E2	-	
Consumer resistance to change of materials and approaches to learning	E1 E2	-	
-		Lack of exposure to different types of instructional materials	A2
-		Lack of opportunity to personally engage with consumers for feedback	A1,A3

Table 6.2: Challenges within the Production Moment

Participants also revealed challenges that cut across the regulation/production moment(s). Market liberalization does not imply an entirely free market in this context. Lobbying by publishers for an increase in the number of approved books has not received a positive response from regulators. Public schools, which are government-funded, are expected to make their textbook selections from the approved list. MoE (2010a) emphasizes that the listing does not suggest an order of preference, and that schools are expected to select only one coursebook per subject for each class. Regulators perceive that the number of approved books only becomes an issue to publishers when they are excluded following evaluation, but not as a matter of general principle. They perceive that schools already have difficulty in making textbook selections from a maximum choice of six textbooks per subject. Limitations on approvals are also perceived to promote quality submissions (World Bank, 2008). Publishers would also like detailed feedback about their manuscripts

when they are not approved. Regulators note that prior to 2002, detailed reports were given; however, market liberalization created a dynamic of high competition, a large number of submissions, strict time-frames for all activities and the increased possibility of legal action. Both regulators and producers acknowledge the need for a mechanism to ensure that necessary changes are made to approved textbooks prior to market release; however, in a competitive market, early release to schools is crucial to publishers. Table 6.3 highlights these challenges, which cut across the regulation/production moment(s).

Challenges perceived by Producers	Sources	Regulator Responses	Sources
Curriculum documents need to be better informed by research	E2	-	
Publishers ought to be included in syllabus development	E1	The 20-member syllabus panel includes various stakeholders, but publishers' interests may be mainly commercially driven	A2
Insufficient time for textbook development	E1, A1, A2, A4	Publishers are not compelled to publish in all subjects	A2
Insistence on Teacher's Book as part of evaluations package	E1	A Teacher's Book is the responsibility of the publisher of the Students' Book	A2
Ceiling of 6 on number of approved textbooks per subject	E1	Even a choice of 6 is a challenge to consumers due to challenges of curriculum interpretation and tendency to teach the textbook	A2
Lack of comprehensive feedback to publishers following approvals process	E1	Detailed reports used to be released but market liberalization has led to a large number of submissions from publishers making provision of such reports challenging	A2
Lack of 'conditional approval' clause and market competitiveness reduces chances of corrections being made prior to publishing and distribution	E1	There is need for a provision in the approvals procedure to create room for revisions prior to final approval	TE1, A2

Table 6.3: Challenges in the Regulation/Production Moment(s)

6.5 Towards the Discussion

Gray (2007), in his examination of the global textbook, collapses the regulation/production moment(s); however, in the local publishing context where the syllabus and the textbooks are developed by different stakeholders, the interrelationship is more complicated, and still evolving. There are advantages to viewing regulation and production together, as shown in Section 6.4. This illustrates the interrelationships that exist within and between these moments, thus bringing forth the processes and challenges that different groups face. Such a view presents perspectives from groups which may have previously heard, but not listened to one another, and thereby forms the foundation for seeking workable solutions.

Contribution of the Regulation/Production Moment(s)

Krashen's Monitor Model influenced syllabus design to a certain extent. The focus was on the input hypothesis, and to some extent the acquisition-learning and monitor hypotheses. This sheds light on some of the inferences made from content analysis of *Head Start* in Chapter 5 in relation to the regulation/production moment. It explains the prevalence, length, types and content of texts in the materials as a response to the input hypothesis and to producers' own consumer research.

The Monitor model may lend itself to a communicative approach, but it also suggests a stage-by-stage structural approach (Richards and Rodgers, 1986). Syllabus designers focused mainly on addressing the thorny question of clarifying and reflecting integration of literature and language at the syllabus level. I address the corresponding issues of output and interaction in Section 7.4, where I have

juxtaposed producer insights that shed light on their intentions concerning teacher-learner roles and classroom interaction to teacher-consumer responses.

Regulator and producer insights also explain the types of questions in *Head Start*. Producers intended to develop a range of cognitive abilities, which explains the range of mental operations required in which attending and decoding of meaning are foundational. Publisher's research and the syllabus explain the cyclical sequencing of content, which is especially evident in the grammar section where topics recur at increasing levels of complexity.

In addition to contributing towards explaining why the materials are the way they are, publishers provide some insights into the dynamics of a publishing house, its vision and activities as a stakeholder in the education sector. My engagement with the series editor highlighted the pivotal role of an editor in the period following curriculum review and implementation, and within a system that requires annual phasing-in of materials. The editor's role, under such circumstances, spans research, team selection and management, author training, authorship, planning, and editing. Authors contribute to the themes of author selection, team writing, the writing process and author development in this context. Their responses reveal insights about each moment, and how the two moments interrelate. They also reveal various challenges within the production moment and across the regulation-production components.

The Regulation – Production Interrelationship

The curriculum body (KIE) is no longer directly involved in publishing textbooks except as publisher of last resort. Commercial publishers have largely taken up the

majority of textbook publishing. However, this has not entailed a severing of links between conceptualization and production. The need for overlap of roles was recognized by stakeholders during the drafting of the national policy on textbooks (Section 6.2.3), but transition has not been problem free.

KIE has an inclusive syllabus development procedure that brings on board various stakeholders in the society, but excludes publishers (who may have a conflict of interest). Publishers must become good syllabus interpreters, or have access to such interpretation. Initially, KIE personnel could participate in authorship, but if so, not textbook evaluation to avoid conflict of interest. This compromised the quality of evaluation and was revoked in 2008.

KIE formally communicates with publishers through their professional association (KPA) and vice versa. Challenges experienced by producers are not always seen from the same perspective as regulators (Table 6.2). Perhaps this is what prompts E1 to compare the communication between the two parties to that found in the folktale of the hyena and the rock in which Hyena tells the rock,

...although you have refused to respond, I know you have heard. I've told you and I know you have heard and you are only refusing to respond...
(E1, 29/01/10)

Change and Regulation/Production

The changed regulation-production dynamic has required enhanced communication between regulators and producers, and mechanisms are in place for this. Policy change led to a separation of regulation/production (Chapter 2), but in practice, change has been gradual. Initially, KIE staff were incorporated as authors by

commercial publishers. Regulator responses to some of the challenges raised by publishers arise from their wider perspective of the entire curriculum cycle, in which textbook development is a small component (Fig 8). For commercial publishers, textbooks are a huge component.

Policy change led to opportunities for authorship. This required that publishers take on enhanced roles, including training and team management. Such roles were largely undertaken by the editor. Syllabus change led to an attempt to incorporate literature within the four skills. The textbook reflects an attempt by producers to interpret this and other syllabus requirements. I have juxtaposed regulator-producer and consumer responses in Section 7.4. Teachers' 'textbook consumption' experiences follow.

CHAPTER 7: FINDINGS (3) - CONSUMPTION (I): TEACHER 'TEXTBOOK CONSUMPTION' EXPERIENCES

7.1 Introduction

The purpose of this chapter is to contribute to the textbook biography from the teacher component in the consumption moment. It is responsive to the following research question:

- How do teachers' consumption experiences contribute to the textbook biography?

My teacher sample (Table 3.5) exemplifies the variety of teacher consumers who use or have used *Head Start* since the publishers released their product. Individual and contextual variables shape their responses. The sample can be broadly classified in two categories, which provide a basis for interpreting some of their responses. Firstly, there are teachers who have eight or less years teaching experience and are likely to have found the new curriculum and new textbooks already in use. (The textbooks were phased in between 2003-2006 and the interviews carried out in 2010). Secondly, there are teachers who have eight or more years' secondary school teaching experience, meaning that they were teaching at the point of transition to the new curriculum and new materials. They are therefore likely to have first-hand experiences regarding their own and others' responses to textbooks during the transition. In both groups are sub-categories of teachers who have moved from one school to another during the period in question, and have had varied experiences in different schools.

Category I : ≤ 8 years		Category II: > 8 years	
A	B	A	B
Experiences in one school	Experiences in more than one school	Experiences in one school	Experiences in more than one school
T1	T3	T2	T7
T4	T9	T8	T13
T5	T11	T14	
	T12	T15	
	T6	T16	
	T10		

Table 7.0: Categorization of Teachers according to Experience and Mobility

7.2 Building Awareness about Curriculum Change

Both regulators and producers played a role in raising awareness about the curriculum in general and materials in particular; consequently, this engagement shaped consumer experiences early on in curriculum implementation.

One of the things that KIE sought to do in the curriculum development and implementation cycle was to induct stakeholders on the new curriculum. (Section 6.2.1, Fig. 8, Stage 5). The KIE induction process ideally targets three groups: Quality Assurance and Standards Officers (QASOs), so that “*as they assist the teachers at the grassroots level, they are aware of the changes that have taken place,*” head teachers, “*just to create some awareness in them,*” and teachers.

...we left them [publishers] to develop the materials. As they were developing the materials, we were inducting the teachers on the curriculum...we trained the provincial Quality Assurance and Standards Officers and a few Heads of Departments. They were expected to now cascade – go to the provincial level, train other people there. Then after the provincial level, they move to the district, train others – the district team would now train teachers at the school level. (A2, 13/05/10)

This was not a particularly successful process due to resource constraints. As a result, the curriculum implementation context was marked by a lack of the expected “cascading” effect as envisaged by regulators.

Beyond provincial level there is no training that went on at district level, which means that a lot of teachers did not receive the initial induction on how to interpret the revised curriculum. (A2, 13/05/10)

A2 also observes that KIE is a centralized institution and has a “very lean” staff of about 150 professionals who are directly involved in curriculum development out of a workforce of about 450. He perceives the “missing link” to be the in-service training of field education officers, especially QASOs, who are on the ground and thereby in regular and close contact to teachers. The relatively recent Curriculum Orientation and Field Services division is expected to address outreach concerns (Appendix III). Ajuoga, Indoshi & Agak (2010) examine some perceptions about QASOs, and implications for their training.

Teachers cited three main sources of information on the curriculum and materials (Table 7.1).

Source of Information	N (16)	Teacher										
KIE Events	4	T6	T13	T15	T16							
Publishers	11	T4	T5	T6	T7	T8	T10	T11	T12	T14	T15	T16
Professional Associations	3	T7	T11	T12								
Others	5	T6	T9	T10	T11	T12						
None	3	T1	T2	T3								

Table 7.1: Sources of Information on Curriculum and Materials for Teachers

KIE Events

The four teachers who identified KIE as a source of information have all served at the level of Head of Department and above. T16 (13/05/10), whose experiences are drawn from a national school with access to resources and information, comments

that the KIE strive to reach as many teachers as possible and it is a kind of “*renewal*” for them. However, this sense of renewal diminishes with time since there is a lack of sustained contact and interaction.

T15 (24/04/10), who was the assistant Head of Languages in his school when KIE carried out induction on the 2002 syllabus, was invited to a provincial seminar. He describes it as a three to four day seminar for Heads, in which a number of facilitators were teachers. T15 explains that they briefed their colleagues through departmental meetings and although there was some delay, they had bought the new textbooks by the second term. This exemplifies the “*cascading*” effect that the KIE hoped for, but which A2 has acknowledged did not happen frequently enough. T15 reflects that it was a “*pretty smooth transition*” but he is doubtful whether the smaller schools benefitted to the extent that he and his school did, a sentiment given credence to by T13.

T13 is currently the Principal in a district school. She has served in district and provincial schools, and over time, has held responsibilities as a teacher, deputy principal and principal. She does not believe that large-scale seminars are effective at all.

...you find it is a seminar calling for everybody in a hall...if they would be organised with fewer numbers and within reach say, a district...a smaller group so that it would be effective. (T13, 16/04/10)

Failure of information to “*cascade*” to the level of the teacher resulted in a national induction for teachers in 2006 organised by the KIE.

...it helped a bit, but a one-day induction on an entire curriculum is not enough. So the thing that kept coming back to us through the monitoring [Section 6.2.1, Fig. 8, Stages 7 & 8] was that teachers appreciated it, yet they were complaining that there was little time. (A2, 13/05/10)

KIE monitoring covers the whole curriculum. A4 explains that sometimes they track particular teachers over time.

...one year you find teachers very annoyed, 'oh, this integration'...then the next year... 'now I think we understand it better and the students are even doing better...' (A4, 13/05/10)

Monitoring is also inclusive of materials.

...we'll always ask the stakeholders - parents, teachers, what are their feelings about materials ...schools are always encouraged to write to us. In case they have any problems with the materials...so we have files and files here...even the students themselves, they write to us. (A2, 13/05/10)

In addition, he notes that the textbook policy has provision for an Independent Administrator's office which is mandated to "go to the field and establish whether publishers are adhering to the rules they have signed to here."

T7 (11/03/10) captures the sense of appreciation mixed with frustration that is evident in the comments of both regulators and teacher-consumers when he says, "the KIE, I think its tentacles are not widespread." T6 (9/03/10), a beneficiary of a KIE workshop in early 2006, describes it as follows.

The KIE workshop was very well organised. I remember...they began from the general objectives of teaching English in secondary school. Then they went to specific topics and I remember they were very thorough. They were very thorough... I think it was very good. The presenter was very well prepared. And she was very well-versed with the syllabus, and she gave us tips on how to handle a few topics, especially oral skills. How to teach oral skills in secondary school, because it was a new concept at that time. So it really prepared us.

T15 (24/04/10) echoes A2's perception of the challenge of information dissemination and curriculum implementation, and advocates continuous dialogue between teachers and the MoE in a spirit of information sharing.

You know the traditional concept of an inspector [QASO] is that you are going to be criticised for your teaching."

Publishers' Events

Teachers expressed mixed reactions to producers, depending on the nature of their experiences at different publishers' events. T4, T12 and T15 identified some causes of disillusionment with publishers' events among teachers.

Teachers expected such events to be more than marketing gimmicks. They also expected to gain new ideas, as opposed to only having information elicited from them.

... And you were going to that seminar with an open mind, knowing that now I am attending this seminar from Thursday to Saturday, no, Monday nikienda darasani [when I go to class] for sure, I'm going to be a better teacher. But now we are put in groups and then you are asked, how do we best, you know, apply integration? You come out...the secretary gives out the points and then you take your late lunch, go and claim, back at school you go and claim your allowances and that's it. (T15, 24/04/10)

Teachers sometimes found facilitators disappointing. T12 observed that university lecturers were sometimes out of touch with the reality on the ground; however, he had had good experiences with author-facilitated events. He recalls one such Kenya Literature Bureau (KLB) seminar.

In terms of implementing, it was good...they gave us a lot of information about how the Excelling book could be used in teaching those skills... the facilitators happen to be the people who have written the books themselves, and I liked the whole thing. In fact, I almost changed to Excelling only that I had recommended the one for use in school.

(T12, 14/04/10)

T15 expresses the need to demystify authors to teachers and learners in schools, noting that contact between these groups would also be a source of inspiration to them.

T5 (8/03/10), T7 (11/03/10) and T8 (11/03/10) expressed appreciation for publishers who gave teachers complimentary copies of their materials, including supplementary

materials. T7 negatively compares those who do not to “*insurance people*.”(Perhaps referring to non-mainstream publishers). Although it is not easy for teachers to change selected coursebooks, they are able to incorporate useful content within their teaching. T5 (08/03/10) cites poetry as one area in which he has benefitted from such materials from publishers. T7 and T10 (10/04/10) note that some publishers have even prepared sample schemes of work²⁶ to guide the teacher. He notes that all they have to do is to “*copy and paste*” (write by hand) in case the inspectors (QASOs) come round. This points to the risk of deskilling by over-reliance on pre-packaged materials.

T8 expressed appreciation for collaborative events between publishers and regulators such as KIE and KNEC.

Before the workshops, I can assure you very few of us had an idea what oral skills was all about... this thing was dropped on our lap by KNEC and we were waiting for an examination... Are we supposed to make these people draw these things? The phonetic things. I mean, what is expected of us? And this is where we learnt these things. Actually, most of what we have now has come as a result of these workshops.

(T8, 11/03/10)

T16 observes that the competitive environment is beneficial to teachers, and cites invitations to events by various companies, including the annual book fair.

We are always invited, MacMillan, they do invite us; Longman, they do invite us; the Book Fair at the Sarit Centre in September, again they do invite us there. We go and see what they are doing in the market.

(T16, 13/05/10)

Professional Associations

Apart from drawing from regulators or producers, teachers often sourced information from within their own circles. Input from professional associations shows the

²⁶ At SS4, T7 showed me published schemes of work, which were distributed free-of-charge to schools as an accompaniment to textbooks.

potential of peer-to-peer influence within the consumption moment. Three teachers, T7, T11 and T12 commented on the role of Heads and Teachers Associations as sources of information. The focus of their workshops has evolved over time.

Now that it [the syllabus] has picked, the Head teachers are no longer organising that. They are for implementation. They are interested in those who give tips on examinations. (T12, 14/04/10)

He also explains that their district teachers of English association organizes annual workshops around February or March and through this forum, teachers get to share information on various aspects of their profession.

Other Sources

Teachers cited sources of information on the syllabus and materials. These included the National Educational Services (NES) (T9, T10, T11, and T12) and Jicho Four Productions (T6). According to T11 (10/04/10), most NES publications are supplementary material for oral literature and poetry. T6 (9/03/10) identifies Jicho Four Productions (a theatre group that among other activities specializes in live theatrical performances of secondary school literature and fasihi (Kiswahili literature) set books) as a source of information. He observes that unlike publishers' and KIE events for which there is no charge, they pay to attend such events.

A few teachers had not attended any events for various reasons: newness in the profession (T1), recent transfer to secondary school (T2), or Principal's bias in favour of TSC (permanent) teachers as opposed to BoG teachers (T6).

7.3 Textbook Selection Experiences among Teachers

All teachers in the sample have used *Head Start* at some point, or are still using it. Some started with other coursebooks and changed to *Head Start*, while others have changed from *Head Start* since the 2009 survey (Chapter 4), or use it in conjunction with other textbooks. Their selection experiences span the period 2003 to the dates of their interviews (Table 3.5), and are informed a great deal by their experience and mobility, as indicated in Table 7.1.

Factors influencing Textbook Selection	Category/no. of Teachers				
	IA (3)	IB (6)	IIA (5)	IIB (2)	Total (16)
Initial Availability	-	T11, T12	T8	-	3
Semantic Association	-	T10, T11, T12	T16	-	4
Publishers' Influence (Brand Name)	-	T12	-	-	1
(Marketing)	-	T6, T10, T12	T2, T14	-	5
Author's Influence	-	T10	-	-	1
Influence from Colleagues	-	T3, T9, T10, T12	T15	T13	6
Comparison of Content	-	T10, T11, T12	T8, T16		5
Adoption of pre-selected textbook	T1, T4, T5	-	-	T7	4
Examinations	-	T6, T10	-	-	2

Table 7.2: Factors influencing Textbook Selection and Adoption

Initial Availability

Initial textbook choices were based on awareness and availability of what was on the market. Initial availability was cited by T8 (11/03/10), T11 (10/04//10) and T12 (14/04/10). They attributed the choice of *New Integrated* in their first schools to initial availability. T11 and T12 switched to *Head Start* when they moved to other schools, while T8 made the change after gaining further awareness of other materials on the market. As awareness increased, some teachers, such as T12, became change-agents and influenced textbook decisions, as explained under 'Influences from colleagues'.

Semantic Association

Semantic association can perhaps be viewed as a co-factor with initial availability. Teachers cited this reason in relation to the title of *New Integrated English*. Those who cited it mainly belong to Category IB (T10, T11, and T12) and have since moved to other schools and adopted *Head Start*. T11 (10/04/10) explains that in 2003, at the point of transition, several schools “*moved from old Integrated English to the New Integrated textbook. That was all.*”

I included T16 (Category IIA) in my sample during the course of fieldwork (Section 3.5.2.3; 3.5.3.4). T16 has been teaching in a leading national school for over 20 years, and reported that in making selections, they often sought to find out what the leading schools were using. T16, a current user of *New Integrated English* reports that though they had to make rapid decisions, he was guided by two principles: the source of the material and its content in comparison to other materials. The first relates to semantic association and related assumptions.

...since the New Integrated was coming from KIE it was easy to trust that what they had was the right stuff. (T16, 13/05/10)

Under the new textbook policy, this premise is based on past associations since KIE no longer publishes through JKF and KLB. (Section 1.2.1.2)

Publishers' Influence

The publisher's brand name influenced textbook choices. T12 believes that OUP is trustworthy.

OUP is a renown publisher, more so on language...Like if you check Head Start, the initial books that came, you know they were done in a hurry, but Head Start did not have mistakes, grammatical or spelling, but you could get New Integrated had some spelling mistakes. So the publisher is very important. (T12, 14/04/10)

In addition, marketing by publishers also influenced textbook selection as noted by T6, T10, T12, (Categories IB) and T2, T14 in IIA. T10, for instance, explains how he found *New Horizons in English* being used in his school; however, following an OUP seminar, they selected *Head Start* as the coursebook. In time, they became aware of other materials on the market and made further adjustments to their selection. His school is now in the process of phasing out *Head Start* in favour of *Excelling in English*. Marketing, combined with peer influence (explained under Influence from Colleagues) has played a role in this.

...a friend of mine was one of the marketers, so when he brought, I also just now insisted that the school has to buy because he also – he used to pester me a lot. (T10, 10/04/10)

T6, who has both teaching and administrative responsibilities, offers a perspective on how publishers market to schools and influence textbook selection decisions by focusing on Heads of schools. Soon after the market was liberalized, Principals and Deans of Studies from schools in Coast Province were invited for a seminar at one of the top beach hotels, and he explains that if publishers “*please*” the Principal then their books are bought. “*The teacher in this case is not even considered.*”

I've never been in such a place...we were given all manner of drinks and food, swimming pool, everything you can talk of. It was a seminar, but I didn't see any seminar taking place. It was basically eating, chatting, interacting. The seminar was conducted towards the end, then they said when you go back, kindly buy [publisher X's] books...So maybe they sell the book at KSh.600 [about £4]. Now from that, maybe they give 20% of that to the Principal. (T6, 09/03/10)

The situation that T6 describes is indicative of one of the pitfalls of a liberalizing market in which the desired level playing-field and healthy competitiveness in educational publishing becomes subject to practices that are unethical in a bid to increase publishers' market share. Adherence to, or enforcement of, the MoE guidelines on textbook selection (Section 7.3.2) would help curtail entrenchment of

such practices; however, in the long term the development of a culture of professionalism and professional ethics is required among all stakeholders.

Authors' Influence

T10 speculates that teacher-authors may also influence textbook choice, especially in their schools. He observed that some publishers go round with authors on seminars to schools, and at some point, *Advancing in English* was being used by students in a school where one of the co-authors was teaching. The teacher-author visited T10's school with the publishers.

...One day he came to talk to our students and then Longhorn came to say that... our man is talking here. (T10, 10/04/10)

OUP is not known for including authors in promotional activities, although authors would like to be involved (Table 6.2).

Influence from Colleagues

Teachers influenced their peers in two directions. Teachers with some experience with a certain textbook or textbooks influenced their colleagues towards particular choices, or, alternatively, were influenced by others. In Category IB, T3 and T12 influenced their peers. On the other hand, T9 was influenced by peers with more exposure than he had. T10 and T15 (Category IIA) explains how the HoD's opinion, which was perceived to be better informed than those of other colleagues, was followed, while T13 (Category IIB) explains how her choice was informed by the choices made by neighbouring schools.

T3's explanation suggests that her experience with both *Head Start* and *New Integrated* and the fact that she had formed preferences placed her in the position of an opinion leader.

It is like even in Form 3 and 4, where they had the Integrated, they didn't use it. But when I came and introduced it they found the sense - that when you use New Integrated English, you get more information than what you get in Head Start. So they all came up and they agreed to use Integrated in class, then use Head Start for exercises... (T3, 18/02/10)

T12 observes that when he left his first position for his current teaching post, he found the school had selected *New Integrated English* for Form 1 and 2. He found the school at a point of transition and he became an opinion leader. He explains that they sat together to make decisions, and he influenced his colleagues.

I influenced them to see the positive aspects of Head Start. So at the end of it, we changed, the whole school, now we changed to Head Start. ...I managed to convince them. (T12, 14/04/10)

T9 (16/03/10), who has used several textbooks in transiting to a number of schools, attributes his choice of *Head Start* in his third station to four factors: learners, sales agents, other teachers and personal preference at the time. The student population consisted of learners who had enrolled at different levels from other schools. Many of the learners informed T9 what they had previously been using *Head Start* and were “comfortable” with it. Secondly, he notes that the publisher’s sales representatives visited the school, and in this way, they contributed to his awareness about the book. Thirdly, and most significantly, other teachers with whom he consulted recommended *Head Start*. At an individual level, he also found the language in *Head Start* “quite clear, precise and to the point.” Following my survey, between 2009 and 2010, colleagues again influenced his transition from *Head Start* to *Excelling in English*, which he is using in his current station. After engaging with colleagues about preparing a work-plan based on the syllabus, T9 feels that he has become liberated from following textbooks.

T10 explains that a visit by his HoD to a top-performing school in 2008, coupled with the publisher's marketing, influenced them to make a change from *Head Start* to *Excelling in English*. They were in the process of phasing in the materials at Form 2 level when I interviewed him. Reflecting on his experiences with various materials, like T9, T10 feels that *Excelling in English* is the right choice.

T13 (16/04/10) recalls that at the point of transition to the new curriculum, the Principal asked Departments which books they needed. Since the Department was not familiar with the newly available textbooks, their discussion was guided mainly by recommendations from other colleagues. She explains,

...because you don't know, you are calling another colleague and finding out what they have taken... at that point, Head Start and New Integrated was the most common.

From her experience with three textbooks, she prefers *Head Start* for reading and comprehension, *New Integrated English* for grammar and *Excelling in English* for oral skills, and wishes these strengths could be amalgamated into one coursebook (Section 7.3.1).

Comparison of Content

In citing comparison of content for purposes of selection, (T10, IB) compared *Head Start* unfavourably to *New Integrated English*; however, its simplicity was preferred by T11 (IB), who found it well suited to his learners. It compared favourably to other materials in terms of organization and depth of content (T12, IB), as well as reading content and thematic unity (T8, IIA). (These perceptions relate to selection decisions only. Section 7.4 details teacher perceptions of *Head Start*). It was easier for teachers such as T16 (IIA), in top-performing schools, to make selection decisions because

publishers were “trooping” there with materials. In general, schools had to make rapid decisions because the syllabus was in place. In time, some have made changes, depending on resources and other factors.²⁷

Adoption of pre-selected Materials

T1, T4, T5 and T7, who adopted pre-selected books, had joined the profession or their schools after 2003 when textbook decisions had already been made. Though they have formed opinions about the materials, they did not indicate having exerted any subsequent influence. Given that other teachers in similar positions have been change agents, I have taken the view that this also constitutes a choice (to accept the status quo).

Examinations

The national examination of 2006 reflected the demands of the revised curriculum. Teachers cited the examination as a factor that has influenced textbook decisions.²⁸ T10 believes that in most cases they now choose textbooks based on past examination papers.

...we look at the past papers and we see can this satisfies the requirements of this paper. So sometimes you find we choose...results-oriented – we want results from those books; not to impart knowledge as such.
(T10, 10/04/10)

He describes *Excelling in English* (KLB) as an “exam-oriented book” and compares its oral skills section favourably to *Head Start*’s. Learners can easily “do their own reading and pass in that question, Paper 1...” (Paper 1 tests oral skills, but does so

²⁷ Teachers express a wide range of views about the materials they had encountered, suggesting that in time, they are becoming increasingly discerning consumers. Most of their perceptions are attributable to experience rather than training or application of selection guidelines (Section 7.3.2).

²⁸ The examination theme featured more prominently than its role in textbook selection and use. In Chapter 9, I explain that it may be considered a co-regulator, especially in the light of what producers and consumers call “the KNEC syllabus”.

in writing). He further notes that teachers advise students to buy the KLB revision book, *Top Mark*, because examination content has been sourced from KLB books in the past. T6 (9/03/10) expresses similar sentiments regarding KLB publications, in general, and remarks that for this reason, many teachers are opting for them.

Teachers' experiences and observations highlight eight factors that have influenced their textbook choices from 2003. Dominant sources of influence are publishers and fellow teachers. Contact with, and subsequent comparison of materials were also important factors in selection decisions. The categorization separates the overriding factors that were expressed by the teacher, but the discussion shows overlapping influences, indicating that the factors influencing their growth and change processes are interwoven, especially for more experienced teachers in Category II, (Table 7.0).

7.3.1 Teachers' Preferred Selection Procedures

Although A2 noted that KIE monitoring showed that selection from a choice of up to 6 textbooks was problematic in schools (Table 6.3), fourteen of the sixteen teacher-participants expressed preference for the current liberalized market system. Half of them mentioned both advantages and disadvantages of multiple textbooks on the market, but the pros outweighed the cons; however, Category A teachers (with eight or less years' teaching experience) do not have practical experience under both monopolistic and liberalized systems.

Advantages of Textbook Variety	Teacher(s)	Category
Can defuse negativity that learners may have developed towards their course book	T10	IB
Benefits students who want to read and learn more or do further exercises	T5	IA
	T7	IIB
	T9	IB
	T10	IB
Enriches the teacher and broadens the mind	T1	IA
	T2	IIA
	T4	IA
	T7	IIB
	T16	IIA
Offers a ready source for testing exercises, assignments and additional exercises	T3	IB
	T6	IB
	T7	IIB
	T10	IB
	T16	IIA
Enhances competitiveness by moving away from a situation where writing and evaluation is done by a single body	T6	IB
Change is good	T6	IB
Offers clarification and options if teacher is dissatisfied with topic coverage in a course book	T1	IA
	T6	IB
Promotes autonomy in selecting textbooks for specific learners	T11	IB
Helps in planning how best to present syllabus content	T12	IB
Encourages teacher to do more preparation before going to class	T15	IIA
Learners anticipate something different when a different textbook is used	T15	IIA

Table 7.3: Teachers' views on Positive effects of Textbook Variety

Teachers in this category also identified some accompanying shortcomings.

Shortcomings of Textbook Variety	Teacher(s)	Category
Not all schools can afford to buy the multiple resources available	T3	IB
	T8	IIA
	T10	IB
Contradictions put the teacher on the spot	T10	IB
	T14	IIA
Increases bureaucracy in textbook acquisitions	T7	IIB
	T8	IIA
Demands of the syllabus make it impractical to try a variety of textbooks	T16	IIA

Table 7.4: Shortcomings of Textbook Variety

Tables 7.3 and 7.4 show that teachers liked textbook variety because of perceived benefits to themselves and learners. Learners benefit from not always having to use the same textbook all the time, or not having to use a coursebook to which they may have developed a negative attitude. They also have a broader range of content with which to engage. For teachers, there is choice in case one is dissatisfied with the

coursebook, and such choice creates anticipation among learners, and promotes more rigorous planning and preparation by teachers. Teachers concurrently expressed some shortcomings of textbook variety such as contradictory content, increased bureaucracy in materials acquisition, and the impracticality of trialling a variety of materials in view of the demands of the syllabus.

Two teachers, T13 and T14, expressed preference for a monopolistic textbook system. In explaining his stance, T14, like other teachers, cited contradictory information as problematic. T13, on the other hand, viewed what other teachers perceive to be a strength for learners, as a weakness. She believes textbook variety benefits above-average students, but the majority of learners are not in this category and perhaps there has been a tendency to overstate the scholastic aptitude of learners. T13 would prefer a single course book that incorporates the strengths of the various textbooks, although she acknowledges that market liberalization has created a competitive environment which does not allow for pooling together the best from each textbook resource at a production level.

...the comprehension approach in Head Start, put it here, then get what is New Integrated grammar approach, put it there, and then get the aspect of Excelling that handles very well the oral aspects, put it there and make one book. Are you getting that? But I can see a situation again of again people not thinking what is required down there, but people thinking, OK, there is this liberalized market, I need money, so I make a book, I get money. (T13, 16/04/10)

7.3.2 Recommended Textbook Selection Procedures vs. Teacher Experiences

The Ministerial expectations regarding textbook selection are laid out by the MoE (2010a, pp. 7-8). They require that the school set up a School Instructional Materials Selection Committee (SIMSC) that should plan, budget, involve subject teachers in

textbook selection, and ensure that the approved list is used. Schools are advised to carry out their own assessment of materials based on individual requirements, and suggested aspects of evaluation are syllabus coverage, content of books, illustrations and layout, exercises and activities, price, durability and overall assessment.

None of the teachers had observed or experienced as rigorous a process of textbook selection as outlined by the MoE. Teachers opined positively on the need for teacher involvement in textbook selection, and identified the following as elements of an ideal selection procedure: identification of approved materials, needs analysis, familiarization with syllabus, familiarization with available textbooks and their publishers, evaluation of materials, departmental consensus and collaboration with colleagues and stakeholders.

Elements of an Ideal Coursebook Selection Procedure	N (16)	Teacher									
		T1	T14								
Identification of Approved Textbooks by MoE	2	T1	T14								
Needs Analysis	3	T4	T5	T11							
Familiarization with Syllabus	4	T6	T9	T14	T16						
Familiarization with available textbooks	6	T6	T7	T8	T10	T11	T15				
Evaluation of Content (with suggested areas)	10	T1	T3	T4	T6	T7	T9	T11	T14	T15	T16
Identification of Publisher	1	T12									
Departmental consensus	5	T2	T6	T7	T9	T10					
Collaboration with colleagues and stakeholders	2	T2	T13								

Table 7.5: Elements in Teachers' Ideal Coursebook Selection Procedure

7.4 Perceptions of *Head Start*

The bi-directional arrows in the circuit of culture indicate interdependence and connectedness across moments. As a basis for presentation of findings in this section, I juxtapose producer and consumer perceptions of *Head Start*.

7.4.1 Response to Syllabus Coverage and Organization

Syllabus Coverage

In my description of the writing process (Section 6.3.3.2), I signalled syllabus interpretation as one of the first steps in the textbook development, as affirmed by authors. It was advantageous to them to have in their midst the then Head of Languages at KIE. He had participated in the syllabus development process and had an insider's view on what the syllabus expected to achieve.

Teachers compared *Head Start* favourably to other textbooks in terms of syllabus coverage, but their comments also point to lack of certain content and some ambivalence about the depth of coverage. T8 acknowledges that though he has not paid too much attention to detail, his overall impression is that *Head Start* conforms to the syllabus.

...there are quite a few things that are in the syllabus that other books do not have for whatever reason. (T8, 11/03/10)

Conversely, T6 identifies idioms as required content that is lacking in *Head Start*.

Head Start does not cover idioms anywhere. Look at it properly. Yet in the syllabus, we have idiomatic expressions. I've not seen any idiomatic expression well covered. No, no, I've not seen any in the Head Start. (T6, 9/03/10)

T3, observed that one could “*cover the syllabus*”²⁹ using *Head Start*. This seems to equate syllabus coverage to textbook coverage. Paradoxically, this attribute also presents the need for supplementation.

...you find you are able to cope with the syllabus, for Head Start ... it is not so involving, and that is why you find that we need to supplement more. (T3, 18/02/10)

...like now although we can say that Head Start is rather shallow, but then they have this book, Test it & Fix it [revision book], which is a good book, with adequate practice. (T8, 11/03/10)

Organization of Content

Teachers expressed opinions on three aspects of organization of content which have also arisen in the regulation-production component: ordering of content, thematic organization and cyclic sequencing. In terms of *ordering of content*, producers agreed on what they perceived to be logical ordering of content at the planning stage.

E1 opined that fortunately, the secondary syllabus is not prescriptive in this aspect.

It just tells you these are the things that need to be taught, not in, necessarily, in any order³⁰ ... For example you cannot teach an official letter before you teach a personal letter – 'coz the personal is easier...The progression. What is the progression? (E1, 29/01/10)

The matrix that they settled upon resulted in the structure and ordering of content described in Chapter 5. Teachers appreciated the order in *Head Start*. T8 compared it favourably to other textbooks available to him, while T12 was pleased that within each unit all the skills were present, and could be handled within a week.

...we saw how Head Start handles the content in terms of organisation. The skills of English. At least every chapter, which should take a week to teach, handles all the skills that are required. (T12, 14/04/10)

²⁹ Teachers expressed a wide range of general views on various aspect of the syllabus, including its goals and objectives, skills orientation, learner needs, and their interpretation of various concepts; those who commented more elaborately on the scope of the syllabus used terms such as “wide”, “overstretched” and “overloaded”.

³⁰ In Section 6.2.3, A2 (15/02/10) explains that the ordering of skills in the manner listed is desirable; here E1 refers to the ordering of specific content listed within each skill.

In terms of *thematic organization*, producers were aware that the syllabus required them to address certain themes. (KIE, 2002, p.3). This consideration determined the reading content, and the selected theme recurred across other sub-sections in the unit.

...we had themes. We had areas that we were supposed to write about from the syllabus. And then based on those areas, we came to the specific language options that were supposed to be taught. (A4, 12/05/10)

Teachers recognized this pattern of recurrence of an idea across different sub section, and appreciated the cohesion that this achieved. T6 and T5 indicate the level to which they think this was achieved this with the themes of integrity and child labour respectively.

It's like every unit deals with a particular concept, for example integrity. So the listening and speaking bit will be on integrity, you go to writing skills, on integrity still. The comprehension will be on integrity, then the examples of sentences given in grammar will be on integrity, basically based on the comprehension, and so on. It's like there is that flow, continuity. (T6, 9/03/10)

...one thing that may be different maybe is the writing section. Because you can talk about child labour, whatever, in listening and speaking, the reading section, the grammar, and then in writing we talk about recipe. (T5, 8/03/10)

The presentation of syllabus content suggests the adoption of *cyclic sequencing* (Section 4.2.2.4). Subsequently, A2 explained that in view of Krashen's model, they hoped to increase the complexity of comprehensible input gradually (Section 6.2.2). They split long sections into manageable portions, perhaps on the assumption that the teacher would follow the order given. A1 expressed satisfaction with this model, but had misgivings about whether cyclic sequencing is followed in practice.

...I felt that that, that spiral organization by KIE was good because it helped with the development of the complexity of the material... later on I learnt that there are some teachers who take the whole of the thing about nouns in Form 1 to Form 4 and teach continually. (A1, 12/02/10)

T13, commenting on their handling of oral literature in particular, confirms A1's misgivings, and perhaps points to the need for dialogue between regulators and producers about why content should not only be organized, but also taught in this manner.

Perhaps I wouldn't say it is really bad, but looks like it needs time to be internalised. But you know our teachers, most of us do not even go that way...we look at an aspect and finish with it. (T13, 16/04/10)

Comparing the sequencing of content in *Excelling in English* to *Head Start*, T12 observes that *Head Start* and other books have split content “into stages”, but *Excelling in English*³¹ merged content, an aspect which he does not find attractive, especially at the lower levels. He observes,

...it is sometimes easier or better to merge certain concepts in the upper forms because now their understanding is wide. That bit-by-bit presentation only works in the lower forms, but when you go to the upper forms... you are chasing time, even for exams. (T12, 14/04/10)

This tendency to merge content at upper levels is exemplified later in T8's Writing lesson, Section 8.3.4.

7.4.2 Response to Syllabus Concepts

Integration

Editors, authors and teachers commonly recognized that integration refers dually to skills integration in language and content integration across literature (Section 4.2.2.1). However, neither group expressed satisfaction in its achievement.

³¹ Organization of content elicited different responses from different teachers, and pointed to a wider issue. Although A2 (Section 6.2.3) notes that given learners' varied experiences and exposure to English, regulators try not to make assumptions about learner knowledge. Teachers, such as T6 feel there is lack of continuity from one level to the next, including tertiary level. T9 praises *Excelling in English* for building on learners' knowledge from primary school. Secondary school materials that provide good scaffolds from primary to secondary are likely to be appreciated by consumers; however, the challenge lies in establishing the norm to build upon, given the diversity of social and learning contexts.

According to E1 (29/01/10), integration was “*the concept*” in the 2002 syllabus as well as a determining factor on whether a book would be approved or not. The writing of reading passages, with a view to achieving integration, and incorporating required syllabus content, formed the backbone of the development of *Head Start*. “*Tweaking*” (E1, 29/01/10) involved bringing in the required grammar items, sentence structures, and literary devices.

A2 believes that integration in *Head Start* is a strong point in the textbook; however, he notes that the syllabus requires literature to be taught from Form 1, but the textbooks focus on it at the upper secondary level. This is also a reflection of the emphasis given at different levels in the syllabus. A2 believes, though, that a good foundation is important so that learners develop a stronger foundation in literature before Form 3.

It doesn't come out the way we would have wanted it to...if you look at our Form 1 and 2 books, the literature...it's diminished. (A2, 15/02/10)

A1 also expresses ambivalence regarding the extent to which they successfully captured the essence of integration.

I don't think the integration has reached the point that I feel it should reach... (A1, 12/02/10)

She is of the opinion that although if integration were fully achieved, it would make the teaching and learning of English very interesting, and authors should continue to aim at capturing it. A3 observes that the conceptualization of what literature should entail started in 1969. (Section 6.3.3.3)

Somewhat like the authors, teachers did not feel that integration had really been achieved in textbooks. They expressed concern that an attempt to create a dual focus

between language and literature within a single topic, results in lack of depth in either area. This creates a sense of dissatisfaction with the handling of both areas that they attempt to integrate³². Reading and comprehension passages sourced from literary works (T1) and the merger of oral literature within listening and speaking skills (T1 and T2) were cited as areas that diminish literature.

Communicative Competence

Producers perceived a relationship between developing linguistic competence and building communicative competence.

The occurrence of communication builds or expands the competence in the mind. The lack of opportunities...inhibits even the development of communicative competence and inhibits the development of linguistic competence.
(A1, 12/02/10)

A1 observes that in terms of textbook development, they saw the call for communicative competence as a call to create interactional opportunities. It was intended that the learner would interact with both the text and other speakers.

Communicative competence really means that the person is able to interact with other speakers and interact with the text within that language.
(A1, 12/02/10)

A2 cites the influence from Krashen's Model, (Section 6.2.2) which meant that there was an effort to provide comprehensible input.

...provide the learners with more opportunities of practising the structures, receiving a lot of input either from each other or from other materials, and that kind of thing.
(A2, 13/05/10)

³² Teachers in both pro-and anti-integration camps expressed reservations about it. They felt it denigrated certain aspects of the syllabus and the attempt to create a dual focus tended to be confusing. Some have concluded that integration is to be considered in terms of examination preparation, but not in teaching and learning.

I sought clarification on the place of learner output, which is not part of Krashen's Model since the Input Hypothesis claims that acquisition is caused by learners understanding the input they receive.

Swain (1985) has argued for the importance of 'comprehensible output'. Other authors (including Krashen) stress the importance of 'negotiating meaning' to ensure that the language in which input is heard is modified to the level the speaker can manage (McLaughlin, 1987, p.50).

I sought to know how communicative competence was intended to be viewed. A2 responded that in *Head Start*, they intended to create opportunities for learners to discuss, practice their speaking skills, and even their persuasion abilities. This was the purpose of Let's Talk and Close Shave. The questions after Close Shave were intended to cater for the productive element. There was therefore an attempt to encourage learner output, as evidenced by the pre-reading and post reading elements, and its realization would depend on how the teacher decided to handle such content. A2 notes that many of the activities were not intended to be carried out individually, but in pairs or groups.

...we have actually deliberately – if you look at the book, you will see that a lot of the tasks we give, the student is not supposed to do them on their own. We keep saying in pairs...or in groups...discuss this, practice this conversation– you know, that kind of thing. So we want them to acquire the language within that kind of a context...And in our opinion, we would now be promoting that communicative competence.

(A2, 15/02/10)

Ultimately, authors acknowledge that the learning environment and teaching and learning practices are the final determinant as to whether and how their vision in this regard will be realised. A1 observes that an enabling environment that provides for free, non-judgemental interaction is a necessary condition in creating an atmosphere within which learners can develop their communicative competence.

Teachers held varied perspectives about communicative competence, ranging from a focus on linguistic performance as opposed to linguistic competence, communication (being understood), and appropriate use according to situation. T12 believes that coursebooks, in general, tend to focus on grammar, yet this component does not account for much in the examination.

The testing is only 15 out of 200 marks³³ ...yet it is what is given more time in the coursebook...more time should be given to reading, listening and speaking. (T12, 14/04/10)

He observes that although authors have done their best, recognition of how people actually communicate should inform textbook organization and that a focus on the language skills and literature would achieve much more than “*looking at the parts of a sentence...*” T1 feels that there is not much emphasis on the communicative aspect of language in the textbook.

...the emphasis is not strong because for it [communication] to be effective, then it should also be reflected in that textbook in that every chapter should have a section for that, for oral skills where students now can stand in class and exercise their – maybe go through some oral session. (T1, 09/02/10)

T14 (17/04/10), however, perceives that *Head Start* promotes the development of communicative competence through the suggested activities in both the Listening and Speaking and Reading sections, such as debates, role play and conversations for oral skills and composition, essays, and letters for writing skills.

T8 captures the challenges that teachers face by describing the call for communicative competence as “*noble thought*” in a system that emphasizes syllabus coverage and examinations.

³³ The secondary school English examination has three papers. Paper 1 tests Functional Skills and carries 60 marks. Paper 2, which tests comprehension, literary appreciation and grammar, carries 80 marks. Paper 3 tests creative composition and essays for 60 marks.

Language, ideally language is for communication.... that is what it should be all about, but our system of education does not create sufficient space for that kind of thing, right? (T8, 11/03/10)

7.4.3 Response to Language Skills & Grammar

Language Skills

The skill area that drew most comment from both producers and consumers in the course of the interviews was reading. Writing skills did not elicit comment, while listening and speaking was viewed as a section that needed improvement.

Listening and Speaking

I don't think any of the books on our syllabus really handle that, you know, effectively enough. Maybe that should be the next stage when people write new books or revise old ones. (A3, 07/05/10)

Teachers had a perception that there was insufficient content in this area.

Part one of every unit is not that detailed...and that is where you find these oral skills. (T10, 10/04/10)

Some of the content cannot warrant 40 minutes...there are times some content is shallow. (T7, 11/03/10)

...Mostly what I look for is etiquette...Head Start has it, but very shallow and very few... (T3, 18/02/10)

T3 goes on to compare *Head Start* unfavourably to *New Integrated English* in this area, although her opinion contrasts to that of T11 (10/04/10) who observes that *Head Start* has “issues to do with etiquette which they deal with pretty well in that particular text.”

T1 rhetorically questioned the notion of listening and speaking as it is presented in the series, suggesting that in practice there is need to “speak words that are in their own mind.”

It is just reading and listening...the only thing they have done to make it appear as if it is listening and speaking, those passages are not put in the student' textbooks, they are in the Teacher's Guide. So the teacher reads information to students, then he asks them questions. I don't know if that is listening and speaking? (T1, 9/02/10)

Reading

Producers generally expressed satisfaction with the approach they took to developing the reading section (Section 6.3.3.2). In writing the reading passages themselves, they felt they would be responding to “*the needs, interests, the competence levels of learners at different levels...*”(A2, 15/02/10). They sought to respond to the emerging issues suggested in the syllabus, to teach moral lessons in the process and promote participation and interaction through pre- and post-reading activities (Chapter 5). For purposes of integration, they included extracts from literary works; however, non-author generated material was minimal, “*...it can't be more than 10%. It is much less.*” (A2, 15/02/10).

Authors affirm that they have received positive feedback from a broad spectrum of users. *Head Start Book 4* is in use on one of the pre-university programmes in a local private university and one of the reading passages was used to sensitize employees of a certain Institute about appropriate dressing for the appropriate occasion (A1, 12/02/10).

Teachers generally responded positively to the reading texts in *Head Start*. They commented on the areas authors themselves had focused on, as well as other aspects of the reading section. Teachers perceived the content in the reading passages as relevant and suitable for the target audience.

You'll find it's like they were particularly written – I think by the authors themselves. (T6, 9/03/10)

T10 (10/04/10) describes the comprehension as being “*relevant to the youth.*” T7 (11/03/10) explains that students are not used to using polite language like “...yes Sir, yes, Madam, thank you,” but *Head Start* handles this in a comprehension passage on good manners.

Teachers also recognized and appreciated the attempt by authors to present content in a way that promotes participation and interaction. T11 (10/04/10) cites the pre-reading activity as an opportunity to develop interest in the topic in the reading text, and T7 (11/03/10) concurs, citing the pre-reading activity as an opportunity to discover what the learners know about a given topic. T11 (10/04/10) observes that *Let's Talk*, a post-reading activity is sometimes learner-driven.

... at least in one case I've had my learners tell me that we want to do this debate. I think it was one on punishment. They just came up and told me there's a debate.

T15 (24/04/10) also receives an enthusiastic response from his learners.

They are willing to do it. You dare not miss that one. In their own very funny English... everybody would like to be heard.

Teachers additionally commented on the questions following the comprehension exercises. T10 finds the questions good and detailed, while T11 and T14 hold contrary views on the inclusion of a multiple choice question.

A learner just chooses an answer a, b, c. At least always you get a learner who gets that question, even if the learner doesn't get, you get one who gets that question and the learner may get very excited because of that. (T11, 10/04/10)

Contrarily, T14 (17/04/10) observes that since multiple choice questions are not part of the examination, these types of questions ought to be excluded.

Teachers had both positive and negative impressions about the vocabulary questions relating to these reading passages. T11 (10/04/10) observed that *Wordpower* encouraged students to match words and meanings, and use the words creatively in their own sentences but T4 (19/02/10) felt that there is insufficient guidance for the teacher regarding to do with the highlighted vocabulary.

Close Shave

Section E: Close Shave is intended for reading, but is presented as a separate section at the end of each unit (Chapter 5). It elicited independent comment and appears to have fulfilled its role as the “*sweetener of the pill*” or the “*bait on the hook*” (A3, 07/05/10). Like the main reading section, its content appears to have attracted a wider audience than its target group. A2 (15/02/10) cites a radio presenter whom he gave copies of the textbook and she commented that she could not stop reading the Close Shaves. A4 (19/02/10), however, observes that humour is not necessarily universal.

Teachers expressed mainly positive views about Close Shave. Among the teachers who commented on it, only T5 expressed a somewhat negative view, and this is because he attempted to teach *Close Shave* as a classroom lesson.

I tried once...and what you think is humorous may not be humorous to another person... So how can you convince them it is humorous? So to me, it is irrelevant.
(T5, 8/03/10)

However, he also acknowledged that students read Close Shave on their own, and “*sometimes you see them laughing.*” He notes that they tend to read all the Close Shaves in the first or second week of school.

T3 appreciates that Close Shave inspires her learners to read while T11 (10/04/10) likes it because his learners do not have much access to reading materials for

leisure. It also encourages learners to express their own creativity in writing. T6 concurs with this. *“I like the Close Shave...it’s general reading and enjoyment, but it improves the skills like creative writing, suspense... humour...irony...”* T10 observes that *Close Shave* lightens the atmosphere in the classroom. *“So when a child says let us read some of these jokes today and just for maybe relief purposes it can help”* (T10, 9/03/10). In contemplating his learners’ positive response towards T15 asks a rhetorical question.

... they are just waiting for you to finish up with whatever you are doing, if it is comprehension, so that you go to the Close Shave...And I think I’m discovering something there. That probably we needed in the first place to make our comprehension passages as attractive as that Close Shave thing. Why is it that they are taking more interest in this Close Shave?
(T15, 24/04/10)

Grammar

Authors believe that they attempted to meet the need for understanding basic principles in the grammar section.

the fault of my generation...we tried to mitigate that over-rigid approach to grammar... we threw the baby out with the bath water. Although it was right to avoid the over prescription... you cannot learn a language without an understanding of the basics... the language learner, especially in the second language situation, reaches a point where they want to understand the basics, the principles, and I think that’s what we were trying to bring back in.
(A3, 07/05/10)

This resonates with A2’s reasons for considering the Monitor Hypothesis in Krashen’s Model (Section 6.2.2) and helps explain the pattern of metalinguistic comment (through ‘grammar points’) followed by linguistic items (practice exercises) observed in Chapter 5.

The main teacher-consumer perceptions about grammar in *Head Start* related to the need for more exemplification, more exercises or questions and appreciation

regarding the teaching of grammar in context.

I found Head Start really coming out to bring out language in real context. (T4, 19/02/10)

Grammar it has, but you find that now when it comes to giving examples... are a very, they are a bit shallow. (T10, 10/04/10)

...they should, increase the number of exercises, especially in grammar. (T11, 10/04/10)

T11, however, also feels that the “*simplistic*” approach in *Head Start* is good for his particular learners, alluding that other learners might not find it adequately challenging.³⁴

When you come to grammar, they have a simplistic approach which I believe it doesn't discourage the learners much, because of the types of learners I have. (T11, 10/04/10)

7.4.4 Response to Teachers' Books

In Section 6.3.3.3, I described the writing process behind the *Head Start* guide books, and, as A2 (15/02/10) noted, textbook approval is dependent upon the approval of the Teacher's Book. He believes that the Guide is a “*roadmap*” that enables the teacher know exactly “*how to handle information in the Student's Book in terms of pedagogy.*” It provides suggested methodologies, but is intended to be flexible, allowing the teacher to adopt their own innovative and creative ways of handling the lessons. The expectation is that classroom practice will go beyond the content given. Nonetheless (A2, 15/02/10) feels that there is a lack of detail in the guides. He notes that learners now have access to information from a variety of sources, and for this reason there is need for more elaborate guides. A1 (12/02/10) also acknowledges the need for final crosschecking in the production process.

³⁴ In commenting about their experiences with other textbooks, teachers such as T10 and T13 compared *Head Start* grammar unfavourably to that of *New Integrated English*, which they preferred, but which some felt went beyond what was required. Teachers' comments therefore varied according to their expectations and their teaching-learning contexts.

Although there were some specific observations, teachers tended to make generalized comments about Teacher's Books. T11 observes that during his first experience with the textbooks, he did not have access to the Teacher's Book, and therefore got used to not using it. However, he feels that the cross-referencing has not been done well.

I think there is a problem there because you try to find something in the text and it is a bit difficult. (T11, 10/04/10)

He also notes that lack of additional information to which the teacher makes the guides useful only for answers.

... sometimes you deal with a topic and you were hoping to find some more information in the guide and you go there, you find there is nothing they have extra on that particular topic. (T11, 10/04/10)

T2, T6, T8 and T12 observe that sometimes the answers are wrong. They also tend to use Teacher's Books rarely. For T2 (10/02/10), one can do without the guide although there are some activities that require the teacher to refer to it, while T8 (11/03/10) feels that the guides focus on answers and do not guide the teacher much. For him, the point of the guide book is not necessarily to provide the teacher with a lesson plan, but to offer guidance on how the teacher may progress.

T10 does not have much use for guide books, which he finds mechanical.

I mean you are supposed to be acting like a robot... because if you start teaching like that, you'll find yourself very ineffective... I see it as making me to be a boring teacher. (T10, 10/04/10)

T13 (18/02/10) remarks that she uses the guide only occasionally, noting that in the process of teaching, issues that are not covered in the guide book arise, and a trained teacher could easily grasp and handle the concepts at hand. T15 expresses this view more strongly, "I'm not a fan of Teachers' Guides, so in the first place I don't even refer to it." He feels that they breed unnecessary dependency and perhaps even raise

doubt about the teacher's competence. He exemplifies his misgivings:

I had this quarrel with a colleague... because this colleague was asking for the teacher's guide. And it's like that was a prerequisite for going to class. Then I challenged this teacher that that ka-small [emphasizes the diminutive] exercise that the boys and girls have done, you are not able to assist them to correct the same until you carry the Teacher's Guide? And then there was that quarrel again, up and down, but then at the end of it all I think we agreed with the colleague that for sure, when you become dependent on the teacher's guide, supposing you are posted to a school where there is none, what are you going to do? And supposing the boys know, they realise that Ala! Even Mwalimu, [teacher] when he gives us these exercises, he doesn't have ready answers for the same. He has to rush to the staffroom to look for the same. How does it impact on the learner? (T15, 24/04/10)

T5, however, notes that like Teachers' Books, students assume that the teacher knows the content and does not require further information.

The teacher is always right, and the teacher knows. So when you tell your students that I don't know, they say, Ah, huyu mwalimu hajui; huyu mwalimu hayuko sawa English. [Ah, this teacher doesn't know; this teacher is not alright in English]. (T5, 08/03/10)

On a positive note, T11 (10/04/10) points out that features such as additional exercises, examples, listening comprehension exercises, and answers, where correct, make the guide a useful tool to teachers. T12 (14/04/10) notes that the guide books can adequately serve teachers since they provide answers and directions on methodology, a sentiment echoed by T14 (17/04/10), who no longer refers to the guide as much as she did earlier in her career, but finds it is helpful in providing direction on methodology, such as teaching pronunciation.

7.5 Teacher as Materials Developer

Teachers had varied perceptions on what it meant for them to develop their own materials. Their responses can be grouped in three categories, which are indicative of their adaptation behaviour. The first group, who represent the majority (T3, T4, T5, T6, T8, T9, T10, T13), interpreted this to mean obtaining content for use in the

classroom from existing sources such as other textbooks, novels, magazines, newspapers, and the Internet. This group of teachers are likely to prefer banks of materials from which to source content. T10 exemplifies this. He indicates that he designs many things, but his explanations reveal that this means obtaining materials from other sources, especially when he is dissatisfied with the course book content. He cites older materials such as *Students' Companion* and the *Practical English* series, which he still finds very helpful.

I source from others, and then I come up with materials, give them work. (T10, 10/04/10)

TE1 (Section 6.2.3) observes that the array of materials has made her change her teaching methodology.

Before, I never used to give students notes in English [English lessons]...it was all about exercises...there is a lot of information...and it caught me off-guard because I didn't even have notes. As far as I'm concerned, English does not have notes. (TE1, 16/04/10)

The second group interpreted it to mean engaging in own composition of content for use in the classroom. (T3, T6, T8, T15). Own composition was necessitated by different factors. T3 and T13 engaged in it based on difficulty experienced by learners. T3 (18/02/10) recalls how her learners had difficulty grasping the topic on writing a journal, so she used her own journal entry and stuck it on the wall for them. T13 (16/04/10) observes that she can quickly discern where learners are likely to experience problems with textbooks, so it is not difficult for her to prepare beforehand in order to circumvent problem areas. She sometimes formulates her own questions to replace or supplement questions to reading and comprehension passages in textbooks.

For T6, own composition was a function of lack of specific content in the textbooks.

maybe...I want to give them a variety of poems with different rhyme schemes...you don't get them...you just compose your own poem...especially when teaching those oral skills. (T6, 09/03/10)

For T15, it was the desire to focus more keenly on particular content.

It [teacher generated material] could even be the best, because instead of going with the whole of Kariara's³⁵ poem, you just decide you want to do the metaphors on your own...the concept sinks even deeper than having a number of poems that you have scattered ideas of the same. (T5, 8/03/10)

T8, who has experienced a learning environments with no textbooks, has a reskilling-deskilling perception of own composition.

...my first posting – it was a remote area – very poor background, environment... it's like you want to teach a concept, say in poetry, you want to teach alliteration. There is no textbook. What do you do? You have to compose your own poem. (T8, 11/03/10)

T8 is grateful for his early teaching experiences because he believes improvisation has made him a good teacher. He observes that in his current school, they have a variety of textbooks and “*don't go through that level of creativity.*” This is also attributed to modernity in which the Internet is a ready source of information. “*nowadays...I think it has made me lazier teacher, much lazier.*” (T8, 11/03/10)

The third group looked upon materials development as the creation of teaching aids, a view that is common in teacher training. T2 (10/02/10) perceived the teacher's role in materials development as that of developing teaching aids, something that she feels they no longer have time to do. T3 (18/02/10) recalls that she has used charts to teach parts of speech and this is intended to serve as a constant, visible reminder to students so that they can constantly refer to them. However, T5 (8/03/10) notes,

³⁵ Jonathan Kariara, poet. Some commonly used poems include *A leopard lives in a Muu tree* and *Grass will grow*

The last time I prepared a chart was when I was doing my TP. It was just for purposes of assessment.

Teachers cited lack of time, textbook orientation, tradition among peers, teacher training and level of talent as factors that limit teacher engagement in developing materials for their own learners. However, teachers who considered their learners' reactions observed that students react positively to their teacher's creativity.

Of course we don't read the song that is in the textbook always...you can just come up with your own...they really enjoy it. (T6, 09/03/10)

...they don't know who Kariara is; they don't know who Angira is, but they know T15 [name]...They receive it with great appreciation. They realise ala! [expresses surprise] So it is possible for someone to write a poem of their own. (T15, 24/04/10)

The biggest challenge in a rapidly changing world is finding relevant reading content for the learner. T16 observes that since outdated information causes them “*not to take it [reading content] seriously.*” He recognizes that this may be a “*tall order*”.

...because we are in a modern world, now the Information Age, maybe a way should be made where you [authors] make a suggestion what topics should be, and then the content or the materials, and then if possible, leave the teacher to look for a fitting passage.” (T16, 13/05/10)

7.6 Towards the Discussion

Gray's (2007) report on his engagement with 22 L1 and L2 English teachers in Barcelona focuses on identification of and response to cultural content in a variety of global ELT coursebooks. In the present study, the teacher-consumption moment attempts to build the biography of a particular textbook through the lens of teachers' perceptions, and to focus on views that correspond to issues raised by its specific regulators and producers. The teacher-consumption moment in my study also considers pertinent themes identified in the textbook 'consumption' literature

(Section 2.5.1), such as textbook selection and use of teacher's guides, and thereby covers a broader spectrum of issues than Gray's.

Contribution of Teacher-Consumption in the Consumption Moment

This chapter builds the biography in two main ways. Firstly, it explains how teacher-consumers have responded to some of the key features identified through content analysis and explained by regulator-producers (Chapter 5 & 6). These broadly relate to a focus on input through reading content, interactional opportunities, and nature and sequencing of content. Teachers have sought to operationalize the materials, indicating what they believe to be achievable.

Producers' focused on developing reading content that would form the nucleus of every unit and be of interest to the target learners. This was well received by teachers (Section 7.4.3); however, integration of language and literature in teaching is perceived to denigrate literature, and to limit sufficient exploration of either area.

Attempts to capture syllabus requirements like cyclic sequencing may be adopted to the extent that teachers perceive it to be practical within the time they have, and their previous practices. Teachers expressed general and specific challenges concerning Teachers' Books, which are crucial in textbook approval (Section 6.3.3.3), and which were not suggested in their preliminary questionnaire responses (Chapter 4).

Interactional opportunities, suggested with a view to developing learners' communicative competence are limited by the teacher's need to cover the syllabus, prepare for the examination, and a perceived need to emphasize grammar. The call for developing communicative competence is seen in the methodological suggestions

of the syllabus (Chapter 4) intended to develop listening and speaking skills, teaching of grammar in context, and effective reading and writing skills. These include poetry recitation, story-telling, discussing contemporary issues, debating, dramatization, role play, language games, group work, speech making, hot seating, composition writing and intensive and extensive reading. Content analysis of the textbook (Chapter 5) indicates that the detailing of exactly how this interaction should proceed is sometimes left unscripted, although there are tendencies towards individual activity and whole class interaction, with some pair and group work. On occasion, the guidebook has further suggestions. Producers hold the view that such interactional suggestions are quite prevalent. Teachers recognise their inclusion, though they rarely refer to guide books. There appears to be recognition that operationalization will depend on the teacher and their teaching-learning contexts, which can vary greatly. Implementation remains subject to observation. (Chapter 8).

Secondly, the teacher-consumption moment presents a view of *Head Start* within the milieu of other materials. It explicates the role of various sources of information in raising awareness about curriculum change and new materials (KIE, publishers, and professional associations). It shows how selection decisions have been made. At the initial stages these did not necessarily involve evaluation, but gradual contact with other materials has developed teacher-perceptions of their materials and their views about an ideal selection procedures. Multiple textbooks have led to greater substitution of material from sources that are perceived to have preferable content in certain areas. It has also diminished the possibility of teachers generating their own content, even when they believe learners respond positively to teacher-generated content.

The Regulation/Production – Teacher-Consumer Interrelationship

Regulators acknowledge that induction into the new curriculum did not entirely “*cascade*” to teachers. Initially training involved QASOs at the provincial level and some school Heads. This was expected to trickle down to the district level, and to the classroom teacher. It was later supplemented with a one-day direct teacher orientation exercise. Those who benefitted from this were appreciative of regulators’ work, however, they noted that its “*tentacles*” are short (Section 7.2).

Although regulators indicated that they had found that increased textbook choice was problematic in schools (Table 6.3), teachers expressed more advantages for multiple textbooks than disadvantages, while acknowledging that there had been challenges. They cited advantages for learners as well as teachers; however, a few teachers expressed preference for a single authorised textbook (Section 7.3.1).

In the process of popularizing their materials, producers were on the ground and acted as a source of information to teachers. Expectations of teachers and producers were sometimes incongruent, especially when teachers expected input that would be of specific benefit to them while producers hoped to elicit information on teachers’ practices. Teachers hoped to learn from contact with producers. They did not appreciate events that they perceived to be marketing gimmicks, or which focused mainly on eliciting information on their practice.

Teachers appreciated collaborative events between publishers and regulators. They found events that had included KIE and KNEC staff informative and helpful. They did not find events that were facilitated by people who had been out of touch with

the classroom very helpful. Teachers also appreciated author-facilitated events, and desired author-teacher-learner interactions.

Change and Teacher-Consumption

Policy change led to increased textbook variety, requiring selection decisions as the curriculum was implemented from 2003. Dissemination of information pertinent to curriculum change was top-down. Expected diffusion through QASOs and Heads had limited success, resulting in an attempt by KIE at direct teacher orientation in 2006, which was limited by resources, and was too little, too late. Personal contact with peers, such as teachers in neighbouring or in top-performing schools, and perceived trustworthy sources of information, promoted understanding of the new syllabus, and influenced textbook decisions.

The reasons for coursebook selection in the transitional environment described here can be explained in relation to the process of adoption, which includes awareness, persuasion and decision-making. Subsequent change or desired change of coursebooks can be explained in relation to features of the innovation, including its perceived relative advantage, compatibility, complexity, trialability and observability. Teachers' personal responses to change in curriculum and materials reveal varied stances ranging from venturesome/innovators to traditional/laggards. Recalling their experiences and practices with materials promotes teacher reflection about professional training and development, and affords them the opportunity to express their views about the responses of their learners to materials.

CHAPTER 8: FINDINGS (4) - CONSUMPTION (II): LEARNER PERCEPTIONS & MATERIALS-IN-ACTION

8.1 Introduction

The purpose of this chapter is to contribute to the textbook biography from the learner component in the consumption moment, and to present a materials-in-action perspective of the coursebook. I am guided by the following Research Questions:

- How is the coursebook used in the classroom as a teaching and learning resource?
- What perceptions do learners have of their coursebook?

Williams (1983, p. 251) observes that the textbook can be a “tyrant” to the teacher who is preoccupied with teaching each item in a bid to cover the syllabus, and advocates judicious use of this resource. The textbook “cannot cater equally to the requirements of every classroom setting” (ibid, p.251). As Harwood (2010) also observes (Section 2.5.3), textbook operationalization by teachers and learners may be quite different from what was intended by its originators. As an important part of presenting a textbook biography from ‘conceptualization to the classroom’, I therefore observed and tape-recorded the lessons of four teachers in their classrooms, and distributed a questionnaire to their learners.

Teacher	School	Form	Unit	Unit Section	Topic	Page	Other Materials	Lesson Duration	Date
T2	SS1	2	6: Non Verbal Communication	A: Listening & Speaking	Dramatization	37-38	None	9:30-10:10	11/02/10
T5	SS3	1	3: Child Labour	B: Reading	Nafula	16-20	None	10:00-10:40	08/03/10
T10	SS6	3	12: Great Achievers	C: Grammar and Usage	Adjectives - quantifiers	96-97	None	2:00-2:40	18/05/10
T8	SS4	4	7: Culture 9: Personality	D: My Text	Letters of Inquiry, Letters of Request	68 81	Teacher's sample letters	3:20-4:00	11/03/10

Table 8.0: Summary of Observed Lessons

8.2 In the School

8.2.1 Meet the Learners

SS1 and SS4 are Girls' schools, while SS3 and SS6 are mixed (Section 3.5.3.4), hence the higher number of females (66%). The average age at which learners started learning of English varied slightly from school to school. In SS1 and SS3, which are district schools, learners accessed English first at about age 6, which is generally the starting age for primary school. Learners in SS4, a provincial school, and SS6, a private school, accessed it earlier, indicating input of English at home or at pre-primary level, which may be linked to their socio-economic backgrounds. In most cases, learners cited school as the place where they learnt English (78%); however about a quarter of respondents in SS4 and SS6 also cited home as a source of acquisition, either jointly with the school (13%), or independently as a first source of acquisition (8%).

Learners used English mainly with schoolmates and teachers within the school, and family and friends outside the school. This does not say anything about the variety of English adopted. Learners spoke 3 languages on average, and tended to believe that multilingualism facilitated learning of English (70%).

Learners perceived their future needs of English as mainly revolving around the workplace, with the majority across the board citing examples of situations that would involve official communication (40%), sometimes in combination with interpersonal (28%) or international communication (6%). They visualized themselves in various careers such as science, broadcasting and research. The extent to which learners perceived themselves using English for international

communication varied according to their locations and experiences. The majority who projected that they would interact with people who could communicate with them in no other language apart from English predominantly came from SS3 at the Coast, (34%), a popular destination for local and international tourists, followed by SS1 and SS6 which have populations drawn, respectively, from the capital city and from a high socio-economic bracket. However, learners in SS3, unlike those in other schools did not perceive themselves using English for interpersonal communication, perhaps because of the dominant role of Kiswahili which often serves as an L1 as well as a lingua franca in that region.

Learners at these levels are generally in the 14-18 year age bracket. They responded to the questionnaire items to varying degrees. Appendix XXV presents a profile of the learners, showing the number of responses per item and the percentage obtained.

8.2.2 Availability and Use of Textbooks

Availability and Use of Textbooks	SS1	SS3	SS4	SS6
	(31)	(40)	(39)	(38)
Has own copy of <i>Head Start</i>	6 (19%)	19 (48%)	14 (36%)	22 (58%)
	(29)	(41)	(39)	(38)
Owens Dictionary	23 (74%)	35 (85%)	29 (74%)	28 (74%)
	(23)	(14)	(67)	(42)
Uses <i>New Integrated English</i>	11 (48%)	1 (7%)	37 (55%)	2 (5%)
Uses <i>Excelling in English</i>	1 (4%)	-	-	38 (90%)
Uses <i>Advancing in English</i>	-	-	2 (3%)	-
Uses <i>MacMillan Secondary English</i>	-	2 (14%)	2 (3%)	-
Uses <i>Explore English</i>	3 (13%)	-	1 (1%)	-
Uses <i>New Horizons in English</i>	-	-	-	2 (5%)
Uses other textbooks	5 (22%)	11 (78%)	25 (37%)	-

Table 8.1: Availability and Use of Textbooks

In my observation, most learners had access to *Head Start* on a shared basis of 1:2, which was the expected target by the MoE (2010a). The exceptions were SS1, a relatively new school, where three or more learners shared the textbook, and SS3 where the (future) target of a 1:1 ratio had been achieved. About $\frac{3}{4}$ of all learners in

all schools reported owning a dictionary. In addition, they had access to other materials, and usually more than one textbook. Among the other partially or wholly approved textbooks, the most variously and frequently cited was *New Integrated English* (SS4 and SS1). However, *Excelling in English* recorded the highest frequency of use of alternative material in a single school (SS6). This pattern reflects the textbook choices and changes that teachers have made over time. The other textbooks on the approved list (Table 1.1) were also cited, though much less frequently. Other textbooks that learners had access to were revision and supplementary materials such as *Test it & Fix it*, *Top Mark*, *Golden Tips*, *Gateway Revision*, *Peak Revision*, *Progressive English*, and *English Aid*, among others.

In the following sub-sections, I analyse my classroom observations, and learners' perceptions of *Head Start*. I begin with the classroom observations.

8.3 Classroom Observations

I observed four lessons. The textbook units are divided into Section A-E, and optionally F, as specified in Section 5.2.1. These sections cover listening and speaking, reading, grammar, writing, close shave, and optionally, literary moment. My observations included lessons with a focus on the four macro-skills and grammar. As explained in Chapter 3, classroom access depended on the willingness of the teacher and the school to grant me entry. As I identified participants, I attempted to obtain a cross-sectional view of materials-in-action across class levels, and to provide a snapshot of teaching and learning where lessons were focused on each of the four skills and grammar. This pattern is specified in the syllabus (Chapter 4), and, correspondingly, in the sectioning of the materials (Chapter 5).

Observation proceeded on two levels (Appendix XXIV). Firstly, during the lessons, as a non-participant observer, I made notes about textbook use, including the level of availability of textbooks, use of the resource in the classroom, and general perceptions about lesson progression. Secondly, in the representation moment, I had used Littlejohn's framework (1992, 1998) for materials analysis. Littlejohn (1998, p. 191) specifies that his framework is concerned with the analysis of 'tasks-as-workplans' as distinct from 'tasks-in-process' and 'tasks-as-outcomes' which respectively refer to teachers and learners personal contributions and the learning that derives from the tasks. Littlejohn refers to the analysis of tasks-as-workplans using his model as a preliminary step to classroom research; therefore, following fieldwork, I revisited this framework, and considered how to adapt it in order to achieve a materials-in-action perspective, and thereby 'round' the circuit.

Littlejohn's framework is divided into two sections, publication and design. The second part, design, is pertinent to application in classroom research. In Section 5.4, I noted that there was low-level agreement between myself and the second rater concerning who learners were envisaged as interacting with and the nature of output expected due to some non-specificity in the materials. Classroom observation was therefore a valuable opportunity to see the materials in action, particularly in response to components 4-9, which are discernible in the materials and readily open to observation that intends to explicate how materials are operationalized in specific lessons as a teaching and learning resource (Fig 5, Section 5.2). These are:

- 4 - Subject matter and focus of subject matter
- 5 - Types of teaching/learning activities
- 6 - Participation: who does what with whom
- 7 - Classroom roles of teachers and learners
- 8 - Learner roles in learning
- 9 - Role of materials as a whole

I analysed the textbook content pertaining to each lesson in a similar manner to that of Chapter 5, indicating the frequency of each identified feature. Subsequently, I analysed the lesson as it unfolded from my audio recordings against the same framework, and correspondingly recorded the actual occurrence and frequency of each feature in the framework (Appendix XII). In the next section, I present each of the four lessons in four tables (8.2A-D). The textbook was used to varying degrees in all the lessons. On the left hand side of each table, I have indicated the type of content that is referred to, and the tasks as they are laid out in the Students' Books (SB) and explicated in the Teachers' Books (TB). I matched the lesson to its corresponding section in the textbook. On the right hand side, I have indicated the corresponding teaching and learning activities that unfold during the lesson, and their duration. This has provided the basis for inferring what the materials reveal in comparison to what unfolds in each of the lessons in view of the questions arising from Level 2 analysis (Section 5.2.3): *What is the learner expected to do? Who with? With what content?*

8.3.1 T2's Lesson: Listening and Speaking

T2's lesson on non-verbal communication was informed by the content in *Head Start Book 2*, p.37, a 1½ page extract from a play, *Clean Hands* by David Mulwa, which depicts a dialogue between Moses, and his parents, Ndakika and Mbelengwa, over Moses' father's failure to accept his choice of bride. There were Fifty-five girls in the classroom. At the start of the lesson, learners were directed to this page. The coursebook was shared between 3-4 students. During the reading session, a few learners did not have visual access to the text, and therefore simply listened to the reading. The last 15 minutes of this lesson were used to revise the questions from a

reading passage that learners' had answered earlier. I have not included this as part of the lesson analysis.

Textbook Content and Suggested Methodology	Teaching/Learning Activities	Duration
<p>SB A: Listening & Speaking 1½ page extract from <i>Clean Hands</i>, a play by David Mulwa</p>	<p>SB First read through the passage. Then working in groups of four, get three students to read the lines of Moses, Mbelengwa and Ndakika. The fourth student reads the italicized words in brackets. TB The purpose of the extract is to give the students practice in reading plays. You can divide the class into groups of four and give them time to practise in their groups before they read in class. Instruct them to pay attention to the information given in the stage directions. You can also give them the instructions over a weekend and ask them to memorize the lines so that they can act out the play without a script</p>	<p>Teacher introduces the lesson, with a question and answer session intended to distinguish verbal from non-verbal communication</p> <p>Learners volunteer to read extract. Teacher selects three to read the dialogue and gives instructions.</p> <p>Selected learners read their sections aloud from their positions in class and teacher reads the italicized instructions herself.</p> <p>Teacher corrects learners as they read; other learners attend to the reading</p> <p>4' 10''</p> <p>0' 42''</p> <p>5' 28''</p>
<p>SB Four features for the learner to attend to for effective dramatization are listed</p>	<p>SB Once you have understood the passage, dramatize it</p>	<p>Teacher leads question and answer session, explicating the four features listed in the textbook to the whole class in light of the given extract</p> <p>(No dramatization takes place. Learners participate by answering questions and reading sections of the extract)</p> <p>9' 42''</p>
<p>SB Practice exercise</p>	<p>SB Oral Discussion: Should parents advise their children about the right person to marry? Why?</p> <p>TB The practice exercise is meant to give the students more time to practise speech. You can organize it in to a debating session</p> <p>NB: This is a good opportunity to ask students to go to the library to borrow plays to read. Ask them to read the notes about the library at the end of their books. They should also read the notes on how to use an encyclopedia</p>	<p>Teacher reads out the discussion question</p> <p>Learners engage in whole class discussion, expressing their opinions freely, and using longer stretches of spoken language</p> <p>Teacher moderates the discussion by selecting speakers and commenting on learners' opinions</p> <p>Teacher makes concluding comments. Suggestion for further work in the library is not taken up</p> <p>6' 24''</p>

Table 8.2A: Comparison of Suggested Textbook Content to T2's lesson

8.3.1.1 What is the learner expected to do?

In both the textbook and the lesson, the learner is predominantly expected to respond, that is, to express herself through language that has been narrowly defined, mainly through responding to the given text. In the lesson, learners volunteer to read sections of the dialogue and the teacher selects readers. Afterwards, learners have the opportunity to initiate language through a discussion.

The features for successful dramatization are laid out in the textbook for the learner to read and apply; however, T2 incorporates them into her post-reading discussion in the form of questions and answers. This elicits brief responses from learners, limits learner-to-learner interaction, and maintains a teacher-led classroom environment.

The focus in both the coursebook suggestions and the lesson is on the meaning and form of the extract, which is derived from the play *Clean Hands*.

The tasks in both the textbook and the lesson require similar mental operations, although there are slightly more occurrences during the lesson. These are decoding semantic/propositional meaning, repeating identically, hypothesizing, applying general knowledge and attending to explanations. In the lesson, learners also attend to their L2 output since they are expected to read the allocated roles meaningfully and expressively, during which process, they are corrected by the teacher.

8.3.1.2 Who with?

The textbook suggestion is that learners should work in groups, but in operationalization, this occurs as a whole class discussion. Dramatization is not

done, and the features for successful dramatization are explored only hypothetically in the light of the dialogue. Learner-to-learner interaction is therefore missing; each stage of the lesson remains very much teacher-led. The selected students read the extract to the whole class, and the teacher participates by reading the stage directions.

8.3.1.3 With what Content?

There is a pattern of using written input, either in the form of brief sentences or extended discourse (the extract) as the basis for producing learner output. The coursebook suggestions provide more opportunities for extended oral discourse than actually occur in the lesson, where group work and dramatization are omitted. Nevertheless, by incorporating information that learners could read on their own in the form of questions and relating the answers to the extract in the course of the lesson, the teacher offers more opportunities for brief stretches of oral output to learners, to which she responds with feedback.

The textbook is the central source of content, with the exception of the discussion question, which places the learner in a central position. In operationalization, the teacher is clearly not only also a source of content, but also a source of correction and a creator of links. She distinguishes verbal from non-verbal communication, links the lesson to what the learners know and have experienced in their co-curricular drama activities, and corrects learners as they read aloud. In the course of the responding to the questions that the teacher interweaves within the lesson, learners also draw more on their personal information and opinions than is suggested in the materials.

8.3.1.4 Comments on T2's Listening and Speaking Lesson

The content in the Student's Book was quite closely adhered to. This was the only material resource evident during the lesson. Methodological suggestions that would have led to greater learner output and interaction were not adopted in class. Learners read the extract aloud, but this involved only three of them since the suggested groups were not formed. Learners learnt about dramatization, but did not engage in it within the lesson. Through whole class discussion, learners aired their opinions and expressed agreement or disagreement with each other; this interaction remained very much teacher-led and controlled.

The textbook was important in terms of content. It offered more suggestions for learner initiative and output than the teacher gave opportunity for, although T2 sees one of her roles as that of "*helping the learner speak what they have acquired,*" a role which she admittedly views as a challenge due to limitations of time and pressure to 'cover' the syllabus. She acknowledges that learners who participate in co-curricular club activities get opportunities to enhance what they learn in class, but such participation depends on learners' individual choice. She feels that the emphasis on spoken language should begin as early as possible and be taken as seriously as it is for foreign languages, and in part this means enriching the listening and speaking section of the textbook. However, as explained, fifteen minutes were used to go over answers to a previous comprehension lesson. Suggested opportunities for spoken language and learner-to-learner interaction were transformed into teacher-led question and answer sessions. T2 believes that when double lessons existed, teachers were able "*to review the work better than we are doing now.*"

8.3.2 T5's Lesson: Reading

T5's reading lesson on the theme of *Child Labour* was informed by *Head Start Book 1*, pp. 16-20, a 2 ½ page story of a poor girl, Nafula, who is subjected to child labour as a house-help in a private home. Forty-six students were present, both boys and girls. Each student had a copy of the textbook, and all had visual access to it.

Textbook Content and Suggested Methodology	Teaching/Learning Activities	Duration	
<p>SB Pre-Reading</p>	<p>SB Have you ever had to work for pay? Did you enjoy the work? Have you seen any young people involved in paid employment? Discuss with your teacher how these young people are treated at their place of work</p> <p>TB Ask the students whether they know what child labour is. Encourage a discussion on different forms of child labour and the difference between child labour and duties at home. Ask them what they do at home and explain that that is work which shows that one is responsible. It also prepares them for adult life where one must work to earn a living. Ask them if they have relatives who are below sixteen years working at home, factories or farms for a wage. Inform them that that is child labour as they should be in school, not working</p>	<p>Teacher and learners engage in whole class discussion on child labour</p> <p>Through questions and answers, both teacher and learners exemplify instances of child labour and arrive at a definition</p> <p>Teacher guides learners in differentiating child labour from responsibilities at home, pointing out the need for both genders to participate and learn</p>	<p>2' 06"</p> <p>3' 21"</p> <p>4' 38"</p>
<p>SB Reading Passage 'Nafula'</p>	<p>TB Guide the students in reading the passage aloud and clearly. Ensure that each student gets an opportunity to read. Discuss what the passage is about with them and encourage them to participate in the discussion.</p>	<p>Learners volunteer to read; teacher selects 11 of them</p> <p>Selected learners take turns to read aloud; other learners follow the reading from their textbooks</p> <p>Teacher corrects pronunciation as learners read; sometimes learners collectively correct the reader when an error is obvious to them</p> <p>Teacher guides learners through pronunciation practice focused on words the students had trouble articulating, such as chores, weather and quite/quit, accompanied with attention to meaning</p> <p>Teacher engages learners in whole class discussion via questions and answers intended to clarify the meaning of the passage</p>	<p>0' 16"</p> <p>9' 24"</p> <p>0' 41"</p> <p>6' 02"</p>

<p>SB Wordpower (A Word List)</p> <p>(Sentences)</p> <p>(A Word List)</p>	<p>The words and expressions below have been used in the passage. Study the sentences taken from the passage and note how the words above have been used</p> <p>The sentences below will further help you understand the meaning of the same words and expressions</p> <p>Fill in the blank spaces with the correct word from the box</p> <p>TB Guide the students into getting the meanings of the vocabulary used from the context rather than from the dictionary. The sentences provided in their books will help them towards this end. You could also come up with more sentences to reinforce the learning further. Identify any other difficult words used in the passage and discuss their meanings</p>	<p>(Apart from focusing on the words perceived to be problematic to his particular learners during reading, T5 does not include the suggested vocabulary section in the lesson)</p>	<p>-</p>
<p>SB Comprehension Questions (6 questions)</p>	<p>TB The students can now read the passage silently and answer the comprehension questions</p>	<p>Teacher instructs the learners to read the passage silently and answer the first four questions</p> <p>Teacher walks round the class correcting learners' work</p>	<p>10' 03"</p>
<p>SB Let's Talk</p>	<p>SB Children should not be involved in paid employment. Discuss If children do not work, how will they acquire life skills?</p> <p>TB Help the students carry out a debate on the two topics successfully. Encourage them to speak their minds freely and thus use language maximumly (<i>sic</i>). Look out for and note any grammatical mistakes during the debate. Point out and correct these mistakes after the debate</p>	<p>(The specific questions listed were not included in the lesson; in essence, they had been covered during the pre-reading session)</p>	<p>-</p>

Table 8.2B: Comparison of Suggested Textbook Content to T5's lesson

8.3.2.1 What is the learner expected to do?

Both the textbook suggestions and the lesson indicate that the learner is predominantly required to respond to, rather than initiate language. The textbook, however, suggests more opportunities for initiation than actually occur in the lesson, mainly because the post-reading discussion or debate is not included. It is worth noting that even if the teacher had opted to include a debate, it may have to be done outside the lesson due to the time factor. However, the pre-reading discussion lasted for 10' 05" and afforded some learners the opportunity to share their experiences and opinions.

Both the textbook and the lesson were predominantly meaning-focused in their exploration of the theme of child labour through the reading passage. The textbook also has a focus on vocabulary, in which words are presented in the context of sentences drawn from the passage, thus creating a focus on form and meaning. In the lesson, this was replaced, and learner-driven as the teacher focused on disambiguating the meaning of specific words that learners had struggled with in the course of reading aloud.

In both the textbook suggestions and the lesson, learners were required to decode semantic/propositional content, select information, hypothesize and apply general knowledge. Selective repetition is not evident in this lesson because the Wordpower section was omitted.

8.3.2.2 Who with?

Although several tasks in the Student's book do not specify who the learner should interact with, the Teacher's Guide sometimes offers direction on this. Apart from the suggested debate, it is proposed that learners interact mainly with the teacher and fellow learners through open class discussion and reading aloud, and individually simultaneously by responding to the comprehension questions. These kinds of interaction are evident in the lesson.

8.3.2.3 With what Content?

Apart from extended discourse in the form of the reading passage, textbook input is designed to elicit brief and focused stretches of written language, or longer stretches of oral discourse. As the lesson unfolds, fewer instances of written output are demanded of the learner due to omission of Wordpower. The comprehension questions are potentially neutral in the form of output required (oral or written) and this depends on what the teacher decides to do. In this case, some of the questions were required in writing.

The textbook was the predominant source of content, with teacher and learners contributing additional information and opinions on the theme of child labour. As observed in T2s lesson, T5 also substituted a debate that would have required more time, but involved learners in learner-to-learner interaction in favour of a teacher-led class discussion.

8.3.2.4 Comments on T5's Reading Lesson

Here, the Student's Book was, again, the only evident resource although the teacher was aware of the suggestions in the Teacher's Book, judging by the lesson

progression. Opportunities for spoken responses and initiation adhere quite closely to the suggestions made in the textbook. Opportunities for extended oral output were, however, diminished when content for pre and post reading was collapsed into one teacher-led pre-reading whole class discussion. Some learners do not enjoy the opportunity to engage with their fellow learners and express themselves in English. T5 observes that his learners are very shy and will only “mumble” when asked to come to the front of the class and present something. He finds it a very time-consuming and frustrating exercise to engage learners in this way in his particular context.

Textbook content was used selectively. The choice of vocabulary to focus upon was based on the perceived needs of the learners, and informed by their spoken output. This also led to integration of pronunciation practice within the lesson. T5 observes that vocabulary work (Wordpower) is somewhat repetitive in the textbook and for this reason, he tries to vary what the learners do. He was aware that the Teacher’s Book has some suggestions in this regard. T5 was also selective in the choice of comprehension questions for his learners to respond to in writing.

8.3.3 T10’s Lesson: Grammar

SS6 is a mixed private school. Forty students were present in class. The textbook was shared between two; however although most of the learners had the textbook open on their desks, it was not referred to until towards the end of the lesson for the exercises. The learners’ attention was mostly focused on the teacher, who had information from various other sources, the notes they were given, and the sentences they were expected to construct during the course of the lesson.

Textbook Content and Suggested Methodology	Teaching/Learning Activities	Duration
<p>SB Three sentences with quantifiers given</p>	<p>SB The sentences below are taken from the passage in this unit. Study the way the italicised words are used.</p>	<p>Teacher defines adjectives and quantifiers through a question-and-answer session with learners 3' 30"</p> <p>Teacher dictates definitions and learners take note of them 4' 04"</p>
<p>SB Grammar Point 1 Three sentences given; explanation on few and a few</p>	<p>Exercise 1 Consider the sentences below. Write three sentences using <i>few</i> and five sentences using <i>a few</i>.</p>	<p>Teacher exemplifies quantifying adjectives through question-and-answer session with learners 5' 04"</p> <p>Teacher dictates notes on few/a few; little/a little; learners take notes 6' 29"</p>
<p>SB Grammar Point 2 Four sentences given; explanation on little and a little</p> <p>TB Suggested areas of emphasis in the teaching of the topic; expected answers provided</p>	<p>SB Exercise 2 Study the sentences below. Choose the appropriate quantifier from the list provided to complete each of the following sentences.</p>	<p>Learners write sentences with few/a few; little/ a little and non-count nouns 1' 19"</p> <p>Selected learners read sentences aloud to the class; teacher writes them on chalkboard and corrects them 3' 59"</p> <p>Teacher elicits other quantifying adjectives from learners; learners write sentences using other quantifying adjectives 2' 31"</p> <p>Selected learners read sentences aloud to the class; teacher writes and corrects them on chalkboard 7' 09"</p> <p>Learners do exercise in textbook as teacher corrects them 5' 35"</p>

Table 8.2C: Comparison of Suggested Textbook Content to T10's lesson

8.3.3.1 What is the learner expected to do?

In both the textbooks and the lesson, turn-taking is evidenced through learner responses. This follows a period when they are not expected to turn-take, but to attend to the rules of grammar. The teacher uses whole class discussion in which he elicits sentences from learners once they have attended to the rule. As such, learner

output is a response since the language they produce tends to be restricted within laid-down parameters. However, because of the approach adopted by the teacher, learners give more responses than are suggested in the textbook.

The focus in both the textbook and the lesson was on meaning-system relationships. In the textbook, example sentences are drawn from the passage, and are intended to be viewed contextually for meaning while paying attention to the rule. In the lesson, the forms were viewed in isolation; however, the teacher guided learners to near-synonyms through forms such as 'small' in relation to 'little' in order to exemplify the differences in their use and meaning.

A pattern of attending to an example/explanation and then applying the stated rule is evident in both the textbook and the lesson. The teacher builds on previous learning by recalling previous lessons on adjectives as a basis for tackling quantifiers.

8.3.3.2 Who with?

The textbook suggests that learners engage in individual practice through the exercises. In the lesson, there is a period of preparation for this which involves a great deal of teacher-learner interaction, with the whole class observing. Following individual sentence construction based on teacher instructions, selected learners read their sentences out loud and were corrected accordingly prior to doing the textbook exercises. Interaction occurred between the teacher and selected learners with the whole class observing.

8.3.3.3 With what Content?

The lesson mainly involved a great deal of oral input from the teacher, and to a lesser extent from the learners. Because some of the lesson was devoted to note-taking, and questions and answers, the teacher's input was mainly in the form of sentences for the learner to attend to, and extended oral discourse amalgamated from different resources and dictated as notes to the learners in order to make grammar points. Learners were actively involved in forming their own short sentences, both orally and in writing and doing the exercises in the textbook.

As the textbook suggested, the lesson proceeds along the lines of interpreting the metalinguistic comments and linguistic items (sentences) in order to carry out the operations required of learners.

Lesson content was drawn from varied sources, including the teacher, the learners and various materials. The teacher did not restrict himself to the quantifiers suggested in the materials and the syllabus for this level, but included other quantifiers in his notes and examples.

8.3.3.4 Comments on T10's Grammar Lesson

In most cases, the textbook begins by drawing examples from the reading passage in Section B in order to make grammar points, and present language 'in context'. Beyond this, however, lies a series of grammar points and exercises constituting decontextualized sentences. As T10's lesson shows, rules, construction of sentences and the elicitation of similar sentences by the teacher from the learners formed a major part of this grammar lesson.

When I interviewed him, T10 (10/04/10) noted that although he has learners who are “*exposed to the language*”, their desired careers, which are mainly in the sciences cause them to pay little attention to English as a subject. T10 sources information from “*a very vast area*” and his learners have access to several textbooks. He noted that some textbooks lack detail and may appear contradictory to learners, indicating, for instance, that quantifying adjectives can sometimes function as pronouns. In his view, English teachers often perceive grammar to hold a central role, and that this has been an influential factor in textbook choices.

The Form 3 syllabus specifies the quantifiers to be taught as *few, a few; little, a little*.

During his lesson, T10 says,

Your reference book, that is Head Start talks about only four quantifiers, that is few, a few; little, a little...when we take Head Start a bit out, there are several types of quantifiers. So we will give examples...

To this end, the lesson extends beyond what both the syllabus and the textbook suggest at this level, and draws from additional resources which were part of T10’s lesson preparation. The teacher’s sentiments may have some bearing on some of his learner’s perceptions about their coursebook (Table 8.5A & 8.5B).

T10 observes that the choice of classroom activity is not necessarily always a function of time. It may also depend on the teacher’s mood, level of preparation, and relationship with learners. He notes that the “*nature of the class*” determines what is achievable since some learners taunt their classmates or decide to “*lock*” or “*freeze*” (become uncooperative and non-participative).

8.3.4 T8's Lesson: Writing

Textbook Content and Suggested Methodology		Teaching/Learning Activities	Duration
<p>SB Sample letter of inquiry given</p> <p>Features of a letter of inquiry listed</p> <p>TB The aim of this section is to teach the students how to write a letter of inquiry (Criteria for award of marks listed)</p> <p>(Suggestions for handling mixed ability learners given)</p>	<p>SB Study the letter below</p> <p>Imagine you have been nominated to travel to Japan on a student exchange programme. Write a letter of inquiry to the Japanese Embassy asking for sources of information about Japanese culture</p>	<p>Teacher organizes distribution of photocopies of handwritten sample letters to students. Learners read the teacher's sample letters silently</p> <p>Teacher leads a question and answer session in which learners identify the differences between his two sample letters and then the similarities</p>	8' 49"
	<p>TB Methodology: (a) Let the students explain situations which require a letter of inquiry (b) Use the information provided in the SB to explain the format and language of writing letters of inquiry</p>	<p>Learners follow teacher's instructions towards establishing that one of the letters was a letter of inquiry and the other a letter of request. Teacher highlights the differences</p>	3' 19"
		<p>Teacher refers learners to the textbook (p. 68 & 81) to compare the sample letters given to their samples. Learners read sample letters.</p>	8' 32"
<p>SB (Sample letter of request given)</p> <p>(Features of a letter of request listed)</p> <p>TB The aim of this section is to teach the students how to write a letter of request (Criteria for award of marks given)</p>	<p>SB Study the letter below</p> <p>You are the secretary of your school's Law Club. Your club would like to give a talk on 'Child's Rights'. Write a letter requesting the Attorney-General or his/her representative to give the talk</p>	<p>Teacher leads question and answer session towards establishing the differences in the two letters</p> <p>Teacher guides learners in a whole class discussion on situations that may in future require letters of inquiry and request</p> <p>Teacher dictates notes on the features of these letters and learners take notes</p> <p>Teacher punctuates note making with: (i) questions and answers requiring learners to identify the features they are recording in the sample letters (ii) dictating two assignments: (a) You are interested in joining a certain college ...You do not know the courses offered. Write a letter of inquiry asking about (1) semester dates, (2) courses offered and duration (3) cost of various courses (4) attachment during course and (5) types of certificates offered (b) Write a letter of request to the Principal of your school requesting to be allowed to continue with your studies as your parents arrange to pay your fees in arrears</p>	5' 34"
	<p>TB Methodology: (a) Let the students discuss instances when one may need to write a letter of request (b) Use the information provided in the SB to explain to the students the format and language of writing letters of request</p> <p>You might also show the students new trends of using a colon after salutation and omitting the 'Re', such that the subject matter appears without it</p>		3' 05"
			3' 53"

Table 8.2D: Comparison of Suggested Textbook Content to T8's lesson

T8's writing lesson was informed by *Head Start Book 4*, p. 68 and p.81. There were forty-two students in class, sharing a book between two students; however, they did not use the textbook until towards the end of the lesson. Materials were mainly teacher generated and consisted of sample letters of request and inquiry respectively, which the teacher had handwritten and photocopied for use during the lesson.

8.3.4.1 What is the learner expected to do?

T8 combined the teaching of two types of formal letters. Learners did not engage in actual letter writing during the lesson since their writing tasks were given to them as assignments. As a result, the lesson featured much more turn-taking than was evident in the textbook suggestions, in order to ensure that learners understood what was expected of them prior to writing. Learner responses occurred mainly in the form of brief answers to teacher's questions in the course of lesson progression. The Teacher's Book proposed that learners suggest situations when they might need to write letters of inquiry and letters of request in future. This was adopted during the lesson, and afforded learners the opportunity to engage in initiation. In moments where the learner was not expected to turn-take, for instance when attending to examples, or taking notes in the lesson, the teacher constantly interspersed the lesson with questions to learners, thus eliciting further responses to them.

The focus in both the textbook the lesson was the relationship between the content and form of the letters, hence the prevalence of meaning-system relationships. Through samples of letters provided by the teacher, learners engaged with much more material than was provided in the textbook. T8 not only combined what would have been two separate lessons, but also brought additional material into the lesson. Consequently, learners engaged in more mental operations than would have been the

case had the textbook been ‘followed’. Apart from decoding semantic/propositional meaning and applying general knowledge, learners also repeated identically, compared samples of language and selected information.

8.3.4.2 Who With?

While the suggestions in the textbook indicated an approach that would lead to learners engaging mostly in individual writing, the teacher’s approach favoured interactivity between teacher and learners in order to explicate the writing requirements and disambiguate the two types of letters. As a result, for the duration of the lesson, learners were engaged with the teacher (whole class observing) apart from those times when they are taking notes or writing down their assignments.

8.3.4.3 With what Content?

Brief and longer stretches of written discourse, intended to result in extended written discourse as output were evident in the textbook and in the lesson. In the classroom, input was obtained from written discourse in teacher and textbook samples. Learner input and output occurred in the form of brief stretches of oral discourse where selected learners expressed their views to the teacher and their classmates. The teacher channelled the discourse in the desired direction for the duration of the lesson.

During the lesson, the textbook played a supportive rather than a central role. The bulk of the lesson content was sourced from the teacher, with the learners. The teacher’s own sample letters provided alternative materials and served as the fulcrum around which the lesson evolved.

8.3.4.4 Comments on T8's Writing Lesson

The textbook was peripheral to the lesson and used mainly to reinforce the lesson by providing examples for comparison with the teacher's samples; however, one reason T8 appreciates *Head Start* is that, in his view, it "*follows the syllabus.*" Like other teachers, T8 underlines the necessity of covering the syllabus, or being put in the uncomfortable position of having to explain his failure to do so.

T8 uses the coursebook as a guide so that "*students know that we are moving from here to here.*" The lesson was a merger of topics in two separate units of the textbook and this provided a basis to compare and contrast the features of two different types of formal letters. The content of the writing assignments was the teacher's choice and differed from the suggestions in the textbook. The likely reasons for these adaptations are time, a desire to match writing content with possible learner needs in the near future, and examination preparation.

T8 indicated that he tends to source material outside the coursebook quite extensively. He cited newspapers and magazines as useful resources for topics such as recipe writing and book reviews. Although his learners react positively to teacher-generated materials "*because there s quite a bit of reading to do...there are new things to read,*" T8 also reinforced the commonly-held perception that we do not have a 'reading culture,' a view also expressed by T10.

According to T8, writing classes tend not to be interactive, although this may vary according topic. When he intends learners to engage in extensive interaction and discussion, T8 takes them to the school hall. He has made internal arrangements with

the Kiswahili teacher to allow them both to have double lessons on alternate weeks for such purposes since double lessons no longer exist on the official timetable.

The learners present in these four classes (Section 8.2.1) expressed various views about their materials through the learners’ questionnaire.

8.4 Learners Perceptions of *Head Start*

155 learners responded to the learner questionnaires (Section 3.5.2.3), with the following distribution per class.

School	Form	No. of Students	No. of Respondents	Teacher
SS1	2	58	32	T2
SS3	1	45	44	T5
SS4	4	46	39	T8
SS6	3	40	40	T10

Table 8.3: Student Questionnaire Responses per Class

Oppenheim (1966, 1992, p. 184) indicates that with children, it is helpful to have answering categories such as “I have not heard or thought about this” or “I have no opinion” in addition to agree/disagree. McGrath (2006, p. 173), who draws inferences from textbook metaphors created by teachers and learners, observes, “metaphoric language is particularly revealing of the subconscious beliefs and attitudes that underlie consciously held opinions.” In this section, I move from the general to the specific. I begin by presenting learners’ general opinions about their coursebook, and then provide a more detailed analysis of their imagery in order to obtain a view of the attitudes that underlie these opinions.

Learners are not passive consumers. Some learners actively think and even talk about their materials. Table 8.4 reflects the trend based on the number of responses per class.

Item	Response	SS1	SS3	SS4	SS6	Total
		(8)	(19)	(37)	(37)	(101)
Has thought about textbook	Yes	7 (88%)	12 (63%)	26 (70%)	18 (49%)	63 (62%)
	No	1 (13%)	7 (37%)	11 (30%)	19 (51%)	38 (38%)
Has talked about textbook	Yes	4 (50%)	11 (58%)	29 (78%)	20 (54%)	64 (63%)
	No	4 (50%)	8 (42%)	7 (19%)	17 (46%)	36 (36%)

Table 8.4: Learners as Active Consumers

Learner perceptions of *Head Start* arose from their opinions about content, relevance, clarity, presentation, difficulty, utility and affect. In all, there were 111 responses from 49 learners: 4 from SS1, 13 from SS3, 9 from SS4 and 23 from SS6. I first present a general categorization into complimentary versus non-complimentary comments (Table 8.5A). Table 8.5B presents a specification of the types of comments that emerged and their occurrence across the different classes. Neutral comments were expressed in a manner that was not indicative of their intent in either direction.

Nature of Learner Comments	SS1 (12)	SS3 (16)	SS4 (40)	SS6 (43)
Complimentary comments	10 (83%)	16 (100%)	25 (63%)	26 (60%)
Neutral comments	2 (17%)	0 (0%)	5 (13%)	4 (9%)
Non-complimentary comments	0 (0%)	0 (0%)	10 (25%)	13 (30%)

Table 8.5A: Broad Categorization of Learners' Perceptions of *Head Start*

Learners in SS4 and SS6, a provincial and a high-cost private school respectively, were more critical of their coursebook than those in SS1 and SS3. They have access to relatively good facilities, resources and opportunities.

Sub-categorization of Learner Comments	SS1	SS3	SS4	SS6
Complimentary Comments				
Relevant	x	x	x	x
Understandable	x	x	x	x
Interesting/Enjoyable/Fun	x	x	x	x
Good		x	x	x
Educational	x	x		x
Motivational	x		x	
Attractive	x			
Neutral Comments				
Easy		x	x	x
Challenging				x
Exam-oriented			x	x
Non-Complimentary Comments				
Inadequate			x	x
Boring			x	x
Unattractive			x	x
Confusing explanations				x
Contradictory				x
Misleading				x
Difficult			x	
Not exam oriented			x	

Table 8.5B: Basis for Learner Perceptions of *Head Start*

Asked to describe their textbook in one word, learners in Form 3 and 4 also used a greater variety of terms to describe *Head Start* than those in Form 1 and 2. A recurrent word used by learners in all schools was *interesting*. Other appreciative terms included *good*, *understandable*, *excellent*, *amazing*, *wonderful*, *enjoyable*, *fantastic*, *superb*, *awesome*, *fabulous*, *educative*, *informative*, *exciting*, and a coined term, “*fantamogojastic*.” However, some descriptors, such as *outdated*, *boring*, *incoherent*, *monotonous* and *shallow* point to a level of dissatisfaction, while others, such as *average*, *easy*, *convenient*, *just there* and *fair* suggest a level of critical consumption among learners. From 77 descriptors, 52 (68%) were appreciative terms.

In the next part, I analyse learner imagery about their coursebook and thereby probe the reasons underlying these views.

In eliciting learner imagery, I provided learners with an example of a key and a yawn (Appendix V, Q.20). A few learners adopted these among their examples. Piloting had revealed that I might not get a high response rate to this question (Section 3.5.3.2); however, those who responded tended to provide a variety of images and/or descriptive comparisons. The adjectives used in some responses are helpful in concretizing the interpretations arising from an analysis of the images. T10's entire class responded to the question (Table 8.6), perhaps indicating a degree of teacher-influence, or the effect of private schooling.

Teacher	School	Form	Response rate
T2	SS1	2	14/32 (44%)
T5	SS3	1	12/44 (27%)
T8	SS4	4	36/39 (92%)
T10	SS6	3	40/40 (100%)

Table 8.6: Learner response rate to Creation of Imagery to describe *Head Start*

McGrath's (2006) suggests a listing of all images (Appendix XXVI), followed by grouping of semantically related categories, devising of working categories and examination of the possibility of building higher order categories. I begin with Table 8.7, which summarizes the set of themes, with accompanying examples, arising from learners' perceptions of their coursebook based on the images they use. These themes arise from an analysis of perceptions which can be classified in two broad categories: those relating to the coursebook in general, and those relating to qualities ascribed to particular sections of the coursebook by learners. I present the former in Section 8.4.1, and the latter in Section 8.4.2.

Theme	Instances						
Delicacy	Egg						
Difficulty/Pain/Effort	Nut	My work	Tear drops	International contest	Razor	Rough road	Rock/hard place
	Garden	Sore	Hidden Treasure	Hard day's work			
Age	Old, tired car	Grandfather's face					
Source of Boredom	Animal in cafe	Lullaby	Yawn	Game	Bed		
Source of Lies/ Contradictions/ Irrelevancies	Tongue	Chain-saw massacre	Joker				
Source of Truth/Correctness	Tongue	Music	Key				
Defence/Protection	Weapon	Gun	Spear	Shoe			
Source of Sustenance/Refreshment	Food/Meals	Fruits	Juice	Water	Dosage	Tree shade	Stream
Source of Enjoyment	Sweets	Favourite song	Happy face	Spices	Flowers	TV	Game
	Cake						
Source of Knowledge/Enlightenment	Tour	Ancestors	Provider	Best friend	Sun	Light	Ocean
	Stream	Life	Goldmine/ Hidden treasure	Flowers	Docket	Universe/ New world	TV
	My mind	Dictionary	Novel	Door	Gate	Boulder	Facebook
Source of Guidance/Hope	Sun	Star	My teacher	Shepherd	'Cancellor'	Helper	Adviser
	Bible	A leader	Spotlight	Torch			
Source of Humour	Smile	Funny guy acting	Cartoon				
Source of Support/Assistance	Superman	Computer	Best friend	Trainer	Calculator	Sawdust	Paddle
	Spoon	Magnifying glass					
Source of Facilitation/Connection	Phone	Computer	Ladder	Bridge	Staircase	Battery	Pen
	Knife	Candle	Cup	Key	Path	Vehicle	Car
	Ship/boat	Aeroplane	Helicopter	Moving train			
Means of Self Improvement	Sharpener	Gym	Tool	Razor			
Source of Pride	Peacock						
Source of Imagination	Theatre	Art	Movie				
Worth	My love	Best friend	Gold/Treasure	My heart	My soul		

Table 8.7: Summary of Learners' Perceptions of *Head Start* through their Imagery

8.4.1 Images and Descriptions arising from Head Start in General

Learners' imagery also suggested attitudes about the coursebook in general. I developed the following six semantic categories: ingestibles, nature, animation, medium of communication/technology, transport/movement, objects/artefacts.

Ingestibles

Learner images linked to ingestibles related to foods, including fruit and nuts; sweets and spices; liquids and medicinal imagery. Imagery with food, fruits and nuts related to student perceptions of their coursebook as offering sustenance, new knowledge, revelations and the desire for more, as well as the realization of future goals. The learner who compared the textbook to *a nut* found the exercises difficult while the one who compared it to *an egg* regarded the textbook as something that needed to be handled with care to avoid physical damage. Imagery relating to *sweets* and *spices* indicated that students perceived their coursebook as pleasurable; as something that added adding flavour to their learning and made them desire more. Imagery that dealt with liquids related to cold *juice* and *water* in which learners viewed their coursebook as an opportunity to quench their thirst for knowledge in the language, leading them to desire more. They also saw it as having a calming effect. Medicinal imagery was presented through imagery of *a dosage*, and indicated that the textbook is used every day for effectiveness.

Nature

Imagery relating to nature focused on rocks, plants and gardens, heavenly bodies and their effects, water bodies and the universe. The learner who compared the textbook to *a garden* thought that it requires a lot of work, and another learner described it as being *between a rock and a hard place* in terms of having difficult exercises. All

other images dealing with nature had positive connotations. Learners who compared their coursebook to *flowers* and the *shade of a tree* did so because they found the pictures attractive, and they perceived the book as refreshing, enlivening or leading towards perfection in English and thereby success and kudos from others. Those who compared their coursebook to *sunshine* and light perceived it as offering them a bright future, or a bright day. They also indicated that it was enlightening to them and they gained new knowledge. The coursebook was seen as *a star* in terms of providing guidance and leading the learner towards understanding. Learners who created imagery related to water bodies such as *streams* or *oceans* did so for similar reasons as those who compared their textbook to new worlds and the universe. They regarded their coursebook as containing endless knowledge, leading to understanding of things unknown. Some perceived that this would be helpful in future. One student pointed out that the textbook provides him with information about how to interact.

Animation

Learners also compared their coursebook to people or animals and their associated features, actions and activities. Imagery related to human beings compared the textbook favourably to a number of human roles such as being a *best friend*, *guide*, *shepherd*, *helper*, “*canceller*”, *adviser*, *provider*, *leader* and *trainer*. In all these instances, the coursebook was perceived as providing, knowledge and guidance, helping the learner know more English and more about the unknown. As a “*canceller*” it was perceived as cancelling out “*bad deeds*”, and more specifically, perhaps, it was described as providing information about how to behave communicate with different people in the society. The coursebook was regarded

negatively in one sense – as *a joker* because the learner perceived that it was not reflective of the examination.

Other comparisons also included people, parts of the body and aspects of being human. Learners who associated their coursebook with people such as their *ancestors* or *Superman* regarded it as wise and experienced or as a rescuer, in a manner similar to the more descriptive terms for the human roles perceived by their peers. Comparisons to parts of the body and being human included associations with the *mind, heart and soul, ring finger, and life* itself in regard to the coursebook as a source of knowledge, and companionship, with emphasis on the degree of importance attached to it. Others included imagery related to *grandfather's face, a tongue and a sore*, which had some negative associations, the first being in terms of age – “*the same old copy since 2004*”, the second in terms of the perception that what is in the coursebook is not always necessarily true – “*sometimes it tells the truth, sometimes it doesn't*” and the third in terms of the exercises which learners “*have to do.*”

Comparisons with human behaviour, and the results of actions and activities included singing, playing, working, acting, smiling, crying and yawning. These images resulted from a mix of positive and negative perceptions by learners. Learners associated their coursebook with *acting, a smile, a song, and a prayer* because they found it interesting, enjoyable and clear. Conversely, they associated it to *a lullaby, a tear drop, a yawn and hard work* where they found it boring or difficult.

One learner who perceived the textbook as boring described it as an animal in a café, however this relationship is unclear. Other animal imagery compared the coursebook to *a peacock*. The peacock imagery is linked to pride, and the learner here views the textbook as making her proud of herself, perhaps as a result of success in English.

Medium of Communication/Technology

Learners compared their coursebook to various media of communication. These can be sub-classified as print, aural-oral and visual technology. Print technology included *newspapers, novels, dictionaries and the Bible*. The reasons for such comparisons included obtaining of information, availability of pictures in the textbook, and the need for daily reading. Visual technology included *televisions, computers, Facebook and movies*. The comparisons were made on the basis of providing entertainment, creating happiness, provoking interest and providing information. Aural and oral means of communication that drew comparisons included the *radio*, on the basis of providing entertainment and creating happiness. Phones (*Nokia*) were considered similar to the coursebook in terms of connecting with other people. The textbook was related to a loudspeaker in its capacity to enable the learner to pass examinations, although the basis for this comparison is unclear.

Transport/Movement

Learner images pertaining to the theme of transport captured modes of transportation by water, air road and rail. These images included vessels such as *ships and boats, aeroplanes and helicopters, cars/vehicles and trains*. They also compared *Head Start* to natural pathways, man-made devices and constructions which assist people to move from one point to another. These included *bridges*,

staircases, ladders, lifts, roads. A common factor was movement or motion, sometimes specified as forward movement or climbing higher.

Images of modes of transport commonly perceived the textbook as a vessel that kept the learner moving. One learner, who compared the textbook to an aeroplane, specified the motion as a *swift ride* and the destination as the *land of knowledge*.” The idea of motion or upward movement was also captured in images of *staircases, ladders and lifts*.

Bridges and moving trains presented a view of the textbook both as a facilitator of connections and communication, and also captured the idea of motion. Bridge imagery presented a view of the textbook as facilitating connections to new worlds of vocabulary and also to other subjects for improved performance. Train imagery captured the perception of the English coursebook as the foundation for international communication.

Imagery related to the textbook as a path presented it as *a guide* that offered direction towards success. The textbook was also viewed as *a tour* in terms of the new information available within it for the learner.

Where learners who used transport imagery had negative perceptions about the textbook, they used the same images for modes of transport but qualified them with adjectives. Thus, the coursebook was viewed as an *old, tired car* because it had not been revised since 2004 and as a *rough road* because it was perceived as difficult to understand.

Objects/Artefacts

Learner imagery included both natural and man-made objects, the latter forming the majority.

Imagery associated with *a weapon, a spear and a gun* indicated a view of the textbook as a way of overcoming obstacles, and being ready to face them. In a similar vein, imagery of *a shoe* painted a picture of the textbooks as protection on the learners' journey in search of knowledge.

Imagery of *a battery, a paddle, a gate and a calculator* associated the textbook with objects or tools with which to get somewhere – in this case, to knowledge. The calculator was viewed as a source of answers. Learners who used imagery of *a gate* viewed the textbook as *a tool* that showed the way to go, and one that was easy to understand. Frequency of use of the textbook was expressed by linking it to *a pen*, which learners use daily.

Learners perceived their textbook as being detailed and containing a great deal of knowledge. They created varied imagery to this effect by comparing their textbook to *a docket, a boulder, and a deep swimming pool* respectively.

Learners expressed the value which they ascribed to the textbook in their comparisons of it to *gold, a goldmine and hidden treasure*. Imagery of the textbook as *sawdust* presented a view of it as being more valuable than it appears on the surface.

Aesthetic imagery included comparisons of the textbook with *a theatre*, *art* and *a cartoon*. These represented cognitive and affective responses to textbook contents, which were seen as humorous, sometimes complicated, though interesting, and capable of firing the imagination, with specific reference to acting (dramatization).

Learners used various images to express their views in terms of the effect the textbook has on them. Imagery of *a knife*, *a razor* and *a sharpener* was used to indicate that it sharpens their knowledge or improves their English or prepares them for testing, while imagery of *a gym* indicated that it ‘*exercises*’ them in the sense of providing an opportunity to help them improve their English. Comparison to *a tool*, *a cup*, *fan* and *candle* all resulted from positive perceptions of the textbook as a route to success, a refresher, a source of enlightenment and communication. Somewhat negatively, the textbook was compared to *a bed* in its perceived capacity to induce sleepiness and again, to *a razor* in terms of requiring taxing mental work.

The following Section explains learner perceptions relating to particular sections of their coursebook.

8.4.2 Images of Head Start arising from sub-sections in Head Start

Listening and Speaking Skills

Seven learners acknowledged the role of the textbook in building listening skills, and all of them came from one school, SS4. Learners mainly used imagery associated with mass media to express themselves; however, they tended to use the term ‘*makes*’ indicating, perhaps, a feeling of being compelled to do something, such as:

Image: Radio

Reason: Makes me listen

Some learners used terminology with more positive connotations such as '*helps*' and '*improves*'. Three learners appreciated speaking skills in terms of improving their fluency and public speaking abilities

Reading Skills

Learners' description of reading can be grouped into two categories: comments on unspecified reading passages, vocabulary and literary content from nineteen learners, and comments on Close Shave from twenty-eight learners.

Reading Passages

Reading passages elicited mainly positive images, including *a smile, the sun, a story book, an imaginative place and a mug of hot coffee*. Learners derived enjoyment and fun from reading the stories, thereby adopting the view that the textbook was interesting. Accompanying positive descriptors included *not boring, enjoyable, hilarious, interesting, and sweet*. Three learners thought the passages were boring, and two used imagery of a crying face and *a lullaby* respectively to express their opinion. The third, who found reading skills complicated simply described it as "*boring*". The use of this term among learners arises for various reasons, and is a generic descriptor for an interplay of non-complimentary feelings that the materials evoke in individual users.

Vocabulary

Comparison to *chlorine* indicated that the learner felt the textbook was inundated with English terms, and this was expressed in a neutral manner, connoting neither approval nor disapproval; however, comparison of the textbook to *a great killer*

suggests learner-difficulty with the vocabulary. Learners expressed different emotive responses while adopting the same imagery of *Head Start* as a dictionary. Positively, it was viewed as a facilitator in the acquisition of vocabulary, while negatively it was regarded as *Greek*, connoting incomprehensibility, and perhaps, difficulty for the learner.

Literary Content

Passages with literary content evoked some specific descriptions. Referring to trickster stories and dilemma stories in the narrative genre of oral literature, two learners described such passages as *tricky* and *challenging* respectively. However, their reasons pertain to the nature of these stories, (trickster stories have a character who does the tricking, and another who is tricked) rather than an attribute of the textbook. A third learner who commented on oral literature described the textbook as *shady* in the sense of being dubious. The learner appeared to find it difficult to decipher the meaning of the stories, indicating that they are detailed, but have little meaning (to him/her). Finally, one learner made a general observation that the textbook has more information about literature and thereby viewed it as a “*literacy*” [literary] book.

Close Shave

Twenty-eight learners created images and provided descriptions directly pertaining to E: Close Shave. This sub-section elicited a much greater response than any section. Close Shave caused learners to perceive their textbook as *an apple, a cartoon, a comic book, a thief, a friend, a school clown’s face and a comedian, while accompanying descriptors included exciting, funny, entertaining and “jovious”* [jovial]. None of the images arose from negative perceptions, and none of the

learners used any negative descriptors. They seemed to appreciate the humour in the textbook as a source of good cheer and fun.

Grammar

Five learners made specific comments attributable to grammar. Imagery related to the role of the textbook as a *helper* or *corrector*, thus providing the ‘correct’ version of language. Similarly, the textbook as a *key*, *ship* and *mirror* presented the view of *Head Start* as a resource for improving learners’ grammar and helping them past or, at least, revealing (mirroring) their errors.

Writing Skills

Three learners used imagery and descriptions pertaining to writing skills. One viewed *Head Start* as a compass, a guide which offered pointers about what to write and solutions to puzzles. The other two used descriptive terms, namely “*educating*” [educative] and *knowledgeable*, which reflected a view of the coursebook as a source of information for writing skills.

In addition to using metaphors and similes, learners also used adjectives and other forms of description to express their views about their coursebook in this section. A number of these corresponded to the categories already established, including negative views such as boredom, difficulty, lies and irrelevancies and positive perceptions such as hope, knowledge, guidance and self improvement. A few captured unique perspectives, including negative views unattractiveness as well as positively expressed perceptions such as realism, and attractiveness.

8.4.3 Learners' Views of Classroom Activities

Learners recalled engaging in various classroom activities including reading from the textbook or other materials, reading in groups, oral presentations, discussions with other students, discussions with the teacher, dictation, answering questions, listening to the teacher, dramatization, pronunciation practice, letter writing, composition writing, quizzes and puzzles. Across the board, 80% of all learners perceived that the activities they engage in during English lessons were usually derived from their coursebook while 44% felt that they were not frequently given extra work to do outside their coursebook. Table 8.8 indicates the macro-skills required in these activities in each sub-section of the textbook.

Lesson Focus/Skill used	SS1	SS3	SS4	SS6
Listening & Speaking	(13)	(26)	(36)	(65)
<i>Listening & Speaking</i>	10 (77%)	21 (80%)	23 (64%)	53 (82%)
<i>Reading</i>	3 (23%)	4 (15%)	13 (36%)	7 (11%)
<i>Writing</i>	0 (0%)	1 (4%)	0 (0%)	4 (6%)
<i>Other (Puzzles)</i>	0 (0%)	0 (0%)	0 (0%)	1 (2%)
Reading	(15)	(41)	(54)	(85)
<i>Listening & Speaking</i>	7 (47%)	26 (63%)	31 (57%)	47 (55%)
<i>Reading</i>	6 (40%)	13 (32%)	21 (39%)	28 (33%)
<i>Writing</i>	2 (13%)	1 (2%)	2 (4%)	10 (12%)
<i>Other (Puzzles)</i>	0 (0%)	1 (2%)	0 (0%)	0 (0%)
Writing	(29)	(42)	(44)	(60)
<i>Listening & Speaking</i>	14 (48%)	20 (48%)	27 (61%)	25(42%)
<i>Reading</i>	11 (38%)	21 (50%)	10 (23%)	15 (25%)
<i>Writing</i>	4 (14%)	1 (2%)	7 (16%)	20 (33%)
<i>Other</i>	0 (0%)	0 (0%)	0 (0%)	0 (0%)
Grammar	(12)	(30)	(41)	(55)
<i>Listening & Speaking</i>	7 (58%)	15 (50%)	26 (63%)	28 (51%)
<i>Reading</i>	5 (42%)	10 (33%)	13 (32%)	15 (27%)
<i>Writing</i>	0 (0%)	4 (13%)	1 (2%)	11 (20%)
<i>Other (Puzzles)</i>	0 (0%)	1 (3%)	1 (2%)	1 (2%)

Table 8.8: Macro-Skills used per section based on Learners' recall of Classroom Activities

Table 8.8 indicates that learners recalled engaging in listening and speaking and reading most during their lessons.

Through listening, learners felt that they gained clarity, and learnt pronunciation. They also liked it when their teacher was “*funny*”. They found speaking enjoyable, or interesting because speaking activities both boosted their abilities in spoken English, and their confidence. Through this, they received feedback from others and discovered their talents. Learners also gained interactional opportunities through activities that involved listening and speaking. Some learners found role-play enjoyable, but others felt they were not good at it. The fear of being mocked for mispronunciation or wrong information by their fellows was a demotivator. Many learners enjoyed discussions with other students because it offered different perspectives, helped solve problems, aided memory, or improved their English, their knowledge and understanding. They also valued it for the interactional opportunities; however, some found learner discussions either challenging or time-wasting. Learners who enjoyed debate indicated that they liked public speaking. They felt it offered them the opportunity to express themselves, improve their language and develop confidence; those who disliked debates felt that they ended up arguing. Learners who liked asking or answering questions did so because they felt it prepared them for examinations, enabled them test their understanding, obtain guidance or recap what had been covered. Some found it challenging, while others found it easy, or simply appreciated it because it did not involve writing.

Learners indicated that they enjoyed reading activities because reading improved various aspects of their language such as vocabulary, spelling, pronunciation and writing. They also enjoyed reading interesting stories, or stories from which they learnt lessons. Some enjoyed reading aloud, or the fact that “everyone” got a chance to read, or that it gave them the opportunity to correct one other. Learners indicated

that reading fired their creativity and imagination. A few simply indicated that it was better than doing exercises. However, some found reading boring, or the vocabulary too difficult to follow.

Writing was valued for its capacity to improve grammar and spelling, or for its perceived ability to promote understanding, and its creative application, for instance, in poetry writing, for some learners; however, where learners thought they lacked the creativity it demanded, writing became daunting. Negative terms used to describe writing included “*child labour*”, “*hard work*” and “*tiresome*”. Learners felt that a lot of thinking was required in writing, and that some of the formats they were required to learn were complex. Learners also indicated that doing exercises was “*boring*” and a lot of thinking was required. They noted that although they had to form many sentences, their constructions were not always checked by the teacher, and grammatically incorrect constructions often received a negative reaction.

Learners appreciated puzzles for helping them recall information, test understanding, and develop their knowledge; however, some found puzzles time-consuming or not easily understandable.

8.5 Towards the Discussion

Contribution of Materials-in-Action and Learner Consumption

This chapter responds to two questions which are intended to develop further the description of the consumption moment in the textbook biography: how the coursebook is used in the classroom as a teaching and learning resource, and what perceptions learners have of their coursebook.

Classroom observations indicated that the use of *Head Start* depends on variables such as the availability of other resources, tradition, teacher initiative, teacher's perception of learners' needs and abilities, topic, time available, class level (F.1-4), perceived examination requirements, and teacher's perceptions of the coursebook. The lessons revealed instances where teachers and learners closely followed the content in materials, although methodological suggestions tended to be adjusted to maintain a teacher-led environment. They also revealed instances where the textbook was peripheral, and merely helped enhance the lesson as the teacher envisioned it.

Learners predominantly view their coursebook as a source of knowledge, enlightenment, support, facilitation and hope. The Reading section elicited most comment, with *Close Shave* playing a major role for its entertainment value. Learners confirmed teachers' positive perception of the reading content, and their imagery is indicative of some success in addressing learners' wants in this area following producers' pre-writing research (Section 6.3.1.2). Learners are sensitive to coursebooks and course content which appears old to them. They may use the term 'boredom' generically for a number of challenges they experience, including difficulty with course content. Teachers' textbook comments may influence learner perceptions of their materials, and learners at upper secondary level are likely to be more critical than those at lower secondary level. Learners had both positive and negative responses to learner-to-learner interactional opportunities, citing time wastage, quarrelling and fear of being mocked as demotivators, and enjoyment, exposure to different perspectives, assistance in problem solving and memorability as motivators.

The Regulation-Production – Learner Consumer/Materials-in-Action Interrelationship

Learners' positive responses to reading content in *Head Start* show that producer efforts to engage in school-based research among teachers and learners has been fruitful. This is indicative that learner feedback to regulator-producers at the pre-writing stage helps identify and address issues of concern to learners in existing materials, and that these findings can usefully be incorporated in developing new, more motivational and appealing materials.

Regulators and producers have provided some methodological suggestions to promote learner interactivity in the syllabus and the textbook. In practice, these suggestions are often modified by teachers to conform to a teacher-led learning environment, mainly through questions and answers and whole class discussion. Learner responses offered some insights into both positive and negative perceptions about some of the interactional opportunities they have had, which may partly explain the “locking” or “freezing” that T10 has experienced among some of his learners (Section 8.3.3.4).

While the coursebook is a central classroom resource, the extent and manner of its use varies from teacher to teacher. The snapshots range from relatively close adherence (T2 and T5) to relative independence from it (T8 and T10) during class time. Learners' responses suggest that apart from having developed their own opinions about the materials, teacher's overt views about materials in the classroom may influence learners' perceptions. This is evident among T10's learners who expressed more critical views of the materials. T10 was in the process of switching

to *Excelling in English* and during his lesson, he also indicated that *Head Start* had “only” four quantifiers (Section 8.3.3.4). The influence of regulators and producers is mediated by the classroom experience, which is a function of teacher decisions, arising from their expectations and experiences with materials, and of their learners.

Change and Learner Consumption/Materials-in-Action

The learner-consumer component underlines the primacy of tapping into learner interests as a foundation for creating an enabling environment for language learning. Learners appreciated their coursebook for the knowledge and new vistas that it opened up for them, as well as its entertainment value. This gels with regulators’ focus on providing plenty comprehensible input and scaffolding learners towards higher levels. It also resonates with producers’ determination to include learners in pre-writing research. On the basis of learner feedback, particularly about boring, lengthy reading passages in their previous materials, authors wrote about situations that they believed would not only resonate with learners, but also provide opportunities for critical reflection about their society (Section 6.3.3.2).

A materials-in-action perspective reveals the very individual ways in which teachers and learners interact with materials in classroom situations. Methodological suggestions in the textbook regarding how to approach the content in different skills sections are mediated by specific situational variables and the overall educational context. While the textbook encodes suggestions arising from the regulation-production moment(s) (Section 7.4), desired implementation requires joint teacher-learner agency. As it is, the tendency is to sidestep activities that lead to more learner-to-learner interaction, for various situational and systemic reasons (Section 8.3); however, the classroom is a potential zone for innovation, where teachers and

learners jointly counter challenging circumstances and/or demotivating experiences, while promoting motivating ones in order to meet agreed-upon and overall desired outcomes. Breen & Littlejohn (2000) advocate negotiation in the classroom as part of teaching and learning (Section 9.3.4). In Chapter 9, I bring together these unique classroom experiences within the consumption moment and explore what they imply within the circuit of culture in the light of findings from other moments.

CHAPTER 9: DISCUSSION - THE TEXTBOOK STORY: LINKING THE CHAIN

9.1 Introduction

In this chapter, I bring together the different components of this study in order to present a view of how the circuit of culture works in a TESEP textbook development context. I approach my discussion by revisiting each moment in the light of the literature that has informed it and the findings that have arisen from the unique perspective that this study has to offer. I begin by explaining my perception of what this perspective entails.

This study arises from the “institutional” orientation of TESEP contexts (Section 1.1.2) while the ELT textbook literature is dominated by experiences recorded by BANA researchers, teachers and writers (for instance, this study has been greatly informed by the works of Gray (2007, 2010), Littlejohn, (1992, 1998) and McGrath (2006). Alternatively, literature about TESEP contexts has been inspired by BANA consultants, teachers, editors and writers, sometimes in collaboration with local participants (Bolitho, 2003; Hayes, 2002; Tomlinson, 2003c, 2010a). TESEP research has been informed by research compiled by local regional language centres (Hidalgo, et al, 1995), publishers’ perspectives (Wala 2003a,b) and PhD research (Huang, 2010). These examine issues relating to the global ELT textbook, local state and institutional experiences arising from projects that have involved consultation and training by consultants, or local state and non-state English language materials experiences in Asian contexts.

Another type of literature on textbooks in TESEP contexts has tended to be regional (Sub-Saharan Africa³⁶) non-subject specific, and generated by development agencies and funding bodies such as the World Bank and the UN (Sosale, 1999; World Bank, 2008; Fleshman, 2010). There also exist local government policy documents, reports and publications. These are context-sensitive but do not focus specifically on English language textbooks, targeting as they do wider state education concerns with the provision of materials (MoE&HRD, 1998; MoE, 2008, 2010b; Government of the Republic of Kenya, 2007). Local textbook research and reports have been beneficial in presenting the pre- and post-national textbook policy background to this study (Chapter 1), but these are also general and arise from a publishing and distribution perspective (Chakava, 1992; Muita, 1998; Pontefract & Were, 2000; Rotich, 2000, 2004). Within local subject-specific research, textbooks have been treated as part of wider ELE issues in the discipline (Kioko, 2003; Lumala 2008; Muthwii, 2002).

The perspective of this biography is that of a researcher-teacher-author from a Kenyan-TESEP context with an English language teaching and textbook authorship background. It is not written from a donor perspective, nor from a general educational publishing perspective. It does not arise from BANA researchers, consultants, teachers or writers, or from TESEP participants working in collaboration with BANA teams. The focus of the study is on a locally produced and authored secondary school English textbook in a market that was previously dominated by a parastatal publication.

³⁶ More specific regional identifiers tend to be used locally. The term is used geographically or politically, and may be thought pejorative, to refer to countries south of the Sahara desert or in contrast to N. African countries which are geographically on the continent but viewed as part of the 'Arab world'.

With these perspectives in mind, I adopted a thematic approach in my review of the literature arising from the circuit of culture. I now respond to each of my three main research questions in order to explicate my main study question: *What does a ‘conceptualization to the classroom’ research perspective reveal about textbook development in a TESEP context?*

In this, my overall discussion, I follow the pattern established in the ‘Towards the Discussion’ sub-section that concludes each of my findings chapters. In my discussion of each moment in the circuit of culture framework I adopted, I highlighted how my study differs from that of Gray (2007, 2010), who first linked the circuit of culture to textbooks, and who has a global textbook, BANA orientation (Section 9.2). This study can be differentiated by ‘Wh-questions’ such as: Who is the researcher or who are the participants? What types of English language textbooks are being investigated? Where, when, why and how was the study done? My contribution to a ‘conceptualization to the classroom’ textbook research from a local TESEP publishing perspective, as informed by the circuit of culture, arises from one or more of these dimensions. I then address each of my three research questions:

- (i) What does each process (moment) in the circuit of culture contribute to the textbook biography? (Section 9.3)
- (ii) What interrelationships are revealed among participants in various moments as the biography unfolds? (Section 9.4)
- (iii) How does change in this educational-publishing context contribute to the textbook biography? (Section 9.5)

In Section 9.6, I highlight the insights from this study to the circuit of culture.

9.2 The Circuit of Culture in the House of TESEP

9.2.1 Representation/Identity in the House of TESEP

Representation

Gray (2010 p.715) states that from a circuit of culture perspective, “textbooks can be seen not simply as ‘curriculum artefacts’...but also as ‘cultural artefacts.’” Dendrinos (1992) notes that the textbook is both a curriculum artefact and a cultural artefact, while Apple (1989) describes the textbook as an economic commodity, a political product, a cultural and a curriculum product (Section 2.2.2). The textbook is all of these.

The difference in Gray’s focus on the textbook as a cultural artefact and mine as mainly a curriculum artefact perhaps derives from his BANA background and experiences in contrast to my TESEP background (Section 1.3).

Gray, a senior lecturer in TESOL Education at the Institute of Education, London, has taught General English and pre-service teacher trainee certificate courses in a language school in Spain, and authored a teacher’s book for a British ELT publisher. His work and experiences “raised issues about the nature and purpose of cultural content in the construction of the world of the coursebook, the involvement of ELT in processes beyond the linguistic and the pedagogic, and the type of systematic absences which characterize such materials” (Gray 2007, p. 235).

My positioning of the textbook as a curriculum artefact arises from its place as a product in the curriculum cycle (Fig. 8). This called for a two-tiered approach to my analysis of textbook content, involving syllabus interpretation followed by textbook

analysis. My choice of content arose from a view of the textbook as a language teaching-learning resource and the dominant concerns within this ESL context (Section 1.2.2.2). Littlejohn's (1992, 1998) framework, which views the textbook as a pedagogical tool, suggested a route to making meaning of the textbook as a teaching and learning resource (Section 5.2). While Gray cites the work of Littlejohn, his interest is in cultural contents, through an examination of 'carrier content' (Section 2.3.1). In this, my approach to the representation moment departs from Gray's and determines the direction and focus of this textbook biography. The difference relates to 'what' content I analyse and 'how' I do it.

From a cultural studies perspective, Gray uses representational repertoires. The descriptive framework that Gray adopts includes representation of the language systems (phonology, lexis, grammar, syntax) as well as skills content (texts to develop reading, listening, speaking and writing) with a view to describing the variety of English, the model of pronunciation, the lexical fields, genres, characters, topics and role of artwork in order to inductively specify the cultural content. Because of the perspective I have adopted following Littlejohn's (1992, 1998) framework, my findings relate to "what is the learner expected to do?", "who with?", and "with what content?"

Identity

The literature presents a thin line between representation and identity (Woodward, 1997; Gray, 2007), indicating that it is a shift in emphasis. Through representation, identity is established. Gray collapses these moments and draws inferences about the identities revealed in the global materials he examines. I use the representation moment to draw inferences about the materials, and I also report what the blurbs

reveal about them (Section 5.3). The inferences arising from the representation/identity moment are preliminary; participants assign qualities to the materials, thus personifying the textbook to a certain extent and giving it ‘identities’. Thus, the textbook comes to symbolically ‘stand for’ something (Section 2.3.2). Its identity continues to be concretized and reshaped as regulator-producer intentions and consumer perceptions and experiences are revealed, and morph, along the textbook ‘journey’. In tandem, as participants comment on the materials, they also reveal their own practices, perceptions and positions in regard to this resource.

9.2.2 Regulation/Production in the House of TESEP

Regulation

In the (collapsed) production/regulation moment, Gray (2007, p. 161) applies document analyses to guidelines for authors (published respectively in 1988, 1990, 1991, undated and 2006). In the global ELT textbook market that Gray describes, author guidelines overtly take into account geographical, socio-political and religious sensitivities, and thus the need for an examination of cultural contents perhaps quite readily suggests itself.

In the educational publishing context of this study, English is not primarily about representation of a foreign target language and culture, but about its utility and role in education and the society, as well as its effect on other languages and vice versa³⁷.

Producers must ensure that their textbooks ‘adhere’ to an externally prepared syllabus, in response to the national goals of education (Section 4.2.1). In this

³⁷ T6 (09/03/10), commenting on his experiences as an MA Applied Linguistics student: “Right now I’m really struggling because my L1 was killed when I was young...third years and fourth years, they are tested on their L1. Something which was killed in primary school – upper primary and secondary school.”

respect, textbooks have to be ambassadors of the letter and the spirit of the syllabus, a document which I have unpackaged (Chapter 4, Chapter 6), in the process of which a pedagogical perspective to the contents most readily suggested itself. (This in no way negates the need for a cultural perspective to the materials, given the multiple goals of education and the fact that Kenya is a multicultural society).

Production

Gray (2007) draws upon secondary data from previous interviews with publishing managers while Littlejohn (1992) presents findings from authors, publishing personnel and published documents and accounts. (Section 2.4.2). Both these researchers, who have included a production component within a wider textbook study, have focused on the large publishing houses which produce global textbooks. In this educational publishing context, materials are locally written and produced for local consumption. I adopted a single case study (Section 3.4) and interviewed four authors and the publishing manager and the senior editor in charge of the series. Their perspectives are those of producers from a local branch of a multinational publishing house.

9.2.3 Consumption in the House of TESEP

Gray's consumption moment involves an earlier study among 22 L1 and L2 teachers of English in Barcelona (Section 2.5.3). He engages a small sample in a group interview and then proceeds with activity based interviews intended to elicit teacher's perspectives on culture in their global ELT coursebook. These interviews yield a discussion on issues in the materials ranging from pronunciation and idiom to

the portrayal of gender, race and family life. Gray advocates inclusion of learners' thinking about materials as well as classroom-based research.

My approach to the consumption moment was informed by the literature on materials, teachers and learners (Section 2.5) and the future directions pointed out by Gray (2007, 2010) in regard to this moment. My consumption moment is differentiated by 'who' the participants are, 'what' aspects of consumption I include and 'how' I approach this angle in my study. It includes teachers, learners and materials-in-action.

9.3 Contribution of each Moment to the Textbook Biography

9.3.1 Contribution of the Representation Moment to the Textbook Biography

Unlike other artefacts, (such as the Walkman, du Gay et al, 1997) textbooks embody language, itself a representational system. In addition, "language itself is represented and served up for consumption in particular ways by coursebooks." (Gray, 2010). The essence of the textbook (words and images) is subject to analysis. Anything else that is said or written about it is additional to what it can 'say' about itself. If the circuit of culture is essentially about meaning making, we are not constrained in the types of meanings we attempt derive from the language within the textbook.

In viewing the textbook primarily as a curriculum artefact through the circuit of culture, I have presented it as a theoretical framework powerful enough to cater for different research focuses, and delinked it from its original application in cultural content analysis. However, cultural content analysis, including artwork, is clearly

fertile ground for further exploration to specifically build on this angle from a local textbook perspective (Section 10.3). An analysis of the selected aspects of textbook content is the foundation for drawing of inferences about what the textbook stands for, but in ‘circuit research’, it is not the end. At a secondary level, in expressing their views about their experiences and practices with materials, participants right round the circuit continually use language to create meaning of the product and reveal/explicate their own practices.

9.3.2 Contribution of the Regulation Moment to the Textbook Biography

This study explains the procedure, participants and key concerns that informed the 2002 syllabus. Perhaps most importantly, it raises awareness of the need for clarity of the syllabus, at an ideological level. Syllabuses express what can be achieved through the dominant paradigm at particular moment in history (Breen 1987a). In Section 4.5, I concluded that there appeared to be two belief-systems, reconstructionism and progressivism, existing within the integrated English curriculum, as suggested by the curriculum model and the ideological positions discernible from this study. The syllabus is aligned to the aims and objectives curriculum model, which has been criticized for its linearity and its promotion of a passive view of humanity (Section 2.4.1.3). At the same time, the emphasis on literature, (including oral literature), and the requirement for engagement with contemporary issues dilutes the rigidity of expected outcomes and create room for the expression of both multiculturalism and a diversity of values and opinions. This suggests a developmental perspective to education that is not tied to predetermined routes and outcomes.

Dendrinos (1992) details the potential ideological impact of various syllabus types upon EFL materials. Ideological positions predispose users to adopt certain roles, and thereby shape classroom practice. Ideologically, the 2002 syllabus appears aligned to reconstructionism (Dendrinos, 1992, Section 2.4.1.3), in which the specific objectives of the curriculum are determined, and detailed planning of the class syllabus and each lesson is expected. Syllabuses that are aligned to reconstructionism have features of either structuralism via audio-lingual or audio-visual approaches or functionalism via functional approaches, or a blend of both. In their examination of the Natural Approach which draws from Krashen's Monitor Model, Richards and Rodgers (1986, p.130) observe that Krashen and Terrel have been critiqued for not giving attention to a theory of language, as do proponents of CLT. Their emphasis is on the primacy of meaning, thus the lexicon is expected to have primacy over grammar, and language is viewed as a vehicle for communicating meanings and messages. They also note that this approach, strictly speaking, is not automatically communicative. The expected progression along the lines of $i+1$ presupposes a linguistic hierarchy of structural complexity along which the learner ought to progress, and may suggest an audio-lingual approach to language learning. Finocchiaro & Brumfit (1983) examine differences between the audio-lingual method and communicative language teaching, all of which have implications for syllabus design, and teacher and learner roles. However, while gradual progression with increasing structural complexity is desired, an audio-lingual view of Krashen's work and the syllabus is not evident in regulator's interpretation (Section 6.2.2); however, some elements such as an emphasis on error prevention and correction, sequencing by linguistic complexity, emphasis on reading, attendance to structure and form, lack of emphasis on language varieties and predominant use of the target

language are evidenced in this study. Reconstructionism has been criticized for positioning knowledge externally to the learner, requiring transmission by teachers and textbooks. The study of literature, however, has the potential to fill this gap.

By contrast, literature, arguably, fits within the progressivist approach. Progressivism demands “reflection and action upon the world in order to transform it” (Freire 1973 & 1976, cited in Dendrinis, 1992, p.128). This ideological gap-filling may partially have been the genesis of the English/literature merger (Section 6.3.3.3). Literature, taken beyond the listing of theme, character and style (Lumala, 2007), and accompanied by proposed techniques such as ‘hot-seating’ (KIE 2002), has enormous potential to address the perceived weakness of reconstructionism.

A purely progressivist world-view in the language component of the integrated English syllabus would lead to a process (Breen & Candlin, 1980) or procedural syllabus design (Prabhu, 1987), which are methods-based and therefore have a focus on how the content is going to be learnt (White, 1988). Such designs are an alternative to content and skills oriented syllabuses, and might create a happier balance with literature. However, syllabuses that lack pre-defined knowledge and pre-defined skills, are learner-led and proceed by negotiation, “challenge conventional or accepted notions of authority” (White, 1988, p.101), including the textbook. These conventions are evident from the study (Sections 8.3.1 - 8.3.4). Given that change is gradual, a purely progressivist approach may be too radical for sudden adoption and would need gradual domestication to fit within the wider educational and classroom culture. In practice, literature has tended to become subject to the challenges of the reconstructionist ideology that underlies the English syllabus within which it has been placed, instead of playing the desired

complementary role (Section 7.4.2). Canagarajah (1999) cites challenges that ‘periphery’ communities may have in adopting a process approach pedagogy; however, Breen & Littlejohn (2000) examine how a process syllabus might work in practice, even in educational contexts such as this that are syllabus and content driven. This raises possibilities for gradual change in regulation, production (Section 9.3.3) and consumption (Section 9.3.4), which I will highlight at the end of each respective section.

In the regulation moment, it may be instructive for syllabus designers to consider the work of Kramsch (1998) cited in Gray (2010, p. 31), which positions *intercultural* communicative competence, rather than communicative competence as the aim of language learning. This recognizes learners as intercultural speakers who are aware of the cultural implications of their language choices and can adapt their language to suit the context. Perhaps in this way, learners can find accommodation between the English they have “acquired,” what they are “learning,” other languages, and their evolving identities.

Kramsch argues that language learners struggle to find a voice in the foreign language that can carry the weight of their own cultural experiences. She sees this as a struggle for an emerging ‘third place’ ...or cultural space of a ‘third kind’...in which students are able to develop a more hybrid identity.³⁸

³⁸ In reference to this ESL context, Karanja (2010) argues that the formulation of Sheng’ by urban youths is a negotiation of the third space, of the kind of language that they perceive to be representative of their identity and culture. She shows how popular culture has utility in education, especially for raising critical consciousness. Because Sheng’ norms form a code that unapologetically departs from anything that is likely to be taught or tested in either Kiswahili or English, educationists and language teachers have perhaps not considered ways in which the third space can be gainfully explored in their formal learning contexts. On a global level, Canagarajah (1999) has observed that creative tension between languages can bring forth new discourses, and we are able to accommodate more than one language or culture.

There has tended to be a focus on addressing the challenges of integration, including the challenge of reflecting it at the syllabus level. This study indicates that there is need to avoid focusing primarily on overtly problematic areas during curriculum review, in a way that results in mere tweaking and grafting without necessarily re-examining concepts to the depth of their ideological implications not only to syllabus design, but subsequently to textbook development and curriculum implementation.

9.3.3 Contribution of the Production Moment to the Textbook Biography

This production moment is illustrative of one of the positive, and future trends in materials development in TESEP contexts. Tomlinson (2003c pp. 8-9) points to this when he observes an increase in the number of Ministries and institutions that “have decided to produce their own locally relevant materials.” For secondary school English in Kenya, this has been the case especially since the launch of the integrated English curriculum in 1985, although the market had not been liberalized then, as exemplified in this study. Companies whose products were successful experienced growth after liberalization.

Three broad categories of studies have contributed to my thematization of the production moment: global products and professional writers’ and editors’ experiences (Atkinson, 2008; Bell & Gower, 1998; Gray, 2007, 2010; Littlejohn, 1992, 1998; Richards, 1995; Wala, 2003a,b); expert reports on state and specific writing projects in other countries, sometimes with local participant reports (Bolitho, 2003; Hall, 1995; Hayes, 2002; Tomlinson, 2003c 2010a), and reports from writers and editors working in Asia, and explaining their practice (studies in Hidalgo et al, 1995). In the present study, external consultants (Hayes 2002) and partnerships with

UK publishing houses as described by Popovici & Bolitho (2003) and Bolitho (2008) do not feature, although donor funding does, through the MoE³⁹.

While the basic production processes bear similarity to those described in many other studies, the challenges resonate with those projects where writers are non-professionals, and where the textbook development process is responsive to a national syllabus. In the present local study, production is also subject to external regulation and timeframes, and donor conditionalities. Equally, the effects of an open market are an echo from Bolitho's (2008) description of the competitiveness in Romania where "World Bank money was poured into textbook reform" (p.215). The challenges also resonate with those that cause Hayes (2002) to describe the PELP experience in Sri Lanka as "managing national textbook development in difficult circumstances." These include the continuous annual production of textbooks, from conceptualization to the classroom; concurrent training of authors in the course of production; trialling; adherence to external regulation including technical guidelines on the quality of the books, and consequently, pricing⁴⁰.

I now review the contribution of this study in specific areas.

Authors

In BANA contexts, authors may be teachers with experience in other countries, and for whom authorship may become a full time profession. Gray (2007, 2010) does not include author participants; however, three of Littlejohn's five author participants

³⁹ During the study and up to the present moment, the MoE has been under local and donor pressure to account for funds with which it had been entrusted.

⁴⁰ In an environment where there are ceilings to the number of approved books, pricing may be the deciding factor for materials that have scored equally in all other areas.

were full-time writers, and their total range of teaching contexts spanned UK, Europe, Africa and Asia (Littlejohn, 1992, pp. 125-126).

In Kenya, local authors and local publications are preferred by teachers since the language and orientation fits the local market, and authors are drawn from the MoE, the KIE, examiners, teacher trainers and classroom teachers with a record of high grades in national examinations. (The World Bank, 2008, p.67).

In Section 2.4.2.1, I thematized the main ideas about authorship in the production literature, and in so doing highlighted the key concerns of authorship research. I now refer back these themes for discussion purposes.

Author Selection

Like some of the authors in Hidalgo et al (1995) who describe their institutional writing experiences, the authorship credentials of participants in this study are not based on prior textbook writing as professional authors, but on their interest, writing samples, and their teaching/ training credentials (except in one experienced case).

The literature suggests that several factors are influential in author-selection. These include geographical location and academic and professional background (Fortez, 1995; Illés, 2009; Popovici & Bolitho, 2003), familiarity with the cultural and educational context and an understanding of language and learning theories (Dubin & Olshtain, 1986). These and other reports on textbook projects by and about authors all indicate that author-selection is an important step in the production moment.

Selection decisions that are based on considerations extraneous to the individual's capacity to be available and cope with the demands of authorship are unlikely to yield authors for the entire duration of a textbook project.⁴¹ While teachers are ideally placed to be textbook authors (Cochingo-Ballesteros, 1995; Fortez, 1995), it does not automatically follow that all other significant factors for successful authorship fall neatly into place once teacher-authors are identified.

All authors of *Head Start* had a secondary school English teaching background (Section 6.3.3.1); however, for those who persisted in authorship throughout the life of the project, teaching had been part, but not the sum total of, their careers. Full-time teachers did not participate in more than one level each. All authors affirmed the value of their own teaching experience in the process of authorship and the need to include teacher-authors in publishers' projects, together with other related professionals.

Teachers have a unique contribution to make to textbook-writing projects and in turn, textbook writing projects have a unique contribution to make to teacher development. Authorship for teachers is a valuable training opportunity, and one that develops teachers' skills. Tomlinson (2003c p.4) cites materials development courses that he has run in Botswana, Namibia, Seychelles, among other countries, and textbook project consultancies, which have led him to conclude that with "a little training, experience and support", teachers can become good materials writers.

⁴¹ Ethnic and regional representativeness was a consideration in the PELP project (Fernando, 2002, p.55) and it was also a consideration to the producers in this study, although not one that eventually superseded other considerations for authorship.

This implies that training has to begin by examining and revising teacher training curricula content to accommodate materials development components, and this will be boosted within textbook projects, where opportunities arise (for a few), or be practiced in terms of adaptation and developing personalized materials for particular lessons by the majority.

Team Work

Dubin & Olshtain (1986) and reports such as Bautista (1995), Hayes (2002), Popovici & Bolitho (2003) all examine the reality of team work in authorship. At their best, teams bring forth an individual's strengths and shore up their weaknesses. Even where a small-group model is adopted, as in this study, the findings show that providing opportunities for bonding is important, and yields creative and positive results.

Producers indicated that teamwork involves honestly commenting on others' writing and accepting criticism. It also demanded openness to developing an understanding of one's own strengths and weaknesses, and being flexible enough to find solutions such as exchanging writing sections with co-authors based on this recognition. Bonding was facilitated by publisher-led workshops, which served multiple purposes. They were a means of getting a great deal of work done, obtaining feedback, recognizing and capitalizing on individual strengths, and reaching consensus among the group. They also had effect of allowing authors to relax with each other and 'tell stories'. As it turned out, such moments inspired content for the textbooks in the form of *Close Shave*, a section which turned out to be immensely popular.

T15, a participant teacher-consumer felt that the popularity of *Close Shave* among his students holds a clue for materials development that demands further investigation. (Section 7.4.3). Perhaps the beginning of an answer lies in Illés' (2009) analysis of the reasons for the popularity of *Access to English* in Hungary. Though non-authentic (in the sense that they have been prepared specifically for the textbook), *Close Shave* bears similarity to the features outlined by Illés including a story, humour (though not necessarily universal), literary features, learner engagement in meaning-making and surmountable cultural specifics. While *Close Shaves* were drawn from the authors' tales, it helped to have a creative writer on the team in order to forge an engaging story.

The Writing Process

Tomlinson (2003a) observes that writers' reports on their writing processes often lack detail and give the impression of a reliance on creative intuition (Prowse, 1998). The findings from this study confirm this. Prowse (1998, p. 145) acknowledges that "a different set of prompts would certainly have elicited different responses..." Some studies (Atkinson, 2008; Littlejohn, 1992; Tomlinson, 2010a) describe techniques that have been used to obtain more elaborate information on how writers write such as the repertory grid technique with interviews, case study formulation through interviews, concurrent verbalization, and stimulated recall. Johnson (2003) and Samuda (2005) also examine task design from an expertise angle.

The findings from the present study were derived from semi-structured interviews, and do not elicit highly specific detail about the writing process. Studies that have a special focus on authorship in the production moment ought to adopt specific

elicitation techniques - otherwise, it would be easy to attribute a writer's processes to creative intuition.

Insofar as it was possible to go beyond 'creative intuition' from these interviews alone, the findings offer procedural insights, indicating that mapping of the entire series and generating passages were two general but important first steps that derived from field research and the need to ensure cohesion. The writing of the sections in the textbook revolved around the selected passages and followed an agreed-upon structure. Individual authors' previous textbook writing experiences, teaching experiences and professional expertise informed their writing, and in turn, the shape and content of *Head Start*.

Author Development

Writing projects may inspire textbook authors to engage in further study (Gonzales, 1995, this research study) or author development may be part of the writing project (Popovici & Bolitho, 2003), depending on the degree of support available. In the present study, the authors, who were mainly novices at textbook writing, not only had to learn how to write textbooks on-the-job, but had a limited time span within which to do so successfully. It was only as they gained experience that their task seemed less daunting. Writers, especially novice writers need appreciation and support in their early endeavours, regardless of external pressures and deadlines facing publishing houses; however, external pressures are equally real and daunting for publishers (Table 6.2).

There are many benefits to be accrued from investing in authors such as the emergence of the desired cooperative spirit (Popovici & Bolitho, 2003) and further

professionalization of the textbook development process (Hayes, 2002). Some of the authors in the present study have proceeded to develop their expertise within the publishing house (Section 6.3.3.4). As authors grow and improve in their practice, other stakeholders in the textbook development process also stand to benefit.

Teachers' Books

The Teacher's Book has been viewed from an evaluative or consumer perspective. It has been seen as a contributing agent to professional development (Hemsley, 1997; McGrath, 2002; Nunan & Lamb, 1996), an evaluation of which can reveal the principles upon which the course is based and other specifics such as the degree of procedural guidance, cultural loading and advice to teachers (Cunningsworth & Kusel, 1991). However, the Teacher's Book can serve to deskill teachers (Hemsley, 1997) and even a well-written guide may not achieve its potential if teachers ignore certain aspects of it (Nair, 1997). Teachers' Books may serve teachers to a greater or lesser extent depending on the stage of their career and the practices they have developed and perhaps habitualized. These studies do not provide insights into the production process, but they indicate that although time and effort is invested in developing guides, they do not always meet user expectations (Coleman, 1985), therefore further insights into producers' perceptions are required. By applying the circuit of culture, it has been possible to obtain both regulator-producer and consumer perceptions, and to juxtapose them (Section 7.4).

Regulators consider guides sufficiently important to hinge overall textbook approval upon their meeting a minimum threshold score; therefore, the Teachers' Books that accompany approved Students' Books are instrumental in attaining the desired approved status.

Authors revealed that proportionately, they gave Teachers' Books much less time than the Students' Books. Partly because of the constant editing that accompanied the production of Students' Books, concurrent writing of the guides did not prove to be viable and these were mainly written close to the time for manuscript submission and subsequent evaluation. E1, who participated in authoring one of the guides, observed that by the time authors get round to the Teacher's Book, they have reached "*burn-out point*." His controversial suggestion that the responsibility for Teachers' Books does not lie with publishers arises from low market sales and the experience of replicating content in the Teacher's Books, apart from answers (Section 6.4; Table 6.3). This view reinforces regulator perceptions that publishers are simply commercially driven. The reality is that publishers *are* commercially driven and want to invest in commercially viable products.

Teacher feedback, however, indicates that guides do not achieve their latent potential as tools for teacher development. In both the preliminary survey (Chapter 4) and the main study, teachers expressed reasons why they regarded guides as helpful; however, the study revealed that in practice they used guides only occasionally and had certain reservations about them. These reservations arose from varied experiences, including lack of access/habit of non-use, a focus on answers, wrong answers, lack of further information, teachers not wanting to be perceived as not knowing something by learners, preference for step-by step guidance, or avoidance of mechanization and dependency in teaching.

Although guides can promote ownership of course delivery (Lyons, 2003), they also, it seems, carry an aura of being a deskiller. Teachers use and value guides

differently, based on several factors, including experience. The guide, in itself, ought to develop teachers away from the need for explicit guidance (Hemsley, 1997); however, re-skilling or de-skilling remains a function of how guides are used.

Resistance to guides is heightened by traditional teacher-learner roles. Teachers may not wish to be seen not to “know” and more experienced teachers may actively wean their colleagues off Teacher’s Books (Section 7.4.4). This is a reflection of teacher-learner roles rooted in an ideology that sets up the textbook and teacher as authorities, and individual experienced teachers may prefer to be the superior of these authorities. The importance attached to the Teacher’s Book by regulators (evidenced by the vetting process), does not seem to have translated to equal significance in research and development by producers, or use by consumers.

Publishers

In my literature review, I adopted Masuhara’s (1998, p. 252) stages of production from her framework of opportunities for reflecting teachers needs and wants at the production stage. The first four stages are within the parameters for discussion.

Planning

Planning a textbook project involves research by publishers, often working together with authors. Their findings often remain in-house due to the competitive nature of commercial publishing and corresponding secrecy (Donovan, 1998; Littlejohn, 1992; Masuhara, 1998).

In the present study, authors and publishers articulated their idea of a ‘dream book’, and realised the necessity of getting feedback from textbook users. Without going into details their survey, both E1 and A2 affirmed that prior to the project, they

talked to teachers and students about their coursebook (*Integrated English*). Consumers expressed preference for short, interesting passages with varied question types (Section 6.3.1.2). This feedback was taken into account by the publisher and authors at the early planning stages, and reading passages ended up forming the backbone of each unit. Consumer feedback, syllabus requirements, feedback from KNEC and global trends informed their planning.

Publishers and authors had to interpret what the syllabus required of them. In the present study, producers had the input of A2, a KIE insider, for syllabus interpretation. At the time, publishers could recruit writers from KIE; however, this is no longer done, although consultation takes place. In addition, even as they take into account their findings and innovations in ELE, publishers may resist introducing anything extremely different from what already exists in the market (Mares, 2003). Publishers in this environment submit their manuscripts to the KIE for vetting, and these materials are used to prepare learners for a national examination. The underlying imperative is to conform to norms that have previously led to manuscript approval, or success in examinations. This is similar to findings from the global textbook, which indicate that success results from a balance between “innovation and conservatism” (Bell & Gower, 1998, p.120 in relation to *Headway’s* grammatical syllabus).

The need to achieve a happy balance at the publishers’ planning level in an environment where an externally-prepared syllabus regulates their practice may have contributed to E2’s (28/04/10) suggestions for “*a research informed curriculum*” and “*a more comprehensive document at the curriculum/syllabus level,*” and, perhaps,

corresponding development of departments/sections/individuals dedicated to research.

Drafting

Drafting is not the exclusive domain of authors (Section 6.3.2.2). Publishers play a facilitative role, and, often, an authorial role, also observed by Gray (2007). In this, the editor has been described as “crucial point of contact...” (Wala, 2003a) and “invaluable” (Mares, 2003).

The editor’s experiences in the present study may be applicable within similar contexts to this, but not universally so, especially in large, more complex multinational companies, which publish for global markets. Editors develop a broad base of skills in their careers. Apart from editing authors’ drafts, the editor in the present study played a part in author selection and retention, pre-writing consumer research, workshop facilitation, planning and management of the writing process, and even authorship. He observed that while editing skills could be learnt on the job, a textbook editor requires an understanding the curriculum, syllabus and students’ needs. His teaching background was not only a key asset, but an essential requirement for successful textbook editing. For these reasons, E1 advocates a return to the recruitment of teacher-editors, a required qualification at the time of his recruitment, which is no longer in force.

Due to their pivotal role, editors need an array of skills and excellent human relations, especially in an environment where they are working to external deadlines. While long experience and a teaching background make editors a valuable human resource in the publishing house, in-house training and support in preparation for

long-term textbook publishing projects is desirable. Liaising between training institutions and publishing houses could help further professionalize the field and prepare upcoming editors for the myriad demands of their careers in educational publishing.

Trialling

Piloting involves publishers, teachers and learners (Masuhara, 2003). It can perhaps ideally be viewed as an inclusive long-term procedure, involving different stakeholders, including authors, teachers, learners, and MoE personnel (Bernard & Randall, 1985). If possible, it can be done throughout the school year (Donovan, 1998); however, publisher-driven partial trialling is more likely and perhaps more practical for financial, organizational and competition-related reasons. It requires a high degree of teacher cooperation, as well as awareness of changes in the syllabus and new pedagogical initiatives.

In the present study, the extent to which trialling was done appears to have been largely dictated by external constraints. Producers have established rapport with core neighbourhood institutions, and other schools, where possible; however, the need for confidentiality in an environment that had become increasingly time-bound and competitive, trialling took place through informal networks and with the assistance of the teacher-authors, among their students. A1 (12/02/10) cites the need for secrecy as a limiting factor that determined the extent to which authors could source feedback from people they believed could give provide useful input. Trialling procedures are, ideally, quite rigorous, and minimize the attendant weaknesses that may emerge for want of feedback loops (Wala, 2003b). Publishers in this study may have had the benefit of teaching experience and an insider's perspective on the

syllabus, but this does not dilute the need for inclusion of formal trialling, and, correspondingly, the allowance of sufficient time to do so by the external bodies that determine publishing periods.

Evaluation

In Masuhara's (1998) framework, criterion-referenced evaluation is carried out by 'readers' or publishers before piloting while data analysis and evaluation are carried out by reviewers, researchers and analysts as post-production activities. The literature suggests more formalised evaluation procedures than are evident from producer-responses in the present study.

Publishers described 'reviewing' as one of the production procedures that takes place after trialling, and involves a pool of teachers with whom the Company has a working relationship. After this, marketing teams are provided with digitally produced copies to take to the field in order to elicit responses from teachers prior to production. Producers continue to gather post-production consumer intelligence from consumers, mainly through feedback from marketing teams. Whether the pre-production processes worked in practice with *Head Start* is not evident; however, it is unlikely given that there was not even sufficient time for formal trialling, and high emphasis on confidentiality.

Finally, in linking back to the implications for gradual change arising from a possible reframing of the aim of language learning in the regulation moment (Section 9.3.2), the ripple effect would be that producers pay more attention to the question of task design. Such tasks would concurrently cater for the integrated approach while consistently providing balanced and adequate opportunities for input, output and

interaction, with an accompanying rationale and alternative suggestions in the Teacher's Book.

9.3.4 Contribution of the Consumption Moment

Teachers

This study makes two main contributions to understanding of the teacher-consumption moment. Firstly, I have described actual textbook experiences among teachers who are, or have been, users of *Head Start* from its inception in 2003 to the point of our interaction (2010). These experiences present a continuum from the time of transition to a liberalized market, and bring forth successes as well as desired skills, needs and wants that ought to be considered in teacher education and development programmes, in view of the greater consumer choice that now exists. Secondly, and with a more narrow focus on the materials, this study demonstrates the application of the circuit of culture framework to a specific textbook series by presenting a build-up of information along the moments, culminating in consumption. It shows the potential for textbook development to become a dynamic and communicative process, signalling areas for improvement and change around the circuit (Section 9.6.2). In this section, I begin with the former, broader contribution based on the themes established in the literature review (Section 2.5), and my findings (Section 7.4).

Selection

Selection presupposes organized and informed decision-making behaviour. The selection literature tends to present a view of the need for informed decision-making and understanding of who the decision makers are. Beyond this, the educational-publishing context determines the general level of awareness of change involved in

curriculum review, and publishing policies, and, consequently, materials selection. This study presents a view of selection in times of transition in a TESEP context.

At the point of transition to the 2002 syllabus and new materials, there was inadequate information dissemination. Only a quarter of participant teachers, all of whom held administrative posts, cited KIE events as a source of information. Recognising that information had not “*cascaded*” the KIE attempted direct outreach to teachers in 2006, which was much appreciated, but was too little (Section 7.2). Initial textbook selection decisions at the point of transition were constrained by time since the syllabus was in place, and the school year in progress. Materials were phased in annually (2003-2006) and full series approval by the MoE could not be known in advance. Initial textbook decisions were based on factors such as familiarity and brand influences, influence between teachers and schools, and publishers’ influence. Subsequent changes, where possible, arose due to use of materials and comparison of content across textbooks, comparison to the requirements of the national examination, and learner responses to materials.

The majority of teachers (11 out of 16) cited publishers and publishers’ events as sources of information (Table 7.1). Bolitho (2008), McGrath (2002), and Tomlinson (2010a) indicate that stakeholders also have their own interests at heart. There have been mixed reactions to teacher-producer encounters (Section 7.2). Teachers tended to dislike seminars that they perceived to be essentially marketing gimmicks, or those that mainly sought information from them. They appreciated seminars that provided them with new ideas to implement in the classroom, facilitators who were

in touch with classroom realities, and author-facilitators.⁴² Other sources of information included professional organizations and private entrepreneurs, especially for information on supplementary materials and literary productions.

The literature indicates that selection does not always reside with the teacher (Dendrinis, 1992) and that, in some instances, teachers are required to use authorized textbooks (McGrath, 2002). The MoE (2010a, p.6) suggests selection procedures and evaluation criteria for schools (Section 7.3.2) and specifies that teachers must be involved in selection. No teacher reported having experienced such an elaborate process, and decisions were made variously by individual teachers, departments, HoDs and Principals, sometimes without teacher input. Discernment in selection in view of specific teaching and learning situations is necessary, and requires time, training (Jenks, 1981), and consideration of supplementary materials (Cunningsworth, 1984). There exists a gap between teacher's ideal selection expectations and actual practices. Policy makers and trainers may want to consider some of the teacher proposals in this regard (Table 7.5).

Evaluation

Teachers did not mention using any formal laid down evaluation criteria; however, in their articulation of their experiences, they included consideration of aspects suggested by the MoE such as syllabus coverage, contents, layout and exercises (Section 7.3). Their preferences for certain parts of coursebooks, based on some of these factors, is indicative that as they engaged with learners and materials, teachers developed internal checklists and sometimes made selection adjustments as they progressed. This resonates with Masuhara (1998), McGrath (2002) and Tomlinson

⁴² A1 and A3 both expressed the wish to be included in Publishers' outreach to teacher consumers, but author inclusion did not appear to be part of their practice at the time.

(2003d) who note that evaluation serves different purposes and advocate pre-use, whilst-use and after-use as three systematic stages of evaluation. Familiarization with actual teacher practices as well as proposed evaluation criteria is important for the training and development of teachers in evaluation procedures. If teachers develop more reflective and critical practices with materials, and keep records of the same, the consumer component has the potential to become the engine for innovation in materials development and to encourage action research in this area (Section 9.5.1).

Adaptation

The literature shows that careful selection leads to less adaptation and supplementation (McGrath, 2002). It also indicates some adaptation techniques that teachers may use (McDonough & Shaw, 1993), and that teachers may drop content they are uncomfortable with (Gray, 2002). In this study, teachers were appreciative of the greater variety of materials available to them, and had developed preferences for certain sections in certain textbooks (Section 7.4). If textbooks play a supportive rather than a directive role, teachers who enjoy textbook variety may like the idea of resource packs.

Section 7.5 reflects teachers' perception of themselves as materials adapters and developers. In a few instances, teachers engaged in own composition, but generally tended to refer to other textbooks and sources of information, where available, in order to inform their lessons or obtain the best fit for their learners. They cited as limiting factors time, perception by other teachers, their own and learners' habit of following the coursebook, teacher training that focuses on developing teaching aids, and level of talent. To a certain extent, the amount of information in the various

textbooks caused some teachers to begin incorporating a great deal of note-taking in their English classes, a feature that was previously uncommon. Teachers observed that the more available textbooks are, the less likely they were to improvise and be creative, although they felt that doing so made them good teachers. Even though in some schools learners pressure teachers to follow the textbook (T6, 09/03/10), teachers perceived that learners appreciated teacher-generated materials.

The liberalized textbook market presents both benefits and challenges to teachers. Training should take into account the limiting factors that teachers have noted in engaging more interactively and creatively with materials. Discerning engagement with materials develops teachers professionally and shapes the materials into resources suited to particular contexts. Feiman-Nemser (1988), McGrath (2002), and Samuda (2005) propose materials design as part of teacher education.

Learners

I profiled the participant learners, their future aspirations as users of English, their perceptions of their coursebook and their responses to classroom activities that they could recall. McGrath compares Hong Kong teachers' and learners' metaphors and similes about secondary school coursebooks and this informed my investigation of learner perceptions of their coursebook (Section 8.4). Teachers contribute to the textbook biography through a broader spectrum of experiences arising from interviews (Chapter 7).

Younger learners and those with less exposure to the materials were not as critical of their coursebook as older and more experienced learners. Learner imagery was both general and specific. Reading content drew the most comments. Commentary related

to vocabulary, literary passages, and Close Shave. Close Shave was a great success as a source of fun and entertainment; however, vocabulary and the interpretation of literary texts were challenging to some learners.

Learners expressed both positive and negative responses to interactional opportunities in the classroom, ranging from the fear of being mocked to their appreciation of the opportunity to engage with varying viewpoints. This indicates that there are motivators and demotivators to learning that affect operationalization of desired methodologies in particular classrooms. Although regulators did not overtly mention Krashen's Affective Filter Hypothesis, this hypothesis identifies motivation, self-confidence and anxiety as affective or attitudinal variables in second language acquisition. (Richards & Rodgers, 1986).

Materials-in-Action

Littlejohn (1992) distances his study from a materials-in-action perspective (Section 2.5.3), but I posit that this framework is amenable to application both for purposes of content analysis and as an observational instrument within 'circuit research'. In the latter case, I have adapted it to meet twin needs towards the end of my journey: to 'round' the circuit and in so doing, to include the final destination of the textbook in its biography – the classroom.

Textbooks are important, but as Lumala (2008, p. 236) points out, they should not be viewed as the "alpha and omega" of ESL teaching in Kenya, lest we end up with "an

unexciting book-centred class in which little interaction⁴³ takes place.” The four classroom snapshots reflect some of the diversity of contexts and personalities with which/whom the textbook makes contact (Section 8.3). Textbooks that are responsive to a national syllabus cannot be a perfect fit in any particular learning situation. Although needs assessment is the starting point of curriculum review (Fig. 8), the onus is upon each teacher to use the materials judiciously in view of his or her particular learners, their needs, and learning context.

The classes observed indicate that while teachers use textbooks selectively, the selectiveness often results in fewer opportunities for learner to learner interaction, hence fewer opportunities for extended and free learner output compared to what is suggested in the materials. In T2’s Form 2 Listening and Speaking lesson, for instance, textbook suggestions for group activity and dramatization are not adopted or adapted for similar effect. In T5’s Form 1 Reading lesson, the content of the suggested post-reading debate was subsumed within the pre-reading question-and-answer session, in which teacher and learner roles were maintained. T10’s Grammar lesson bore testimony to TE1’s view that English classes have morphed into sessions that require note-taking (Section 7.5), usually with information from the various textbooks and other sources. T8’s writing lesson was unique in the sense that it was guided by teacher-generated materials and the textbook served only a supplementary role for comparison of teacher and textbook samples. T8 also adapted the questions by providing alternative topics for writing practice.

⁴³ Tickoo (1988) raises the question of how universally appropriate preferred ways of interaction can be when applied to EFL and ESL contexts.

In Section 9.3.2, I indicated that both reconstructionist and progressivist ideologies are evident in the syllabus, and proposed that there is need to revisit the overall aim of learning English in this context. The four classrooms observed revealed learner perceptions about their textbook, textbook use and interactional opportunities available to them. They also revealed that to varying degrees, textbooks are influential in determining what happens in the classroom; however, suggestions that would promote learner interaction, where present, are often sidestepped.

Breen & Littlejohn (2000) unravel how a process syllabus could be operationalized even in contexts where predetermined syllabuses and expected outcomes are the norm. As a foundation, this requires an understanding that language acquisition is much more than input data, and that attention must, equally, be focused upon interactional and social relationships, within which negotiation is often required. By demarcating aspects of learning that are required and aspects that are negotiable with learners, the teacher mediates the syllabus with the learners' needs and priorities. This not only provides an opportunity for language input and output within an authentic arena, but also promotes greater ownership of the learning experience and responsible classroom membership. In addition, it serves as a training ground for future responsible and accountable social membership. The negotiation cycle involves three steps: negotiated decisions about purposes of classroom work, contents, ways of working and evaluation; actions based on this; evaluation of the learning outcomes and the process as a whole. Such negotiation may involve something as small as a task, a sequence of tasks, or a series of lessons, to the much wider arena of courses, subject and educational curricula. Thus, the level of negotiation depends on the wider educational and cultural context within which the

classroom is located. It affords both learners and teachers the opportunity to test what works well for them, and to adapt materials accordingly.

For ‘circuit researchers’ in general, incorporation of a materials-in-action perspective that is linked to the textbook content analysed could be one way of ‘rounding’ the circuit. For local researchers, further investigation into the teaching and learning of particular sub-sections/skills in comparison to the content and methodologies suggested in the materials at each learner-level may follow.⁴⁴

9.3.5 Contribution of the Identity Moment

Representation and Identity are closely intertwined (Gray, 2007, 2010; Woodward, 1997; Section 2.3); however, all moments contribute to making inferences about the materials, thus causing them to symbolically ‘stand for’ something. Publishers present a desirable view of the materials through their blurbs (Section 5.3), and their advertising and marketing activities. Consumers reshape its identity. Hall’s (1980) view of consumption, “- understood as a key moment in the process of meaning making and identity creation – suggests that consumers of culture are far from passive in their practices” (Gray, 2007, p.47). While recognizing the close relationship between representation and identity, a more complete picture can only be revealed by considering input from other moments.

As I started my journey round the circuit of culture, I analyzed the materials, made inferences about their nature, and reported how publishers had branded them in their

⁴⁴ Kimondo (in progress) *The teaching of speaking skills in Form Three in selected Kenyan secondary schools* examines the use of task-based learning in teaching speaking skills at Form 3 level.

blurbs. By engaging authors and publishers, I recorded how the materials came to be. Their expressions of content or discontent contributed to the identity of *Head Start*. (Chapter 6) This process reached its pinnacle in the hands of consumer teachers and learners (Chapters 7 & 8). As a result, I came to view identity as a moment that most obviously draws from and gives back to the other moments, although the bi-directional arrows in the circuit of culture (Fig. 2, Fig. 3) show that this is characteristic of all moments. My perception is that it exists at the heart of the circuit, and is multifaceted. I propose the positioning of the identity moment in Fig. 11, as suggested by my journey round the circuit of culture, and this differs from other visual presentations (Fig. 2, 3 & 4). I also posit that the main feature that makes *Head Start* different and noticeable within the milieu of materials resides in the reading content.

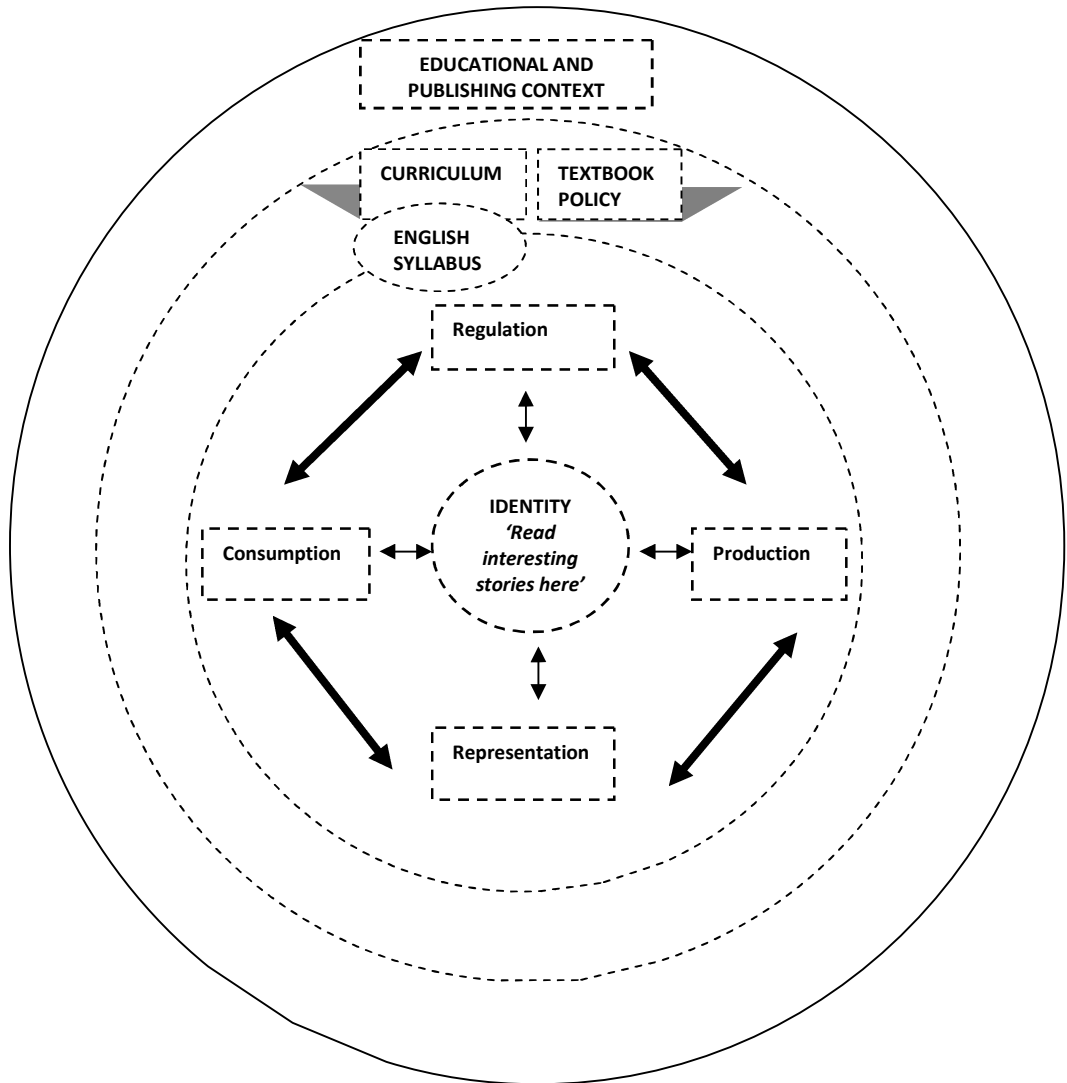


Fig. 11: Revised Conceptual Framework following a Journey round the Circuit of Culture with *Head Start*

The centrality of the reading content, which constitutes a key identity statement about *Head Start* emerges in each chapter. Firstly, in Chapter 5, I observed that texts pervade almost every section, the most noticeable being B: Reading and E: Close Shave. Secondly, in Chapter 6, E1 reported that their in-house research revealed that learners did not want texts that bored them. In planning the book, the central feature became the reading passages, around which the other sections were built. Ironically, texts in E: Close Shave arose almost incidentally in the authors' moments of rest.

The reading content was mainly (not exclusively) self-generated by authors, among whom was a creative writer. Topics targeted syllabus requirements and learner interests. Thirdly, A2 explained that Krashen's Monitor Model, and particularly the input hypothesis, was considered in syllabus design. Fourthly, T13's comment captured the centrality of the reading section as a defining point in these materials, and the notion that identity is marked by difference (Woodward, 1997).

...the comprehension approach in Head Start, put it here, then get what is New Integrated grammar approach, put it there, and then get the aspect of Excelling that handles very well the oral aspects, put it there and make one book...(Section 7.3)

Finally, learners overwhelmingly created imagery related to E: Close Shave and general imagery in appreciation of their coursebook as a source of knowledge and enlightenment.

9.4 Links between participants in different Moments

The bi-directional arrows in the circuit of culture (du Gay et al, 1997, p.3) demand attention to the links that exist between moments, although they are presented separately for conceptualization purposes. Gray (2007) combines closely related moments. Though I have adopted Gray's modified model, there are benefits to viewing moments separately as well as together, as exemplified by my reconceptualization of the identity moment (Fig. 11). Next, I explore the nature of the linkages arising from those moments that include human agents.

Regulators/Producers

In this study, the transition to a liberalized market delinked regulation and production, raised the possibility of ‘broken telephone’ effects⁴⁵ (Section 2.4.1.2) and suggested greater separation between regulation and production than had previously existed (Section 1.2). In practice, the separation has been gradual because of the existence of channels for communication between regulators and producers, and initial active participation in authorship by regulator’s staff.

Head Start producers benefitted from the inclusion of a KIE insider among their authors. Though this is not universal to all publishers, and has since changed, it has helped explicate the regulation moment and the regulation-production interrelationship in this study. Although the syllabus development process is inclusive of various stakeholders, it excludes publishers. The allowance for participation of KIE staff as authors was agreed by the MoE, KPA and donors (A2, 15/02/10, Section 6.2.3), and it arose from an awareness of the need for syllabus interpretation among producers and perhaps a recognition of the gradualness of change.

The KPA and the KIE meet regularly, and A2’s comments capture his perception of a democratic process when he says,

We have joint meetings with the KPA...they are part of the decisions we make. We don’t make any decisions that affect submissions of materials without consulting them...they actually even sometimes call for meetings themselves. (A2, 15/02/10)

⁴⁵ Where syllabus designers are themselves materials developers or are closely linked with materials developers in advisory capacities, it may perhaps be assumed that there is less need to interrogate the syllabus-textbook relationship. However, *Integrated English* by KIE/JKF which previously dominated the secondary school English scene in Kenya prior to market liberalization still faced criticisms in regard to syllabus interpretation (Kioko, 2003).

Regulators and producers are closely linked through product evaluation. Producers must submit manuscripts to regulators. Regulators return results to publishers, and publishers have a small window of opportunity within which to launch an appeal through the laid-down procedure; however, even if they choose to do so the timetable for publishing the approved list following evaluation is in place (Section 6.2.3). Initial availability of their product on the market is an important consideration for publishers (Section 7.2). As Table 6.3 shows, the existence of a textbook policy and a communication network between regulators and producers is not equivalent to developing satisfaction with the status quo. Some concerns require revisiting the textbook policy, which may require a bureaucratic process involving a chain of stakeholders.

Towards the end of my fieldwork, the KIE released a draft summative report (KIE, 2010) which recommended an increase from 80% to 98% as the threshold for textbook approval in order to minimise errors. They also proposed that the MoE be allowed to develop prototype instructional materials to enhance accuracy of content and pedagogical innovations, that room for revision of materials by publishers prior to approval be created, and that training of materials evaluators and capacity building of Independent Administrators' be enhanced. They sourced data using semi-structured questionnaires for educational field officers, Heads, teachers and learners; interview schedules for BoG members, faith-based leaders and university deans of education, and observation schedules for adequacy and quality of facilities and equipment. Publishers indicated that they were not included in the process of summative evaluation. They took issue with its methodology, indicating that book piracy explained some of the poor quality materials in the market, and as evaluators,

KIE were in the best position to explain how any sub-standard materials were approved. They regarded the suggestion to have the MoE involved in the development of instructional materials as “taking our country back to the days of monopoly in book development by institutionalising publishing by the State” (Siringi, 2010).

Regulators/Producers – Consumers

The findings from regulation-production show that consumers are linked to regulators and producers in various ways and to various degrees in the process of textbook development. Consumers are a source of research information. For regulators, teachers, learners and materials are part of their needs assessment, constant monitoring and summative evaluation, within the curriculum cycle (Fig. 8). Producers may do their own private consumer-research, as exemplified in this study (Section 6.3.1.2). Regulators and producers also source feedback from consumers through informal networks and activities, including letters from learners and teachers to regulators (Section 7.2) and feedback from marketers to producers (Section 6.3.1.2).

Producers and a few teacher-consumers are closely linked at the production stage through authorship. Teacher-authors are valued for their practical classroom insights and as a way of accessing learners with whom to readily trial the materials (Section 6.3.3.2). Regulators and a few teacher-consumers are also closely linked through textbook evaluation, which is done by teachers, an area in which enhanced training is required (Section 6.2.3). Both regulators and producers are a source of information about the curriculum and materials to teachers. Regulator attempts to cascade information about curriculum change down to teachers at the point of transition was

not very successful. Collaborative events including regulators, publishers and authors, publishers' agents, teachers' professional associations, and individual teachers themselves have been active instruments of raising awareness and influencing practice and choice of materials. Learner responses have in turn had some influence on teachers' impressions of materials (Section 7.3) and vice versa (Section 8.3.3.4).

9.5 Contribution of Change to the Textbook Biography

Classroom practice depends on interpretation and understanding of policy, but many innovations fail to take root for want of consideration of innovation characteristics (Waters, 2009; Wedell, 2009). This exploration exists in the realm of possibility and is speculative, since some challenges would need to be overcome to achieve practicality. I begin with the consumer component, taking into consideration that the classroom is the point at which the curriculum is enacted (Graves, 2008).

9.5.1 Consumption

In Section 2.6.2, I reviewed various models of dissemination in ELE arising from the literature on change/innovation. In his exploration of the dissemination and utilization of knowledge, Havelock (1969, pp. 11-15 – 11-19) described the linkage process. The Linkage Model (Section 2.6.2) focuses on the user as a problem-solver, who is engaged in a reciprocal relationship with outside resource systems.

...in the left hand circle, via the parallel Simulation of User's Situation cycle in the Resource System component, centralised and 'expert' resources are brought to bear on the attempt to solve users' problems. Provision is also made for a similar connection to More Remote Resources... (Waters, 2009, p. 435)

Textbook studies that include a strong or exclusive consumer-component can help bring to light consumer and classroom materials-related problems and possible solutions.

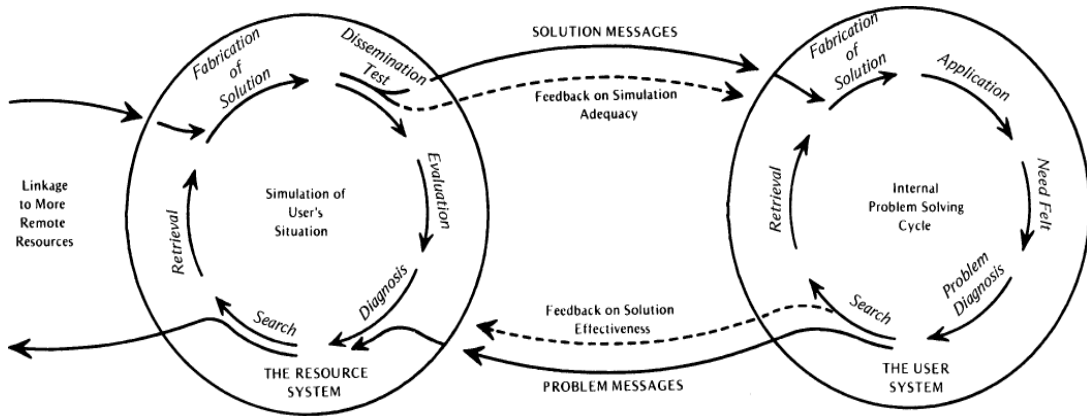


Fig. 12: The Linkage Process (Havelock, 1969, p. 11-16)

Following curriculum review, teachers' awareness of and contact with the new materials grew gradually over time. Both the materials and the educational-publishing environment were new (Section 1.2).

Teachers' textbook selection behaviour (Section 7.3) resonates with Rogers' innovations decision process (Section 2.6.1). Awareness of familiar brands and early availability informed early choices. Publishers, through seminars, workshops and marketing played a major role in raising awareness about their products. Teachers, through interpersonal and professional channels, also sought to know what colleagues and those in top-performing schools were using. Opinion-leaders swayed their colleagues. In time, some teachers adjusted selection and use of materials based on their personal experiences, peer influence, and perceptions about materials in relation to the examination.⁴⁶ This led to reinforcement of textbook decisions or

⁴⁶ Some consumers referred to the "KNEC syllabus" a document produced annually by the Examinations Council, officially titled the Kenya Certificate of Secondary Education Regulations and

decisions to change coursebooks. Depending on their opportunities to use various materials among their learners (characteristics of the innovation), the examination, and, perhaps, their personalities, some teachers have been quick to change materials as their awareness of the syllabus and textbook characteristics has increased, while others have not made any change since their initial choices.

Consumers encountered both general and specific challenges in their situations. As Havelock's model suggests, solutions to challenges are first fabricated at the point of consumption. As teachers noted, publishers sometimes use opportunities to interact with teachers as a means of sharing and obtaining feedback about teacher-practices in addressing problematic areas; however, teachers often attended publishers' and other events, with the expectation of learning something new (Section 7.2).

Clarity of expectations from both sides can create more fruitful, dynamic and structured encounters between 'resource' and 'user systems.' For instance, even where the potential of integration is appreciated by consumers, time, classroom noise-levels, departmental habits and practices, teacher training, learner expectations based on tradition, and a focus on the examination are limiting factors, most of which have already been pointed out (Lumala, 2007, 2008). This is not to say that some teachers have not been successful in integration. Since materials have wide reach, the linkage process would promote the testing, incorporation and possible

Syllabuses (Section 7.2). It outlines the examination regulation and requirements and lists the general subject objectives, specific objectives and content per section of the KIE syllabus, but excludes additional information pertinent to the syllabus. It offers advice to teachers based on learners' performance, including the observation that teachers should teach all aspects of the syllabus (KNEC, 2008). In their summative report (KIE 2010), the regulators emphasize the need to have only one syllabus in schools, where both the spirit and the content can be implemented. In the present study, the examination emerged as a co-regulator of magnitude to both producers and consumers.

diffusion of practical and workable ideas through materials. Such a view would require strengthening of links between publishers and their cooperating schools, and promotion of research departments in publishing houses.

Teacher responses point to the need for recognition of teacher beliefs, their needs and wants in relation to materials in the textbook development process. For instance, teachers' use of the Teacher's Book, where present, levels off in time; however, long-serving teachers sometimes actively discourage colleagues from using the guide, believing that it breeds dependency and a perception of lack of teacher-competence among learners (Section 7.4.4). Furthermore, experienced teachers do not always appreciate novel approaches adopted by beginning teachers (Section 7.5). Producers tend to separate content in the neat and patterned ways upon which they agree at the planning stage. Teachers who resisted the structure of the materials indicated that they created a clear plan based on their reading of the syllabus in order to cover the required content each year. For them, the textbook is a resource that does not exert overt influence upon the day-to-day structure of their lessons. In addition, despite cyclic sequencing, teachers also reported that they tend to group related content together, especially at upper class levels when pressed for time (Section 7.4; 8.3.4.4). Teachers' experiences, coupled with classroom observation provide fertile ground for developing Teacher's Books that are consumer responsive, and geared towards practical solutions for real challenges.

Those aspects of the materials that were pleasing or displeasing to learners offer insights to players in other moments, and to teachers. For instance, learners characterized their 2004 publication as old. Coursebooks will always face the

challenge of remaining relevant in a rapidly changing world and teachers need to adapt content to make them more relevant (Section 7.5). Publishers and policy-makers may consider negotiating the inclusion of a materials revision phase mid-curriculum cycle (second editions), in which any vetting would not be for approval, but for updating of content. In addition, initial provisional approval which informs, allows and requires publishers to correct inconsistencies would improve the quality of first editions for consumers.

9.5.2 Regulation/Production

Regulation

One of the problems that regulators faced in curriculum implementation at the onset was cascading of information to the level of teachers via provincial and district education offices. Resource systems should reach and benefit consumers in a timely manner, and regulators hope that the Curriculum Orientation and Field Services division will help solve this (Section 7.2). From a materials perspective, this may imply more structured collaboration between the regulators and other sources of information cited by teachers, such as publishers, entrepreneurs, professional associations and teacher opinion leaders. An obvious and immediate concern, however, would be the vested and conflicting interests that independent participants have, or may develop. Where commercial publishers are textbook developers, this remains a conundrum to achieving linkage; however, collaboration is appreciated (Section 7.2).

The point of interaction between regulators (curriculum developers) and producers (publishers) is mainly in the production of textbooks. The guidelines in the national

textbook policy have created adequate opportunities for dialogue between curriculum developers and publishers, through the KPA in order to facilitate this process. Regulator monitoring and research yields valuable information about specific materials, which they pass on to producers as necessary (Section 6.3.1.2). The practice of production, however, creates close interaction between producers and consumers, who, ultimately, are their ‘clients’. This makes publishers a valuable source of insights and information, which ought not to be restricted to book production if textbook development is viewed as a circuit that is inclusive of conceptualization and consumption. Given that these are commercial publishers, regulators are wary of their wider inclusion, for instance, in the conceptualization of the curriculum and subject syllabuses. Publishers are, however, privy to a great deal of information, which is potentially of general interest to other stakeholders. Nevertheless, the competitiveness of commercial publishing means that there may be specific information they want to keep secret in order to gain an edge in the market. Ironically, in their other roles as citizens, teachers and parents, publishers are part of the wider group that may be welcomed to the curriculum developers’ table when brainstorming for the syllabus takes place.

Production

In the production moment, authors faced various challenges such as lack of experience and exposure to other types of materials and balancing authorship with other commitments within tight publishing deadlines. The editor, on the other hand, faced challenges such as late submission of work, and balancing the output of inexperienced authors with the experienced author (Table 6.2). Publishing deadlines are not made autonomously since they are responsive to the national schedule set by regulators. Regulators may themselves operate within pre-set timeframes, which are

subject to external sources of funding. A long view of textbook development means that stakeholders who operate at the policy levels, above authors and publishers (more remote resources), must embrace or lobby for good practices that can provide sufficient room for producer participants to create as nurturing and enabling an environment as possible during the production phase.

Producers expressed satisfaction with their chosen approach in generating reading content for *Head Start*. This arose from copyright concerns, as well as the need to meet syllabus requirements on integration, and consumer research during the initial stages of the project. However, the general popularity of the reading content (Chapters 7 & 8), which I have posited as a defining characteristic of the textbook, is food-for-thought for materials developers who have tended to rely on pre-written texts.

The integrated English curriculum makes reading a core and important skill, although all skills are addressed in the syllabus. As A2 notes (Section 7.4.2), if learners are to reap the rewards from an inclusion of literature, there must be emphasis from Form 1. Textbook-oriented teaching cannot propel learners towards reaping all the expected fruits of integration and the potential benefits of extensive reading.

Although the 2002 syllabus seeks to promote extensive reading, publishers who wish to invest in promoting it, specifically at lower secondary level, are unlikely to make concerted efforts in this direction (as they do for primary schools) in the absence of an enabling environment. Such an environment would address inhibitory factors

such as time, cost, the syllabus, examinations and tradition (Maley, 2008). Tomlinson (2008, p. 322) appeals to “Ministries of Education and institutions round the world to give priority to the provision of extensive readers when doing budget allocations.⁴⁷” Production of extensive readers would probably of even greater interest to producers if more conducive environments were created, and this can only be discussed and achieved with reference to other moments in the circuit.

In an enabling environment, Tomlinson’s (2003a p. 119-121) text-driven framework details steps that materials developers could follow when priority is given to text collection and selection, as was the case with *Head Start*. Consumer reports on *Close Shave* show the potential of extensive reading to motivate learners to read more and develop learner autonomy while providing comprehensible input, enhancing knowledge of the world, building vocabulary and highlighting skills that learners may adopt in their own writing.

9.6 The Circuit of Culture Revisited: Insights from this Study

9.6.1 Application of the Model

The circuit of culture is essentially about meaning making. In this study, I have departed from the original application of the circuit to global materials with a focus on cultural contents. I have applied the circuit of culture to a local textbook product and positioned the textbook as a curriculum artefact. In the process, I adopted Littlejohn’s (1992, 1998) framework. My journey round the circuit of culture

⁴⁷ It has long been recognised that there is an emphasis on achievement reading. “The most marked difference in book reading habits in Anglophone middle Africa as opposed to Britain is the low incidence of leisure reading and the emphasis on achievement reading.” (Smith, 1975)

demonstrates the explanatory power of this model beyond its application to textbooks from a cultural contents perspective.

9.6.2 Change encoded within the Circuit?

9.6.2.1 Change in the outer circle

My conceptualization for this study was partially borne of recognition of the changes in the education and educational publishing sectors in the build-up to the textbook development projects of 2003-2005. I therefore viewed change as pertaining to the context (outer and middle circles, Fig.4), but permeating into the core via the syllabus. Textbooks are often developed in response to change, and in turn become potential change agents.

Following my review of the change literature (Section 2.6), I adopted a more inclusive perspective of the possibility of the textbook being an agent of change than has arisen from the re-skilling and de-skilling literature (Hutchinson & Torres, 1994). This was prompted by my intention to journey round the circuit of culture, in an educational publishing environment that was innovative (for the context), and which therefore implied a view of the textbook as a potential agent of change in different ways, at different moments in its life.

The circuit presents a dynamic and developmental view of the textbook that transcends a view of it as a static material artefact. In the process of becoming, being, and being used, the textbook signals the potential for change within and across each moment. I now find at the end of my journey, that the notion of change appears to be encoded within the circuit of culture itself, if one adopts the view that

the links between the moments suggest interaction and communication across moments, which the Linkage Model, can, ideally, help realize. Thus, the change literature may be intrinsic, not peripheral, to a textbook journey via the circuit of culture.

9.6.2.2 Change in the core circle: Textbook as Agent of Change?

If the notion of change is indeed encoded within the circuit of culture, then it cannot exist in a linear or top-down manner. It must exist in a cyclical manner, as illustrated by the circuit, and with feedback loops (Wala, 2003b), as suggested by the bi-directional arrows.

That meanings and intentions should exist in an unbroken chain of shared understanding among different groups whose professions inform the textbook is probably utopian. At a human level, understandings have to be constantly sought, queried, disseminated, queried again and fed into the textbook development process.

This study provides particular insights about the textbook in a liberalizing market. Liberalization has had several positive effects. Successful publishers have grown in the last decade and there have been increased opportunities for employment within the sector, as well as expansion of skills among more teachers and other educators through involvement in textbook authorship and evaluation. Although the transition to a multiple textbook market has not been problem-free (and has led to unforeseen challenges such as converting English classes to ‘note-taking’ sessions in an effort on the part of teachers to distil the increased amount of information available to them), teachers expressed more positive perceptions of textbook variety than negative

views (Section 7.3.1). Limited opportunities for gaining desired MoE approval have raised the stakes for publishers, and competitiveness is likely to increase the quality of materials. By way of personal communication, I learnt that some publishers are now considering two- or full-colour publications at secondary school level. In addition, textbook development may become more research driven – as this study indicates, early research is key to meeting teachers and learners needs and wants in as much as syllabus interpretation is key to gaining MoE approval.

On the other hand, this study also points to some of the pitfalls in a liberalizing market, and some implications. Firstly, there is a need to ensure that teacher education and development programmes include a strong and critical component on materials in general and textbooks in particular. This could help in raising awareness and developing professionalism among teachers to reduce the chances of textbook selection being anything but a well-informed choice for particular teaching and learning contexts, and certainly not as a result of one knowing the marketer or being dined and given a cut by the publisher (Section 7.3). Secondly, while regulators may sometimes be viewed ambivalently as gatekeepers by producers, their role is instrumental in not only ensuring adherence to agreed-upon standards, but also in providing feedback that can help identify book piracy where unscrupulous parties have targeted educational materials for cheap reproduction and sale.

Finally, there also exists a view among publishers that the limit of 6 approved books is restrictive and effectively locks out potential textbooks from the market. Different stakeholders have different opinions on the pros and cons of increased choice

(Tables 7.3 & 7.4). These ought to be viewed in the light of consumer responses to textbook variety, and at a macro-level, in view of the fact that in this educational publishing sector, a key sector such as education is the recipient of donor funding.

Researchers and publishing houses can be viewed as resource systems that can work together with consumers in developing solutions, which lead to research-based materials, with a consumer focus. Teachers can also be action-researchers who work independently to develop their own materials, or in collaboration with researchers and publishing houses for wider dissemination of innovative and practical ideas. The curriculum development body has a research division, but as a resource system that works closely with consumers, it may need to lengthen and strengthen its “*tentacles*” (T7, Section 7.2). This may be partially achievable by forging stronger, more collaborative links with other nearer resource systems and individuals who are active and productive in researching and promoting dynamism in materials development.

9.7 Conclusion

This biography presents a relatively full picture of a textbook, from conceptualization to the classroom through the moments in the circuit of culture. By focusing on a single series, I have included learner links and materials-in-action links that have been excluded in other studies that have influenced the direction of this work. This study differs from other textbook studies in its particular Kenyan-TESEP orientation, while most of the literature in this field has originated from a BANA orientation. In addition, it presents a view of common themes in materials studies as they pertain to each moment, and explains their realization in an educational publishing context undergoing change. As a result of these orientations, and the

findings from my journey, I have presented an alternative visualization of the identity moment, and considered what the innovation literature could contribute in terms of problem-solving within this context, and what it may imply for the circuit of culture.

CHAPTER 10: CONCLUSION - JOURNEY'S END

10.1 Summary

I started building my textbook biography by describing the contents of *Head Start* as a teaching and learning resource using Littlejohn's (1992, 1998) framework for analysis. I found that the textbook generally adhered to the subdivisions presented in the syllabus, had a strong emphasis on reading texts and sometimes lacked detailed instructions on how tasks should be undertaken. I continued building the biography by engaging with regulators, producers and consumers through interviews and classroom observation. Regulators indicated that Krashen's Monitor Model had been influential, especially concerning the input hypothesis. Pre-writing producer research in schools had revealed that learners desired interesting passages while teachers preferred them short, with a variety of question types. They also sought to create opportunities for output and interaction. Author-generated passages became the nucleus of *Head Start*, around which other sub-sections evolved. The reading content in *Head Start* received the most accolades from consumers, thus forging a defining identity statement not only about the textbook in terms of what it symbolically stands for, but also about producer and consumer practices.

My engagement with regulators, producers and consumers also contributed to the biography of *Head Start* by revealing how the textbook could be viewed as an agent of change in all moments. It showed the benefits and challenges that have accrued to different players who have a stake in the textbook in a newly liberalized market, and also pointed to tension between reconstructionism and progressivism, with a reconstructionist perspective dominating operationalization, thus promoting a

teacher-and-textbook dominated environment. Consumers are the engine of innovation, and their feedback is invaluable to producers and regulators. As Havelock's model suggests, true involvement among different sub-systems is more than feedback – it is about developing mechanisms to work more closely together towards solving particular problems. Ideally, the classroom is the locus for identifying problems and beginning to develop joint solutions. Given the evaluation and approval criteria that make syllabus interpretation so important for producers, greater clarity and research at this level will have a transformative effect on materials. In turn, materials have a latent capacity to become agents of change, especially if there is concurrently greater rigour in information dissemination, teacher development and teacher education programmes.

10.2 Significance of the Study

10.2.1 Methodological Value

This study displays how the circuit of culture presents an opportunity to research the key moments in the life of a textbook. Arising from my attempt to bring about a 'conceptualization to the classroom' view of the textbook, I have brought under one roof textbook content and participants whose contributions have previously been examined separately, or in smaller combinations, in other studies. Because the circuit presents interlocking moments, I attempted to 'round' it by including a materials-in-action perspective and adopted the same framework I used for content analysis (Chapter 5) for classroom observation (Section 8.3). I believe that this suggests one possible direction to 'circuit researchers' for concurrently completing the circuit, contributing to the research on materials use, and bringing forth the relationships that hold within and between moments.

10.2.2 Theoretical Value

The study applies a cultural studies model that was previously applied to the global textbook (from the viewpoint of cultural contents) to a local textbook. It thereby demonstrates the applicability of the model to the local, as well as the global ELT coursebook. The nature of the local context (Section 1.2-1.3; Fig. 4) suggested that I adopt a view of the coursebook as a politico-economic, socio-cultural and curriculum artefact. This study exemplifies an exploration of the textbook as a curriculum artefact, mainly because of my own position as a researcher (Section 1.3), and the dominant debates in this TESEP context. In adopting this focus, I suggest that the model has the explanatory power to accommodate varied views of the textbook, and that the circuit of culture, which is essentially about meaning making, need not be limited to an examination of cultural contents in the Representation moment.

I have also found it helpful to view the circuit of culture as the core circle within my conceptual framework. This contextualizes my study and differentiates universal issues within circuit research from unique but pertinent contextual issues.

10.2.3 Practical Value

The moments of regulation, production and consumption yield findings that are of practical value to textbook development and to the practices of participants. KIE staff are now required to focus on evaluation (Section 6.2.3) although regulator-producer consultation takes place. This adds weight to E2's call for research-informed curriculum documents (Table 6.3). The findings from this study are a step in that direction. I analyzed the syllabus as a non-insider, and sought further insights through interviews. Bringing forth and discussing the ideological positions behind

the integrated English curriculum may yield changes to syllabus design, and subsequently, materials design.

I have juxtaposed local producer-practice and that of other producers in the world (Section 9.3.3). Good practices ought to be strengthened and where contextual factors limit their implementation, research findings provide a platform for KPA to lobby policy makers for desired change. Areas that may require adjustment include publishing periods, inclusion of a conditional approval clause, and more detailed feedback following evaluation.

In addition, although producers are required to be responsive to the national syllabus, this in no way diminishes the importance of private producer research, especially among consumers. Producer-research informed the nature of the reading content, among other aspects of *Head Start*. The textbook framework was developed with this feedback in mind, and this has been a major contributor to its identity across all moments. Individually and together, regulators and producers should ideally work continuously and cyclically with consumers, as Havelock (1969) suggests.

Teacher education and development programmes must be sensitive to the multiplicity of materials available, and the accompanying selection, evaluation and adaptation decisions that follow. Strengthening or inclusion of a materials development component in these programmes is essential.

Learners' responses point to the capacity of English language materials to tap into their interests (Section 8.4). These findings specifically signal the need for teachers,

regulators and producers to make concerted efforts to more systematically and rigorously promote extensive reading from lower to upper secondary school.

For textbook researchers in other disciplines, although this study focuses on English language textbooks, it provides a model that can be applied across disciplines. The need for the kind of holistic view adopted in this study is recognized by textbook researchers within the wider educational arena (Section 1.1).

10.2.4 Innovation and the Circuit of Culture: The possible

The genesis of my review on change/innovation arose from the educational publishing context (Fig.4), and the likelihood that it would help explicate participant responses; however, this orientation caused me to come to regard innovation as part of the core circle as my study progressed. In other words, I began to view the bi-directional arrows within the core circle (circuit of culture) not only as links between moments, but also as potential carriers of innovation, feedback and concerted problem-solving between resource systems and users. I have speculated on some possibilities that this study suggests for core circle agents in the light of the findings and the innovation literature (Section 9.6).

10.2.5 A TESEP Perspective

This textbook study is uniquely presented from a TESEP researcher perspective (Section 9.1) in contrast to most of the textbook literature which derives from BANA contexts, is BANA inspired, or is institutionally or state-based in Asian contexts. This study contributes a TESEP dimension to the body of existing literature on English textbooks, particularly for secondary schools in similar African contexts.

The proposed areas for further research (Section 10.4) suggest studies that will potentially enrich the TESEP contribution to textbook research in the wider field of ELE and/or promote the inclusion of a materials component in studies that may have a different focus.

10.3 Scope and Limitations of the Study

I have focused on those forces that exert an immediate influence on the textbook, namely curriculum developers, publishers and authors, teachers and learners. These are also groups that were accessible to me and who shaped my view of the textbook (Section 1.3). The input of these participants alone cannot wholly capture the textbook story. The influence and views from stakeholders such as donors, with whom there is sometimes a ‘fractious’ relationship (Colclough & Webb, 2010), graphic artists, designers, booksellers and parents remains unexamined, and would result in a different ‘journey’.

This is a single case study, for reasons explained in Section 3.4; however, a multiple case study of different textbook products would have revealed similarities and differences in production practices and accompanying consumer-reception of textbooks from different sources.

The study is marked by the passage of time, and therefore some of the participant data is limited by what they could recall. Materials development for the 2002-2012 curriculum cycle largely took place between 2002 and 2005. My study commenced in 2008.

The possible depths of the circuit of culture tended to reveal themselves through fieldwork and engagement with data. I have presented my data in a way that compares and contrasts participant perceptions arising from the emerging biography. I believe that ‘circuit research’ should begin with an orientation that the bi-directional arrows in the framework carry equal weight to the moments themselves. This orientation may limit exploration of the whole circuit, but it would offer the opportunity for in-depth exploration of relationships between two or more moments, or sub-groups within a single moment.

With the benefit of hindsight following fieldwork, analysis and discussion of my findings, I believe that a case study via the circuit of culture is an appropriate way of articulating a textbook biography, and addressing some of the gaps identified in the literature. However, I would advocate a longitudinal study which more gradually, but also more systematically builds the textbook biography following moment-by-moment data generation and analysis. The findings from each moment would then feed into preparation for the next moment, and at the same time require the possibility for multiple interviews (or use of other methods) with the same participants for the duration of the study. This would perhaps call for a longer duration and a much smaller consumer sample.

10.4 Recommendations for Further Research

This study provides a foundation for understanding this and similar TESEP educational publishing contexts. Each moment suggests areas for specific further research.

As Havelock's (1969) model shows, the problem-solution cycle is a collaborative effort that may begin with the consumer. The consumption moment calls for further, focused research in terms of class level, suggested content and methodologies. Such studies should, ideally include a materials-in-action component if materials development is viewed as a cyclical and developmental process. Teachers would make ideal action-researchers, from whose insights regulators and producers can benefit. Possible focus areas arising from this study include further study on selection and adaptation of materials in view of the change literature, and the use of Teachers' Books. Further circuit research that includes both global and detailed evaluation (Cunningsworth & Kusel, 1991; Hemsley, 1997) is necessary if the latent promise of the Teacher's Book is to reach fruition.

This study does not specifically focus on the suggested methodologies in the materials and actual classroom practice. The findings indicate that the materials offer some methodological suggestions but not in a very consistent manner. The classroom snapshots, evidence a need for more focused research on appropriate methodology within this educational context, and the role of materials, producers and regulators in facilitating, developing and promoting desirable and workable practices. Such a study could also include content analysis of materials and their blurbs, or teachers' guides.

This study provides only a foundation for an examination of the relationship between learners and materials in this and similar TESEP contexts. A more in-depth perspective on this relationship would imply a qualitative design with a specific focus on learners and materials as a follow-up area. This could be examined in

tandem with teachers' beliefs, needs and wants concerning materials, and the question of learner autonomy.

In the production moment, market liberalization has provided opportunities for authors and publishers alike. Some authors have continued to write materials, thereby developing their expertise. A study on the professional development of textbook authors and editors in the last decade would contribute to the body of literature on expertise in relation to materials development. This could incorporate a multiple case study, examining developments across multinational, private and parastatal publishers using appropriate techniques to stimulate participant recall. In Kenya, the 2012 curriculum review provides an opportunity to engage in follow-up study as the process unfolds.

In the regulation moment, my interpretation of ideology in the syllabus is open for debate. I have posited the need to more overtly recognise the sociolinguistic diversity that exists among learners, and the positioning of the learner as an intercultural user of English. While the inclusion of literature in English as a subject takes a step in this direction through the integrated approach, language work does not tackle the sociolinguistic dimension with sufficient sensitivity. This study has flagged up areas that require further investigation, starting with the unclear statement of the target variety of English in the syllabus as being "the variety of English acceptable in the Commonwealth which is derived from the British Standard English." There is need for clarity in this area given the expressed perception of A2 in the study that learners have "deficiencies" arising from exposure to non-standard varieties of English. Prodromou & Mishen (2008) point out the importance of making conscientious

decisions about the variety to model, and the need to take into account the local variety(ies). Learners in this study noted that they feared being teased by their peers during interaction in English. This is because their different L1s result in different types of influences on their English. Equally, the editor kept an eye out for influences from the authors' L1s and cultures which may go unremarked in their own communities but are not necessarily intelligible across cultures. These are important but relatively unexplored angles in this study. Given their potential complexity, it has not been possible to do them justice within its scope (and this limitation was recognized from the outset – see p. 174). The question of the variety of English that constituted part of my preliminary work (Chapter 4), and the recurrence of a cultural dimension in my discussion of the syllabus as regulator, suggests need for further work on textbooks from a sociolinguistic perspective, with implications for syllabus design, and even language policy.

In line with this, further research that includes a socio-cultural perspective is also required in the representation moment. Recent works from an analysis of history textbooks in Rwanda and Burundi (Sjöberg, 2011) and Kenya (Holmén, 2011) examine the question of ethnic identity in materials. Sjöberg focuses on how the terms Hutu and Tutsi are defined in their contexts of use in history textbooks while Holmén examines the concept of nationalism in the OUP-EA history series, popularly used in Kenyan secondary schools. One of the goals of education (Section 4.2.1) is to foster nationalism, patriotism and national unity. Holmén however concludes that history textbooks strengthen the ethnic identity. Teachers of English, like teachers of other subjects, need to be responsive to this and other educational goals. The representation moment may be used to follow up on the strand of national

and ethnic portrayals raised in regard to history textbooks, or that of religious values (also a syllabus goal), and an angle already being explored by the TESOL Islamia group (Gray, 2007). It may also be used to examine these and other representations comparatively in view of the work of Gray arising from the global English coursebook. English global textbooks may represent Western cultures, but English textbooks are also used to represent other cultures and local aspirations. Taki (2008) would perhaps be a useful starting point for comparative work. He compares four internationally distributed ELT textbooks to four local Iranian textbooks using critical discourse analysis. Circuit research creates opportunities for textbook researchers to forge intradisciplinary connections with many other related areas of study in English language teaching and learning, and explore interdisciplinary links.

10.5 Final Word

This study has linked the textbook chain and suggested a way of examining materials that is of global applicability, while examining particularities that are of local concern and interest in a transitional period in educational publishing. A journey round the circuit of culture presents an opportunity to build the life story of a textbook by bringing forth meanings that are attributable to the materials and the participants at each moment. This thesis has demonstrated how the biography of a textbook can be co-constructed from conceptualization to the classroom.

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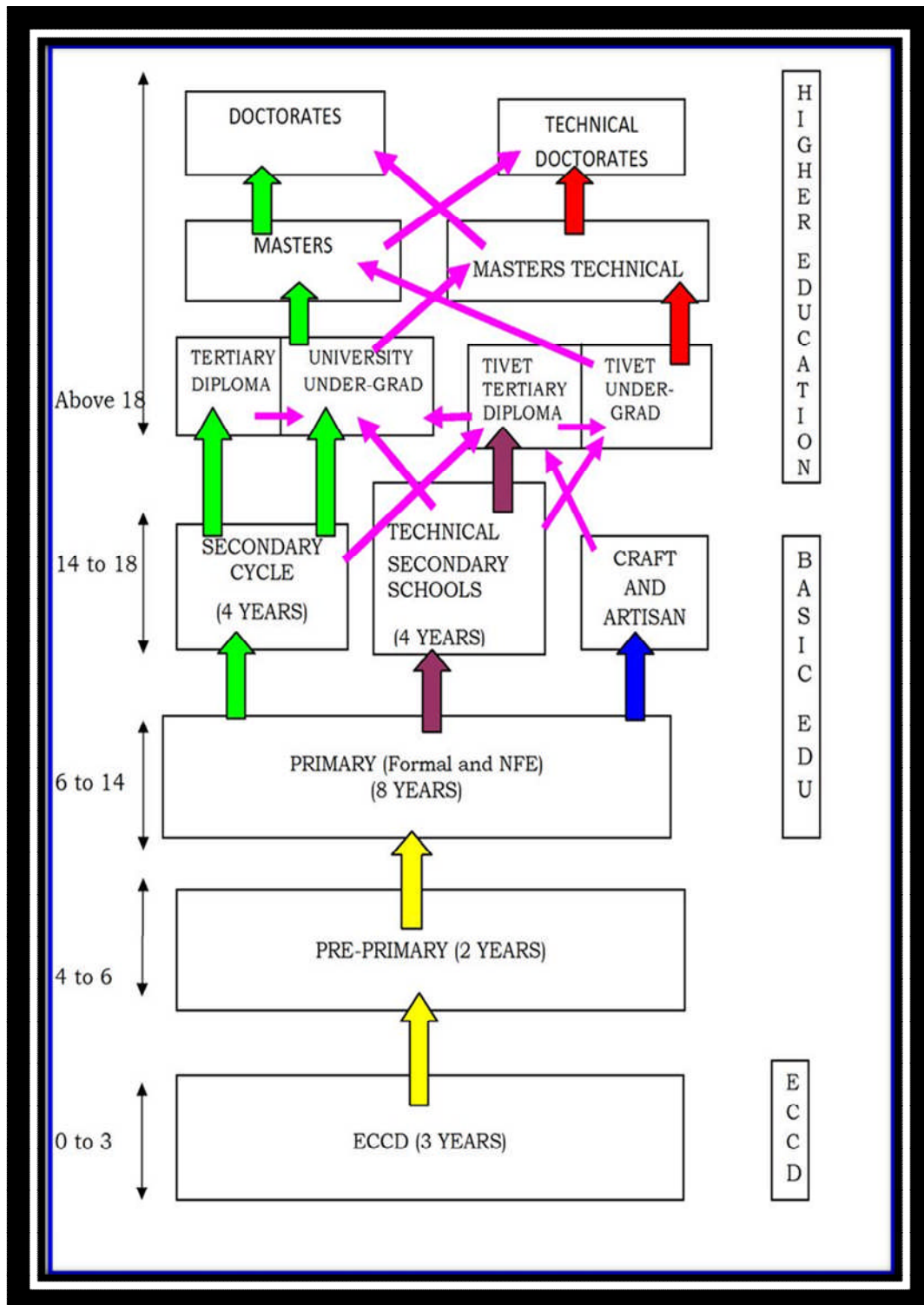
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APPENDIX I: STRUCTURE AND ORGANIZATION OF EDUCATION AND TRAINING IN KENYA



MoE (2008, p. 6)

APPENDIX II: COURSE MATERIALS EVALUATOR'S MARK SHEET

(CM Mark Sheet 1)

COURSE MATERIALS EVALUATION: – EVALUATOR'S MARK SHEET

Each Evaluator in an evaluation Panel must complete this mark sheet for every title (Course Material and accompanying Teacher's Guide) submitted for evaluation. The questions should be answered by reference to the Course Material for criteria 4-9 and by reference to the Teacher's Guide for criterion 10. The alternative chosen by an Evaluator must be clearly written in ink. If a mistake is made and a correction is required, the Evaluator must sign and date the correction.

Subject Level Form/Class/Year.....

Course Materials' Code..... Teacher's Guide Code.....

No. of Pages: CM...../TG

Date Name of Evaluator

4. CONFORMITY TO THE CURRICULUM

(A full list of topics, concepts and skills required by the syllabus must be prepared by the evaluation panel prior to opening of the Publisher submissions. This list must be consulted in answering the following questions)

4 (a) Coverage of Required syllabus topics

What percentage of topics required by the syllabus is covered: (Tick one alternative for Course Material)	Course Materials %
i) 95-100% of topics are covered	
ii) 80-94% of topics are covered	
iii) Less than 80% of topics are covered	

4 (b) Coverage of Required syllabus Concepts

What percentage of concepts required by the syllabus is covered: (Tick one alternative for Course Material)	Course Materials %
i) 95-100% of concepts are covered	
ii) 80-94% of concepts are covered	
iii) 60-79% of concepts are covered	
iv) Less than 60% of concepts are covered	

4 (c) Coverage of Required Syllabus Skills

What percentage of skills required by the syllabus is covered: (Tick one alternative for Course Material)	Course Materials %
i) 95-100% of skills are covered	
ii) 80-94% of skills are covered	
iii) 60-79% of skills are covered	
iv) Less than 60% of skills are covered	

5 CONTENT

5(a) Relevance of Content to Subject Specific Objectives

The content is (Tick one alternative for Course Materials):	Course Material
i. 95-100% relevant to the subject specific objectives	
ii. 80-94% relevant to the subject specific objectives	
iii. 60-79% relevant to the subject specific objectives	
iv. Less than 60% relevant to the subject specific objectives	

5(b) Accuracy and Correctness of Subject Matter

<i>(Tick one alternative for Course Materials):</i>	Course Material
i) No factual errors	
ii) There are factual errors	

5(c) Currency of Subject Matter

<i>(Tick one alternative for Course Materials):</i>	Course Materials
i) No dated information	
ii) There is dated information	

5(d) Appropriateness to the Level of the Learner

<i>(Tick one alternative for Course Materials):</i>	Course Material
i) All of the content is appropriate	
ii) Some of the content is inappropriate	
iii) Most of the content is inappropriate	

5(e) Organisation of the Subject Matter

The organisation of the subject matter need not follow sequence in syllabus. Evaluate the text for the following statements

- The sequencing of topics throughout the text is good and logical
- The sequencing of information within a topic is good and logical

<i>(Tick one alternative for Course Material):</i>	Course Material
i) Both of the statements are true	
ii) Only 1 of the statements is true	
iii) None of the statements is true	

5(f) Promotion of Emerging Issues

Text and illustrations stress the following issues or group of issues appropriately

- Gender responsiveness
- The environment
- A group of other issues comprising: HIV and AIDS, Integrity/anti-corruption, Drug and Substance Abuse, Child and Human Rights, Peace/conflict resolution, disaster management)

<i>(Tick one alternative for Course Materials):</i>	Course Material
i) 3 issues stressed	
ii) 2 issues stressed	
iii) 1 issue stressed	
iv) No effort at featuring Emerging Issues	

6. LANGUAGE

6(a) Accuracy/correctness of Language

<i>(Tick one alternative for Course Material)</i>	Course Material
i) No grammatical mistakes	
ii) Some grammatical mistakes	
iii) Many grammatical mistakes	

6(b) Accuracy/correctness of language

<i>(Tick one alternative for Course Material):</i>	Course Material
i) No editorial mistakes	
ii) Some editorial mistakes	
iii) Many editorial mistakes	

6(c) Appropriateness of the Language to the Level of the Learner/User

<i>(Tick one alternative for Course Material):</i>	Course Material
i) All the vocabulary and structures are within the level of the target learner	
ii) Some of the vocabulary and structures are not within the level of the target learner	
iii) Most of the vocabulary and structures are not within the level of the target learner	

7. EXERCISES / ACTIVITIES

7(a) Relevance to the Syllabus

<i>(Tick one alternative for Course Material):</i>	Course Material
i) All the exercises/activities are relevant	
ii) Some of the exercises/activities are not relevant	
iii) Most of the exercises/activities are not relevant	

7(b) Appropriateness to the Level of the Learner/User

<i>(Tick one alternative for Course Material):</i>	Course Material
i) All exercises/activities are appropriate to the level of the target learner	
ii) Some of the exercises/activities are not appropriate to the level of the target learner	
iii) Most of the exercises/activities are not appropriate to the level of the target learner	

7(c) Adequacy

<i>(Tick one alternative for Course Material):</i>	Course Material
i) The exercises/activities are adequate	
ii) The exercises/activities are fairly adequate	
iii) The exercises/activities are inadequate	

7(d) Variety

<i>(Tick one alternative for Course Material):</i>	Course Material
i) A wide variety is provided	
ii) There is some variety	
iii) There is no variety	

7(e) Clarity of Instructions

<i>(Tick one alternative for Course Material):</i>	Course Material
i) All instructions are clear	
ii) Some instructions are not clear	
iii) Most instructions are not clear	

7(f) Clarity of Questions

(Tick one alternative for Course Material):	Course Material
i) All questions are clear	
ii) Some questions are not clear	
iii) Most questions are not clear	

8. ILLUSTRATIONS-

8(a) Relevance

(Tick one alternative for Course Material):	Course Material
i) All illustrations are relevant	
ii) Some illustrations are not relevant	
iii) Most of the illustrations are not relevant	

8(b) Variety and Adequacy

(Tick one alternative for Course Material):	Course Material
i) Illustrations are varied and adequate	
ii) Illustrations are not varied but adequate OR Illustrations are varied but not adequate	
iii) Illustrations are neither varied nor adequate	

*If variety is not relevant evaluate the submission on adequacy only

8(c) Clarity/Colour/Proportion

Evaluate the book for the following statements:

- All illustrations are clear
- There is proper use of colour, if appropriate (If colour is not appropriate, treat this statement as true.)
- All illustrations are correctly proportioned

(Tick one alternative for Course Material):	Course Material
i) All statements are true	
ii) Two of the statements are true	
iii) Only one statement is true	
iv) None of the statements is true	

8(d) Captioning, Numbering and Labelling

(Tick one alternative for Course Materials)	Course Material
i) All illustrations are well captioned/ numbered/ labelled	
ii) Some illustrations are well captioned/ numbered/ labelled	

N/B: Where captioning, numbering and labelling are not relevant, the submission can be marked without Part 8d.

9. LAYOUT

Evaluate the text for the accuracy of the following statements

- Page design is appropriate to the level and subject
- The layout enhances readability and ease of reference
- There is rational use of print sizes/boldness across the text in highlighting topics and sub-topics
- Illustrations are correctly positioned in relation to the relevant text

10(a) Provision of Additional Information for the Teacher's Guide

<i>(Tick one alternative for Teacher's Guide)</i>	Teacher's Guide
i) There is relevant additional information.	
ii) There is some relevant additional information	
iii) No relevant additional information	

10(b) Methodology

- There are instructions that set out the approach to teaching
- There are instructions that set out the approach to developing skills
- There are instructions that set out the approach to presenting the various types of activities
- There are suggestions at the topic level on ways the teacher can accommodate learners with special educational needs.

<i>(Tick one alternative for Teacher's Guide)</i>	Teacher's Guide
i) All of the above statements are true	
ii) Three of the above statements are true	
iii) Two of the above statements are true	
iv) One of the above statements is true	
v) None of the above statements is true	

10(c) Suggestions for teaching and learning resources

<i>(Tick one alternative for Teacher's Guide)</i>	Teacher's Guide
i) The teacher guide provides many useful, relevant and practical suggestions for teaching and learning resources	
ii) The guide provides some useful relevant and practical suggestions for teaching and learning resources	
iii) There are no suggestions for relevant teaching/learning resources	

10(d) Suggested Assessment

- There are relevant and useful suggestions on various modes of assessment
- There are suggestions at the topic level on how to develop appropriate assessments
- There are useful suggestions on the approaches to answering questions in the learners' book
- There are useful suggestions on how the teacher can come up with other relevant exercises

10(e) Clarity of Writing and Presentation of text

(Tick one alternative for Teacher's Guide)	Teacher's Guide
i) The writing, layout, organization and presentation is clear and easy to use.	
ii) The writing, layout, organization and presentation is in some instance not clear and not easy to use.	
iii) The writing, layout, organization and presentation is not clear and not easy to use	

10(f) Clear Cross Referencing to the Course Material

(Tick one alternative)	Teacher's Guide
i) The Guide contains clear and easy to use cross referencing to the Course Material.	
ii) There is cross-referencing with the Course Material but it is not easy to use.	
iii) There is no cross-referencing between the Course Material and the teacher Guide.	

11. ACCOMPANYING AUDIO MEDIA (CASSETTES, CD) WHERE NECESSARY

If cassettes accompany the relevant course book, they should be evaluated alongside the learners' book and scored in the relevant section of the TB Mark sheet 1. However, the following aspects of the cassette should also be evaluated:

11(a) Audio Speed

(Tick one alternative for Cassette)	Cassette
i) Appropriate to level of the learner	
ii) Too slow/too fast for the learner	

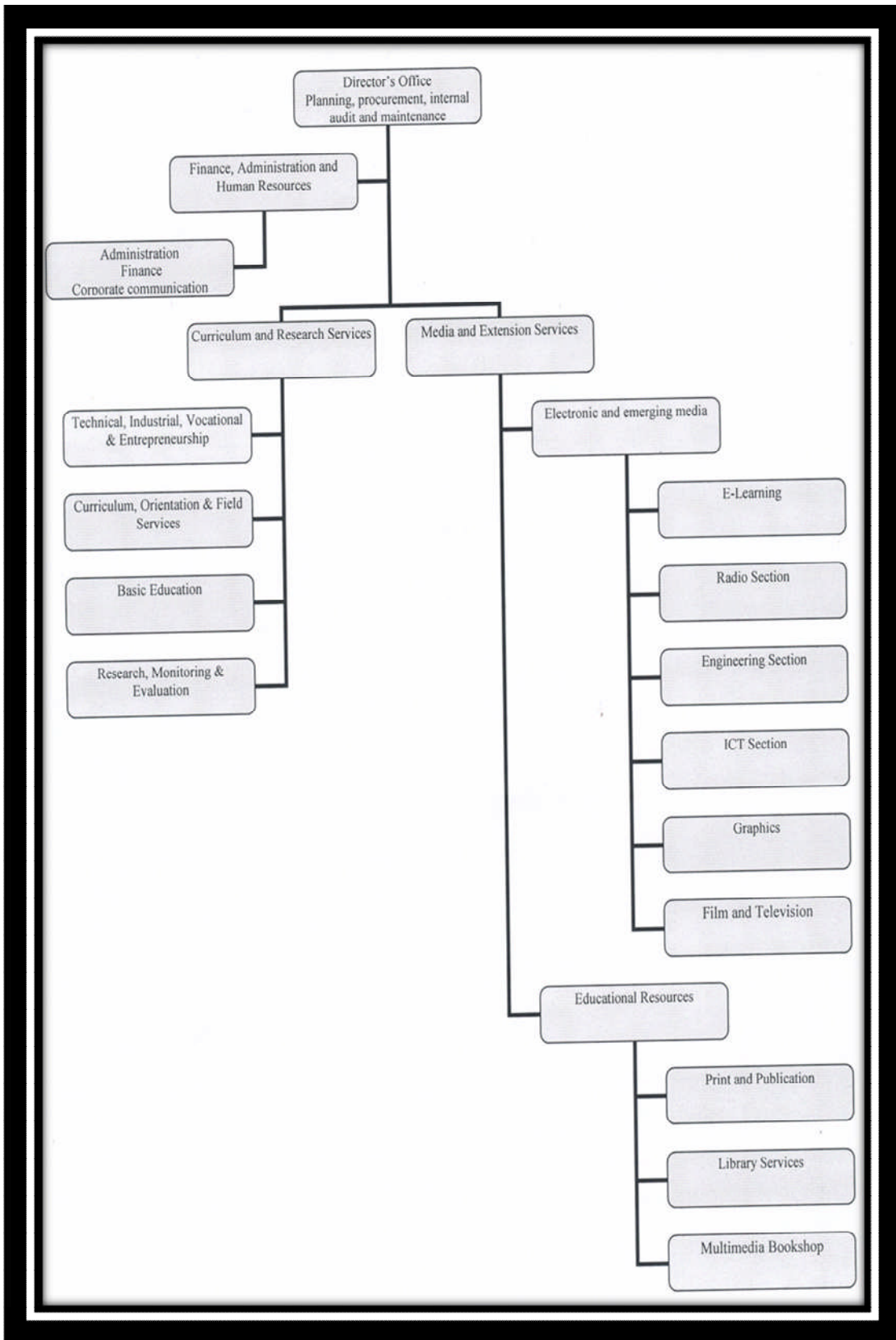
11(b) Clarity of Sound

(Tick one alternative for Cassette)	Cassette
i) Clear and audible	
ii) Not clear and not audible	

11(c) Transcription

(Tick one alternative for Cassette)	Cassette
i) Available and corresponds to the recorded content	
ii) Available but does not correspond to the recorded content	
iii) Not available	

APPENDIX III: KIE ORGANOGRAM



APPENDIX IV: PRELIMINARY SURVEY QUESTIONNAIRE TO TEACHERS

RESEARCH TOPIC: ANALYSIS OF ENGLISH LANGUAGE TEXTBOOKS FOR SECONDARY SCHOOLS IN KENYA

.....
 The questions are about English language textbooks, NOT literature set books

SECTION A

The questions in this section relate to textbook access, choice and selection procedures. Please respond in the space provided.

1. Place a tick (✓) in the box against all the class levels that you currently teach.

Form 1 <input type="checkbox"/>	Form 3 <input type="checkbox"/>
Form 2 <input type="checkbox"/>	Form 4 <input type="checkbox"/>

2. (a) Which textbook(s) are **currently being used** for teaching and learning English in your school?

	Provide title(s) of student's textbook <i>Examples: Head Start, New Integrated English, Advancing in English</i>	Place a tick (✓) in the box against the appropriate number if the teacher's guide is also available in your school
Form 1	(i)..... (ii)..... (iii)..... (iv).....	(i) <input type="checkbox"/> (ii) <input type="checkbox"/> (iii) <input type="checkbox"/> (iv) <input type="checkbox"/>
Form 2	(i)..... (ii)..... (iii)..... (iv).....	(i) <input type="checkbox"/> (ii) <input type="checkbox"/> (iii) <input type="checkbox"/> (iv) <input type="checkbox"/>
Form 3	(i)..... (ii)..... (iii)..... (iv).....	(i) <input type="checkbox"/> (ii) <input type="checkbox"/> (iii) <input type="checkbox"/> (iv) <input type="checkbox"/>
Form 4	(i)..... (ii)..... (iii)..... (iv).....	(i) <input type="checkbox"/> (ii) <input type="checkbox"/> (iii) <input type="checkbox"/> (iv) <input type="checkbox"/>

(b) Please list other English language textbook titles **available for use** by learners and/or teachers in your school.

.....
.....
.....

(c) What supplementary materials, if any, do you and your learners frequently use?
Examples: radio, posters, newspaper cuttings.

.....
.....
.....

3. (a) Please indicate your level of involvement in selecting the main textbook(s) that your learners currently use by placing a tick (✓) in **one** of the five boxes along this scale.

--	--	--	--	--	--

Uninvolved

Actively involved

(b) Briefly describe how the main textbook(s) that your learners currently use were selected. (If unaware, please indicate).

.....
.....
.....

(c) Rate your level of satisfaction with this selection procedure by placing a tick (✓) in **one** of the five boxes along this scale.

--	--	--	--	--	--

Highly dissatisfied

Highly satisfied

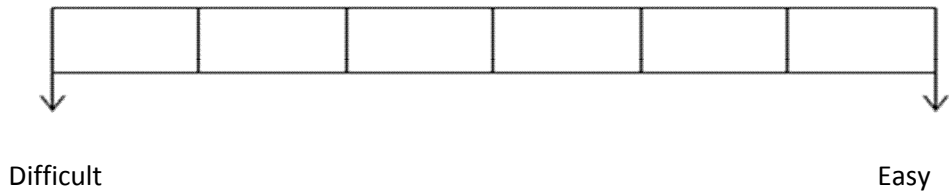
(d) If less than highly satisfied, what can be done to improve your level of satisfaction with the textbook selection procedure?

.....

4. Place a tick (✓) in the appropriate box on the scale to indicate the methods through which learners frequently have access to English language textbooks in your school.

Sources	Never	Sometimes	Often	Always
School purchases textbooks and distributes to learners				
Learners/parents purchase textbooks themselves				
Donations to schools are made available to learners				
Other (specify).....				
Other (specify).....				
Other (specify).....				

5. (a) Is it easy for your learners to gain adequate access to English language textbooks? Place a tick (✓) in **one** of the five boxes along this scale.



SECTION B

The questions in this section relate to certain aspects of content in the English language textbooks. Please respond in the space provided.

6. (a) In the textbook(s) that you use with learners in your particular teaching and learning environment, have you found any content that you consider unsuitable? Please tick (✓).

Yes No (if no, proceed to No.7)

- (b) (i) If yes, classify the nature of this content. (You may tick (✓) more than one box).

Language Cultural content

Illustrations Theme/topic

Other (Please specify).....

- (ii) Please comment further on the content you found unsuitable.

.....

- (c) What do you do when the textbook has content you regard as unsuited to your learners, yet you must teach the topic?

.....

7. (a) Place a tick in the appropriate box to indicate your views of the **English language textbook series** (provide title) that you use most frequently with learners in **all** the classes you teach.

Title of textbook series.....

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
This textbook helps me to promote communicative competence in learners					
This textbook helps me to achieve integration					
This textbook helps me teach the norms of British Standard English					

- (b) Could you please briefly outline your understanding of these three terms:

- (i) **Communicative competence**

.....

- (ii) **Integration**

.....

- (iii) **British Standard English**

.....

8. Rate the following specific sections of the **main textbooks series** that you use most frequently with learners in **all** the classes you teach. Place a tick (✓) in **one** of the five boxes along each scale.

(a) **Listening and Speaking Skills**

--	--	--	--	--	--

↓

DifficultEasy

--	--	--	--	--	--

↓

UselessUseful

(b) **Reading and Comprehension**

--	--	--	--	--	--

↓

DifficultEasy

--	--	--	--	--	--

↓

UselessUseful

(c) **Grammar**

--	--	--	--	--	--

↓

DifficultEasy

--	--	--	--	--	--

↓

UselessUseful

(d) **Writing**

--	--	--	--	--	--

↓

DifficultEasy

--	--	--	--	--	--

↓

UselessUseful

9. (a) If you use the teacher's guides for the series you have rated above, have you found them helpful? Tick (✓) as appropriate.

Yes No

(b) If yes, describe in what way(s) they have been helpful.

.....
.....
.....

(c) If not, explain why not.

.....
.....
.....

10. Describe the **main strength** and the **main weakness** of the textbook that you use most frequently with learners for each of the classes that you teach.

Form 1 Textbook title.....

Strength.....

.....

Weakness.....

.....

Form 2 Textbook title.....

Strength.....

.....

Weakness.....

.....

Form 3 Textbook title.....

Strength.....

.....

Weakness.....

.....

Form 4 Textbook title.....

Strength.....

.....

Weakness.....

.....

SECTION C

This section elicits your opinions and attitudes about your learners and about the textbooks.

11. Please rate the following statements by placing a tick (✓) in the appropriate box.

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
In English language classes, my learners speak a different variety of English from the variety promoted in the textbooks.					
When they speak English outside the classroom, my learners often speak a different variety from the variety promoted in the textbooks.					
It is important to have an oral examination in English.					
My learners are better at performing writing tasks than speaking tasks in English.					
My learners can judge when it is appropriate or not to use informal or local expressions in English.					
The textbooks my learners use promote British Standard English as the reference norm.					
I expect the textbook to provide British Standard English forms, even where educated Kenyans use alternative expressions.					

12. If you could influence the English language syllabus for secondary school English, what one change would you make and why? *Please respond only if you are familiar with the current syllabus.*

Change:.....

Reason:.....

.....

.....

13. If you could influence the content of the English language textbook series that your learners use most frequently, what **one** change would you make and why?

Change:.....

Reason:.....

.....

.....

SECTION D

The purpose of this section is to provide contextual information for the above responses and to inform further research for this study.

14. What is your gender? Please tick (✓) as appropriate.

Female

Male

15. What is the length of your English language teaching experience at secondary school level?

.....

16. What is your highest academic qualification?

.....

17. During your training as a teacher of English, did you study a course that prepared you to:

(a) Develop English language teaching and learning materials? Yes No

(b) Evaluate and select English language teaching and learning materials?

Yes No

18. (a) Have you contributed to the development of any English language textbooks or other teaching and learning materials, whether for public use or for private use in your school? Please tick (✓).

Yes

No

If yes, describe what you have done.

.....

.....

19. Where is the school in which you teach located?

Province.....

District.....

20. Place a tick (✓) against all the categories that apply to your school.

Public

Private

Urban

Rural

National

Provincial

District

Other (Please specify).....

Thank you!

If you require any form of clarification, please send an e-mail to A.W.Kiai@warwick.ac.uk

FURTHER INFORMATION

If you would like a summary of the findings from this questionnaire, provide an e-mail address here. You may detach this section from your questionnaire if you wish.

.....

YOUR PARTICIPATION IN FURTHER RESEARCH

Your participation in future research would be highly appreciated. If you are willing to be interviewed on this subject at a future date, kindly provide the following information. You may detach this section from your questionnaire if you wish.

- Your name:
- Your contact e.g. e-mail, telephone, address

.....

APPENDIX V: QUESTIONNAIRE TO STUDENTS

Dear Student,

The purpose of this questionnaire is to find out your views and attitudes about the English language textbook you use.

Textbooks are written for use by students and I would be glad if you would share your opinions with me.

You do not have to respond to these questions if you do not wish to do so.

Thank you.

Alice Kiai

.....

SECTION A: ABOUT YOURSELF

.....

1. What class are you in? Form.....
2. How many students are there in your class?
3. Are you male or female?
4. At what age did you start learning English?
5. What other languages can you speak and communicate in, apart from English?

-
6. Where or from whom did you learn each language you have listed in No.5?

Language	Where learnt or from whom
English	

7. Do you think that knowing and learning other languages helps you learn English better? Tick (✓) Yes or No

Yes No

8. Do you think that knowing and learning other languages makes it difficult for you to learn English better? Tick (✓) Yes or No

Yes No

9. Apart from in the classroom, where else and with whom do you use English?

(a) In school

.....
.....

(b) Outside school

.....
.....

10. What do you expect to use English for in future, apart from schooling (including college or university)?

.....
.....
.....
.....

.....
SECTION B: ABOUT YOU AND YOUR TEXTBOOK
.....

11. Write down the title of the English language textbook you use most often during your English classes.

.....

12. Write down the titles of any other English textbooks you use.

.....
.....
.....

13. Read each statement about the textbook you indicated in Q.11. Indicate with a tick (✓) in the appropriate box whether you agree with it or not. An example is given.

<i>Example:</i>	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
We use this textbook in almost every English lesson				✓	

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
We use this textbook in almost every English lesson					
I usually read the explanations in the textbook before doing the exercises and activities					
I find the explanations and examples in the textbook easy to understand					
I like the illustrations and pictures in my English textbook					
I enjoy the reading passages in my English textbook					
I enjoy the writing activities in my English textbook					
I enjoy doing the grammar exercises in my English textbook					
I enjoy the activities in my English textbook that require me to listen and speak					

14. Read each statement and indicate whether it is true or false with a tick (✓) in regard to the textbook you indicated in Q.11

a) I have my own copy of the English textbook

True False

b) The teacher often gives us extra work to do that is not found in the textbook

True False

c) Most of our classroom activities e.g. discussion, oral presentations and writing activities are suggested in the English textbook.

True False

15. I own a dictionary True False

16. (a) What does the teacher ask you and other students to do during English lessons?

Write as **many** activities as you can remember e.g. reading from the textbook, discussion with other students, oral presentations, answering questions, reading, solving language puzzles.

.....

- (b) List the activities you have written in 16 (a) starting from your favourite to your least favourite, and say why you like or do not like each. An example is given.

Example:	
Activity	Why you like or do not like it
Oral presentation speaking	I like oral presentation because I enjoy public

Activity	Why you like or do not like it
.....
.....
.....
.....
.....

- (c) List the classroom activities you often do in class when the English lesson is on each of the following areas, as applicable to your class. An example is given.

Example:

Lesson Content	Classroom Activities
WRITING e.g. lessons on spelling, paragraphing, punctuation, creative writing, letter writing	Reading from textbook, discussing with other students, oral presentations

FORM 1 AND 2 STUDENTS	
Lesson Content	Classroom Activities
WRITING e.g. lessons on spelling, paragraphing, punctuation, creative writing, letter writing	
READING e.g. lessons on comprehension, using a dictionary, studying poems, short stories and plays	
GRAMMAR e.g. lessons on parts of speech such as nouns and verbs, phrases and sentences	
LISTENING AND SPEAKING e.g. lessons on pronunciation, oral narratives, using polite language	

NOW GO TO Q. 17

FORM 3 AND 4 STUDENTS	
Lesson Content	Classroom Activities
WRITING e.g. lessons on recipe writing, speech writing, writing a curriculum vitae, creative writing	
READING (a)E.g. lessons on comprehension, summary	
(b)E.g. lessons on oral literature, novels, plays, short stories and poetry	
GRAMMAR e.g. lessons on parts of speech such as nouns, verbs, adverbs, adjectives; phrases, clauses and sentences	
LISTENING AND SPEAKING e.g. lessons on pronunciation, listening comprehension, speeches, paying attention and turn-taking	

17. If you had to describe the English textbook you indicated in Q.11 in just one word, what would that word be?

.....

18. (a) Have you ever talked about this textbook with another person? Yes No

(b) Have you ever thought about how you feel about this textbook? Yes No

19. If yes to Q.18 (a) or (b), what did you say or think about your textbook?



.....

PLEASE TURN OVER

.....
SECTION C: CREATING IMAGES OF YOUR TEXTBOOK
.....

20. I would like you to create through some images about your English textbook. Please write as many comparisons as you can to show what you think about the textbook you indicated in Q.11. Do this by comparing your textbook to things you are familiar with. You may create positive or negative images, or both. Examples are given.

Examples:

- (a) My English textbook is a key 
Reason: When I use it I open up doors to new knowledge
- (b) My English textbook is like a big yawn 
Reason: I find it boring

My English textbook is

Reason.....

My English textbook is

Reason.....

My English textbook is

Reason.....

My English textbook is

Reason.....

APPENDIX VI: DOCUMENT ANALYSIS GUIDE FOR TEXTBOOKS AND CODING SAMPLE

FORM 4: UNIT 11B: READING		WHAT IS THE LEARNER EXPECTED TO DO?			WHO WITH?	WITH WHAT CONTENT?			
Task No.	Instruction	Turn-Take	Focus On	Mental Operation		Input to Learners	Expected Output	Source	Nature
5 (PR)	Perform an oral poem of your choice to the class TG: Ask the students to think of oral poems from their communities and present these to the rest of the class	Initiate	Meaning/System	Apply general knowledge	Learners to the whole class	Wps: writtten	Ed: oral	Learner	P4rsonal
6 (PR)	Discuss what you like about the poem TG: Let the students discuss the poems and their performances Identify the best performances and say why it is the best	Initiate	Meaning	Review own SL output Apply general knowledge	Unspecified	Ed: written Wps: written	Ed: oral	Learner	Personal
7 (R)	TG: Ask some students to read the passage aloud	Not required	Meaning	Decode semantic meaning	Learners to the whole class	Ed: written	Ed: oral	Materials	Topical
8 (R)	TG: Let all the students read it silently	Not required	Meaning	Decode semantic meaning	Learners individually simultaneously	Ed: written	Not required	Materials	Topical
9 (WP)	Study the table below giving the meanings of words as used in the passage and sentence examples TG: Establish whether there are other words and phrases in the passage that the students find difficult Encourage them to use the dictionary and explain their meaning in a table like the one used in the SB	Not required	Meaning/System	Attend to e.g./explanation	Unspecified	Wps: written	Wps: unspecified	Materials	Linguistic items
10 (WP)	Use each one of the 10 words in the table to make a sentence	Respond	Meaning/System	Formulate items into larger unit	Learners individually simultaneously	Wps: written	Wps: written	Materials	Linguistic items
11	Comprehension questions	Respond	Meaning	Select information	Unspecified	Ed: written	Wps: unspecified	Materials	Topical
12 (LT)	Share any oral poems you know with the class TG: Encourage the students to share oral poems from their communities with the rest of the class They could first present them in their MT and then provide English translation	Initiate	Meaning/System	Apply general knowledge	Learners to the whole class	Ed: oral	Ed: oral	Learner	Personal
13 (LT)	Do you know of some opportunists? Talk about them TG: Encourage the students to talk about any opportunists they know Emphasize why opportunism is a bad thing in society	Initiate	Meaning	Apply general knowledge	Unspecified	Ed: written Wps: written	Ed: oral	Learner	Personal

APPENDIX VII: INTERVIEW GUIDE FOR KIE

INSTITUTION: THE KENYA INSTITUTE OF EDUCATION (KIE)

INTERVIEWEE: The Senior Assistant Director, Secondary Section

Preliminary Question

1. Briefly state what the role of the Senior Assistant Director, Secondary Department is, and for how long you have held this post.
.....
2. Please describe the general process of syllabus development for secondary schools in Kenya.
3. What mechanisms exist for sensitizing the following groups about syllabus changes:
 - (a) Teachers, with specific reference to secondary school English teachers.
 - (b) Publishers, with specific reference to secondary school English textbooks.
4. Are there key features in the 2002 English syllabus that were not there previously?
 - If yes, what are they?
 - How was their importance and inclusion communicated to the following groups: (a) Publishers and (b) Teachers
5. How does KIE support teachers in the implementation of new syllabi? (e.g. seminars, workshops, materials)
 - What, specifically, did KIE do to support secondary school English teachers and textbook publishers in the implementation of the 2002 syllabus?
6. Does the syllabus cater for the English language needs of the secondary school Kenyan student given the diversity of linguistic and cultural backgrounds?
7. What linguistic and learning theories underlie the 2002 secondary school English syllabus?
 - The 2002 syllabus indicates that in the teaching of English *communicative competence* ought to be emphasized as a desirable life-long goal. What is communicative competence?
 - Is the intention of the 2002 secondary school syllabus to promote Communicative Language Teaching (CLT)?
 - If yes, CLT is broad and has developed in multifaceted ways. What aspects would you say are emphasized in the syllabus?
8. The syllabus advocates both the integrated approach and the development of learner's communicative competence. What is the relationship between integration and communicative competence?
9. What role does KIE currently play in the development of textbooks and other teaching-learning materials for secondary school English?
10. Briefly describe the evaluation procedure for the approval of secondary school English textbooks.
11. Could you comment on some of the concerns that publishers and teachers have raised with regard to textbooks (examples)

Thank you

APPENDIX VIII: INTERVIEW GUIDE FOR EDITORS

PUBLISHER: OXFORD UNIVERSITY PRESS (EA)

INTERVIEWEE: Editor of the series *Head Start Secondary English*

Preliminary Question

1. Briefly take me through what your role as editor of the series.
.....
2. Walk me through the process of developing the series.
 - Were you involved in the development of the entire series?
 - How did you develop the structure of the series?
 - Did you trial the materials? How?
 - Did your role change over time? How?
3. Prior to your engagement with this series, what kind of knowledge and experiences did you have in preparing secondary school English language textbooks/other materials?
 - Academic qualifications?
 - Professional experiences?
4. Please tell me a little bit about the authors and company you worked for in the development of the series.
5. Briefly describe the role of the KIE in the development of this series
 - (a) Prior and up to the stage of approval (e.g. information on approval procedure, post-approval feedback that was incorporated into the textbook)
 - (b) After the approval stage (e.g. materials, research studies that have been used to improve new editions, if any)
6. Could you comment on some of the challenges you faced in the development of the series?
7. What important concepts did you identify in the 2002 syllabus in the course of developing the series?
 - How are these reflected in the textbook?
8. What is your interpretation of this statement in the syllabus: *“In the teaching of English, the emphasis should be on the acquisition of communicative competence and not simply on the passing of examinations.”*
 - How is this interpretation reflected in the series?
9. In your view, what are the strengths and weaknesses of the series?
10. How was the Teacher’s Guide developed?
 - What kind of support does the Teacher’s Guide offer teachers?
11. Have you received feedback on this series from external sources, either formally or informally?
 - Teachers and/or students? How?
 - The KIE? How?
12. Has the Company carried out any kind of internally organised research to get feedback on this series from relevant external sources?
 - Have revised editions of the books in this series already been published?
 - If yes, what sources and types of feedback informed the changes?
13. Based on your experiences in developing this series what changes would you like to see in the educational publishing sector in general?

Thank you

APPENDIX IX: INTERVIEW GUIDE FOR AUTHORS

INTERVIEWEES: Authors of the series *Head Start Secondary English*

Preliminary Questions

1. Briefly describe how you came to be a member of the writing team for the series.
 2. What motivated you to engage in secondary school textbook writing?
 3. Prior to your engagement with this series, what kind of knowledge and experiences did you have in writing secondary school English language textbooks/other materials?
 - Academic qualifications?
 - Professional experiences?
-
4. Briefly describe the process of writing the series X (from your particular/individual perspective as a member of this writing team)
 5. Briefly describe the process of writing the Teacher's Guides for the series.
 6. Are there specific documents that closely guided your writing of this series?
 - Which are these? (e.g. the syllabus, other textbooks, KIE materials, articles)
 7. Did you trial the materials?
 - If yes, how?
 8. Who should write English language textbooks for secondary schools? Why?
 9. What, in your view, are the key concepts/theories in the 2002 secondary school English syllabus?
 - In what ways did these influence the series?
 10. The syllabus advocates the adoption of an integrated approach. How did you attempt to achieve this in the textbook?
 11. The syllabus indicates that the achieving communicative competence is the goal of English language teaching. What did you interpret this statement to mean?
 - Did you attempt to reflect this interpretation in the textbook? How?
 - How did you select or develop texts for inclusion in the series?
 12. Could you comment on the strengths and weaknesses of the series, including the Teacher's Guides?
 13. Have you received any kind of feedback on this series from:
 - Teachers and/or students
 - The Kenya Institute of Education
 - Your publishers
 14. Please comment on the challenges you faced in the process of developing this series.
 15. Based on your experiences with this series, what can be done improve the writing process in the preparation of secondary school English language textbooks, and, by extension, the product?

Thank you

APPENDIX X: INTERVIEW GUIDE FOR TEACHERS

Preliminary Questions

1. Please tell me a little bit about yourself.
 - Teaching experience
 - Academic qualifications
 - Professional aspirations

2. Please tell me a little bit about your current school

.....

3. Briefly describe the ideal procedure you would recommend in selecting an English language textbook for your learners to use.
 - Did you use this technique in selecting the current coursebook? Why or why not?
 - How familiar are you with the approved English language textbooks available on the market?
 - How did you get to familiarise yourself with these textbooks?

4. Which is preferable to you, a system that promotes a single textbook for use in schools or one that allows a variety?
 - Why?
 - Comment on how this transition has been managed in your school/experience
 - Has any of your training to date prepared you to evaluate and select textbooks?

5. Briefly describe your use of textbooks in the classes you teach.
 - One series only or a variety of textbooks?
 - If one, why this particular textbook?
 - If a variety, explain how this works e.g. one main text and other supplementary texts available to students?
 - Following textbook closely from start to finish, or a more selective approach?
 - Have you adapted the textbook e.g. adding or replacing or omitting content, changing activities etc. to suit your teaching/learning context?
 - Frequent use of own material or other teaching aids?
 - How do learners respond to the use of teacher developed materials and aids or content from textbooks other than the coursebook?
 - What knowledge, skills or resources do you think you would need that you may currently lack to produce materials for your own learners
 - How would you describe the textbook? (e.g. indispensable aid, just a guide)

6. A number of teachers responded that their textbooks were 'learner-centred' or 'teacher-centred'. What do you interpret this to mean in the light of your coursebook?
7. Comment on the strengths and weaknesses of the series, including the Teacher's Guide
8. Did you receive any information (e.g. workshop, seminar, meeting) from any source about the 2002 syllabus when/after its release?
9. How familiar are you with the 2002 secondary school English syllabus?
 - If familiar, how did you access it/ why did you think it important to read?
 - What are the key concepts/ideas in the syllabus? Please explain.
 - What is your interpretation of this statement in the syllabus: *"In the teaching of English, the emphasis should be on the acquisition of communicative competence and not simply on the passing of examinations."*
 - Does the selected coursebook help you achieve this?
 - If yes, how?
10. Are the needs of your learners captured in the syllabus?
11. Are there any feedback mechanisms (formal or informal) you can use to share views on the syllabus and textbooks with the following groups:
 - KIE?
 - Publishers
 - With other teachers of English?
12. How familiar are you with the new KCSE examination format?
13. If familiar, which do you think dominates most in terms of influencing your teaching-learning activities in the classroom: examination, textbook, syllabus?
14. Please share any insights and recommendations that you may have on the development and use of English language textbooks in schools.

Thank you

APPENDIX XI: CLASSROOM OBSERVATION SCHEDULE AND CODING SAMPLE

CLASSROOM OBSERVATION/TEXTBOOK ANALYSIS

SECTION A: *General Information*

DATE	08/03/10
SCHOOL	SS3
PARTICIPANT TEACHER	T5
FORM	1
LESSON START	10:00
LESSON END	10:40
OBSERVER	Self
TEXTBOOK TITLE	<i>Head Start</i>
UNIT TITLE	Unit 3: Child Labour
UNIT SECTION/TOPIC	A: Reading: Nafula
PAGE NUMBERS	16
OTHER MATERIALS	None

SECTION B: *Observations*

46 students were present. This is a mixed school. Each student had their own textbook. The lesson proceeded mainly along the lines of Q&A during which time learners were able to share their experiences and feelings on the question of child labour.

Students volunteered to read sections of the passage by raising their hands and the teacher made the selections. During the lesson, the teacher wrote words that students found it difficult to articulate on the chalkboard, and these were incorporated in the discussion thereafter. Sometimes, corrections were made as reading progressed. Students also corrected one another, as a group, when the error was obvious to the majority.

SECTION C:

(a) Unit Analysis

3B	INSTRUCTION	WHAT IS THE LEARNER EXPECTED TO DO			WHO WITH	WITH WHAT CONTENT INPUT TO LEARNERS	EXPECTED OUTPUT	SOURCE	NATURE
		TURN TAKE	FOCUS	MENTAL OPERATION					
1	Pre-reading: Have you ever had to work for pay? Did you enjoy the work? Have you seen any young people involved in paid employment? Discuss with your teacher how these young people are treated at their places of work	Initiate	Meaning	Apply general knowledge Hypothesise	Learners to the whole class	Words/phrases/sentences: written	Extended discourse: written	Learners	Personal information/opinion
2	Wordpower: The words and expressions below have been used in the passage. Study the sentences taken from the passage and note how the words above have been used	Respond	Meaning-system	Attend to example/explanation	Unspecified	Words/phrases/sentences: written	Words/phrases/sentences: written	Materials	Linguistic items
3	Practice Exercise: Fill in the blank spaces with the correct word from the box	Respond	Meaning-system	Repeat selectively	Unspecified	Words/phrases/sentences: written	Words/phrases/sentences: written	Materials	Linguistic items
4	Comprehension questions	Respond	Meaning	Select information	Unspecified	Words/phrases/sentences: written	Words/phrases/sentences: written	Materials	Linguistic items
5	Let's Talk: Children should not be involved in paid employment. Discuss If children do not work, how will they acquire life skills?	Initiate	Meaning	Apply general knowledge Hypothesise	Unspecified	Words/phrases/sentences: written	Extended discourse: oral	Learners	Personal information/opinion

(b) Suggestions in Teacher' Guide

Pre-Reading

Ask the students whether they know what child labour is. Encourage a discussion on different forms of child labour and the difference between child labour and duties at home. Ask them what they do at home and explain that that is work which shows that one is responsible. It also prepares them for adult life where one must work to earn a living. Ask them if they have relatives who are below sixteen years working at home, factories or farms for a wage. Inform them that that is child labour as they should be in school, not working. Guide the students in reading the passage aloud and clearly. Ensure that each student gets an opportunity to read. Discuss what the passage is about with them and encourage them to participate in the discussion. The students can now read the passage silently and answer the comprehension questions.

Wordpower

Guide the students into getting the meanings of the vocabulary used from the context rather than from the dictionary. The sentences provided in their books will help them towards this end. You could also come up with more sentences to reinforce the learning further. Identify any other difficult words used in the passage and discuss their meanings.

Let's Talk

Help the students carry out a debate on the two topics successfully. Encourage them to speak their minds freely and thus use language maximumly. Look out for and note any grammatical mistakes during the debate. Point out and correct these mistakes after the debate.

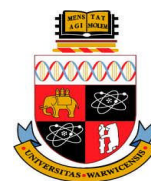
(c) Lesson Analysis

UNIT 6A	ACTIVITY	DURATION	WHAT DID LEARNER DO?			WHO WITH?	WITH WHAT CONTENT?		SOURCE	NATURE
			TURN TAKE	FOCUS	MENTAL OPERATION		INPUT TO LEARNERS	OUTPUT		
1	Discuss (Child Labour)		Initiate	Meaning	Apply general knowledge	Teacher and learners, whole class observing	Words/phrases/sentences: oral	Extended discourse: oral	Learner	Personal information/opinion
2	Listen (Charo)		Not required	Meaning	Attend to example/explanation	Learners individually simultaneously	Extended discourse: oral	Not required	Teacher	Metalinguistic comment
3	Discuss (Forms of child labour)		Respond	Meaning	Apply general knowledge	Learners to whole class	Words/phrases/sentences: oral	Extended discourse: oral	Learner	Personal information/opinion
4	Read		Not required	Meaning	Decode semantic content	Learners to whole class	Extended discourse: written	Not required	Materials	Fiction
5	Listen and answer questions		Respond	Meaning-system relationship	Repeat identically	Teacher and learners, whole class observing	Words/phrases/sentences: oral	Words/phrases/sentences: oral	Materials	Fiction
			Respond	Meaning	Select information Hypothesise					
6	Read passage silently		Not required	Meaning	Decode semantic/propositional meaning	Learner individually simultaneously	Extended discourse: written	Not required	Materials	Fiction
7	Answer questions		Respond	Meaning	Select information	Learner individually simultaneously	Words/phrases/sentences: written	Words/phrases/sentences: written	Materials	Fiction

APPENDIX XII: CLASSROOM OBSERVATION – CODING

	T2 (SS1) Section A: Listening & Speaking		T5 (SS3) Section B: Reading		T10 (SS6) Section C: Grammar		T8 (SS4) Section D: Writing	
	Book 2	Lesson	Book 1	Lesson	Book 3	Lesson	Book 4	Lesson
WHAT IS THE LEARNER EXPECTED TO DO?								
<i>TURN TAKE</i>								
Initiate	1	1	2	1			2	1
Respond	3	3	4	4	2	5		4
Not Required	1			1	3	4	4	3
<i>FOCUS ON</i>								
<i>Language System</i>								
Meaning	1	2	4	6		1		
Meaning/System relationship	4	2	2	1	5	8	6	8
<i>MENTAL OPERATION</i>								
Repeat identically	1	1		1	1			1
Repeat selectively			1					
Repeat with expansion							2	
Retrieve from ITM						1		
Retrieve from LTM								
Decode semantic/propositional meaning	2	2	1	2			2	3
Select information			1	2				4
Hypothesise	1	2	2	1				
Compare samples of language								2
Apply stated language rule					1	4		
Apply general knowledge	1	2	2	2			2	1
Review own SL output		1						
Attend to example/explanation	1	2	1	1	3	4	2	4
<i>WHO WITH?</i>								
Teacher and learner(s), whole class		3	1	2		2		4
Learner(s) to the whole class			2	2		2		1
Learners individually, simultaneously	2	1		2	3	5	6	3
Learners in pairs/groups; class observing	1							
Learners in pairs/groups, simultaneously	1							
Unspecified	1		4		2			
<i>WITH WHAT CONTENT?</i>								
<i>FORM</i>								
<i>Input to Learners</i>								
Words/phrases/sentences: written	2		5		5	1	2	2
Words/phrases/sentences: oral				3		6	2	4
Extended discourse: written	3	3	1	2			2	6
Extended discourse: oral				1		2	2	
<i>Expected Output</i>								
Words/phrases/sentences: written			3	1	2	3		
Words/phrases/sentences: oral		2		1		4		5
Words/phrases/sentences: oral			1					
Extended discourse: written						1	2	1
Extended discourse: oral	3	2	2	2				
Not required	2		1	2	3	1	4	2
<i>SOURCE</i>								
Materials	4	3	4	4	5	4	4	2
Teacher		3	1	1		3		6
Learner	1	1	2	2		6	2	3
<i>NATURE</i>								
Metalinguistic comment					2	3	2	2
Linguistic items			3		5	6		
Fiction	4							
Topical			3	4				
Other text							4	6
Personal information	1		2	2				

APPENDIX XIII: INFORMATION SHEET FOR PARTICIPANTS



INFORMATION SHEET FOR PARTICIPANTS

15th December 2009

Research Study Title: English language textbooks for secondary schools in Kenya: Linguistic and Educational Perspectives on Content and Development

Researcher: Alice Kiai
MPhil/PhD Research Student
Centre for Applied Linguistics
University of Warwick, UK
Email: awkiai@yahoo.com or A.W.Kiai@warwick.ac.uk

The purpose of this study is to illuminate the relationship that exists between the process of developing English language textbooks in secondary schools in Kenya, the actual products, and their use in schools.

The number and choice of approved textbooks for use in Kenyan schools has increased in the last seven years. This calls for raising awareness on what is available in the market for teachers and learners, as well as exploration into the principles and processes that underlie these materials. This research is a case study of two textbook series. These textbooks were identified following a preliminary survey among secondary school teachers.

Data which are written or stored in removable devices will be stored in a locker on campus. The researcher's laptop and on-campus computers which will be used in the process of analysis are password protected. Similar care will be taken with the emerging thesis and any reports or papers that might arise in the course of the study. Records will be destroyed after the study and examination processes are complete.

Following transcription of recorded data, participants will be given copies of their transcripts for approval to use the information recorded. Requests for subsequent interviews or for clarification may be made in the course of the research.

It is expected that the thesis shall be complete by September 2011, and should be available soon after. The researcher has sought approval for research from the National Council for Science and Technology, with whom two copies of the thesis will be lodged following successful completion. Participants who would like a summarised version of the findings only may request the researcher for this and it will be provided once the study is complete and has been passed.

The researcher does not anticipate any undue inconvenience, discomfort, harm or injury to participants, and wishes to make it clear that participation is entirely voluntary. Participant anonymity and confidentiality will be maintained. Any participant is free to withdraw at any stage in the process.

Queries or complaints that participants may wish to address to a person apart from the researcher may be addressed to:

Ms. Shelagh Rixon, Associate Professor
Centre for Applied Linguistics
University of Warwick
CV4 7AL, ENGLAND
E-mail S.Rixon@warwick.ac.uk
Tel. +44 (0)24 7652 4250

APPENDIX XIV: CONSENT FORM FOR PARTICIPANTS (INTERVIEWS)

**Research Study Title: English language textbooks for secondary schools in Kenya:
Linguistic and educational perspectives on content and development**

Researcher: Alice Kiai

I confirm that I have read and understood the information sheet dated 15th December 2009 for the above project which I may keep for my records and have had the opportunity to ask any questions I may have.

I agree to take part in the above study and am willing to:

Please tick as appropriate

Be interviewed

Have my interview audio taped

I understand that my information will be held and processed for the purpose of gathering information for use in the above study.

I understand that the researcher will destroy my records after the study and examination process is complete; however, I consent to storage of my records beyond this point for the following purposes:

Please tick as appropriate

Use in scientific publications

Teaching and research by organisations or persons who may need access to the information

I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without being penalised or disadvantaged in any way.

.....
Name of participant Date Signature

.....
Name of person taking consent if different Date Signature
from researcher

.....
Researcher Date Signature

APPENDIX XV: CONSENT FORM (RECORDING)

Research Study Title: English language textbooks for secondary schools in Kenya: Linguistic and educational perspectives on content and development

Researcher: Alice Kiai

As part of this study, I have made an audio recording of you while you participated in the research, and will produce a written transcript of the same.

I would like you to indicate below the uses of these records you are willing to consent to. Please indicate your willingness for the records to be used for purposes of this study. I intend to destroy records after the study and examination process is complete; however, if you are willing to have your records stored for other purposes and beyond this point, please also indicate the other uses to which you would be willing to have the records put to.

Please indicate your willingness by signing in the spaces provided.

1. The records can be used by the researcher for this study
2. The audio records can be listened to by participants in other studies
3. The audio records can be used for scientific publications
4. The written transcript can be kept in an archive for other researchers
5. The records can be used by other researchers
6. The records can be shown at meetings of scientists interested in the study
7. The records can be shown in the classroom to students
8. The records can be shown in public presentations to non-scientific groups
9. The records can be used on television and radio

I have read the above description and give my consent for use of the records as indicated above.

Date

Signature

Native language(s)

Where native language was learned (city or region)

Languages used on the tape

Age at which each language used on the tape was learned

Education

Occupation

Name Age Sex.....

APPENDIX XVI: RESEARCH PERMIT

CONDITIONS

1. You must report to the District Commissioner and the District Education Officer of the area before embarking on your research. Failure to do that may lead to the cancellation of your permit
2. Government Officers will not be interviewed with-out prior appointment.
3. No questionnaire will be used unless it has been approved.
4. Excavation, filming and collection of biological specimens are subject to further permission from the relevant Government Ministries.
5. You are required to submit at least two(2)/four(4) bound copies of your final report for Kenyans and non-Kenyans respectively.
6. The Government of Kenya reserves the right to modify the conditions of this permit including its cancellation without notice



REPUBLIC OF KENYA

RESEARCH CLEARANCE PERMIT

GPK6055(3mt)10/2009

(CONDITIONS— see back page)

PAGE 2

PAGE 3

THIS IS TO CERTIFY THAT:

Prof./Dr./Mr./Mrs./Miss ALICE
KIAI

of (Address) THE UNIVERSITY OF
WARWICK

has been permitted to conduct research in.....

.....Location,
SELECTED District,^s

.....Province,
on the topic ENGLISH LANGUAGE TEXTBOOKS

FOR SECONDARY SCHOOLS IN KENYA:
LINGUISTIC AND EDUCATIONAL
PERSPECTIVES ON CONTENT AND
DEVELOPMENT

for a period ending 30TH SEPTEMBER, 11
20

Research Permit No. NCST/SS/02/16

Date of issue 22.01.2010

Fee received SHS-2000



Alice
Applicant's
Signature

[Signature]
Secretary
National Council for
Science and Technology

APPENDIX XVII: INTERVIEW SAMPLES

These interview samples exemplify how I gathered and triangulated data from regulators, producers and consumers regarding some of the challenges and benefits within the liberalized textbook market. Producers believe that the limit on the number of approvals (6) should be raised, but regulators believe that even this level of increased choice is already a challenge to schools (Table 6.3). Teachers experienced some challenges at the onset, but expressed strong preference for textbook variety. (Table 7.3). They also proposed mechanisms for handling increased choice (Table 7.5).

PRODUCERS

E1: You see, oh so this is what made them pass. So you, you model yours and even improve - but then 5 people are doing that for only one slot, **so you find you have all passed, but only one was picked, maybe on the basis of maybe price or something else. So it becomes very sad. You have a book that is good, but you can't sell it.**

R: So maybe could you tell me something about the criteria that KIE are using in order to put books in the Orange Book, on the approved list. Because if cost supersedes content?

E1: No, it doesn't. It doesn't. I think even here I have a marking scheme here, I got the other day. Where did I keep it? I have a marking scheme here somewhere. **Cost, cost, it doesn't quite supersede, but in the event, in the event, that they have books that have all passed and they have to select one of them, then that's where now price becomes important. So it is not that it was the price.**

R: Yeah.

E1: It's only that what happens is that in the scoring your book could get eliminated by getting an overall low score, for example, price constitutes 30 marks, OK? So if your book is very costly, say you score 10 on price, so there is Publisher A and Publisher B, and in all the other areas, you scored equally, OK?

R: I get it.

E1: Scored equally in all the other areas. You've scored equally. Or even Publisher A has scored actually slightly less, the total score is slightly less, say by 10 from B. But then B scores 30 out of 30, and A scores-so you see there'll be a difference of 10.

R: Yeah.

REGULATORS

A2: OK. Actually cost is one of the items that is considered during evaluation because this is a bidding system. The whole process is a bidding system, and in every bidding system, the cost is always factored in because we are trying to get quality materials that are also offered at a competitive cost because these materials are being bought by government. And therefore when they are costing the materials, they have to produce them at a cost that is competitive, so they know how they know how they calculate their profit margins and all that to make sure that they beat the rest. I mean, that's the nature of a liberalized market. **Because in a liberalized market, I mean, we want to get quality goods at the lowest price. So if someone is able to give us high quality materials at a lower cost, then well, that's what we'll go for.** And I think that's the rule of the game everywhere in the world in a liberalized market. So I really – well, one would say then OK, I'll produce very high quality glossy paper and all that and cost it at this much, but if someone else is able to give us the same content quality but using production procedures that are not of that high level, I think that is what we will go for. So I really think - that's not something that can be resolved in any other way, unless we don't have a competitive market. I don't think it can be solved any other way.

R: **Yeah, but it is linked to the number of approvals**

A2: OK, the number of approvals – that's another one that had to be debated because **the argument behind the ceiling was that even now if you go through our monitoring reports and our summative report, the six, the number of six is still creating problems in the field. Even the number of six. And I'm sure even during your study you must have realised that schools are at a loss. Sometimes they don't know – out of these six, which one do we go for, which one do we select? And sometimes they have to keep asking other school, especially those that are perceived to be better schools. Which one are you using in your school, and they pick that.**

R: They've actually told me that. That's what they do.

A2: Ah. Then the next day they ask another school. Like they'll ask Alliance, which one are you using? Alliance will tell them we are using the book from KLB. OK. Then the next day, they'll ask Starehe, which one are you using? We are using Head Start. Ah. Then they'll ask Mang'u, which one are you using? We are using JKF. I mean! **So, most of these schools end up buying all the six, and because curriculum interpretation in Kenya is a challenge; it is a big challenge for the teachers, a lot of them teach the textbooks. They don't interpret the curriculum and plan how to implement it. So there is still a lot of confusion. So we were trying to make sure that much as we are providing choice, we also don't bring confusion, because at our level, it may not be a challenge, but at the school level, I tell you it is a big challenge to finally arrive at which out of these are we going to use.** So, really, it is a very difficult thing to go round, and by the time that decision was made, **publishers had no problem until the ceilings had already been filled in some areas and they still wanted to find their way into – that's when they started saying no, no, no, remove this ceiling.**

R: Especially when one is locked out because of cost.

A2: **But if they are already in, they are comfortable, they are OK, let it remain as it is.** So some of these are very difficult. But if we get to the point where that ceiling can be removed, I don't think there is any, there is no-

- R: Also, from my discussion with the teachers, as time goes by they seem to be getting more comfortable with the idea of having many books to refer to, then selecting one. And sometimes they do change. Like there are some of the teachers I sent the survey out to last year – whatever they filled in is quite different from what they are using now.
- A2: I know. I know. They keep changing because of various reasons.
- R: They change with reasons.
- A2: I know. Some of the reasons I know.
-

THREE TEACHER CONSUMERS

- R: ...So at the point when you were in this school, we had the transition from the single book – we were using *Integrated* – to a situation where KIE was approving.
- T13: Many.
- R: Very many – I think there are now seven publishers on the market. And this was a change. This was something new. How did you manage that transition? What happened in our school?
- T13: OK. I want to say that there was a lot of confusion at the beginning because not the teachers, not the Principal, knows what you need. Because they are many and you don't know which choice to make. And again because of the nature of the school – and at that time the free secondary money was not there – so the Principal could not buy everything, as in buy *Head Start*, buy another. **So the Principal would go for one, bring it and give you. But I remember he came and asked what we need as a department, and then you see because you don't know you are calling another colleague and finding out what they have taken and I realised it was not easy to land – as in let us use *Head Start* or this one. But it was possible now to find out what others are doing so that you do it.** I learnt – OK at that point, *Head Start* and *New Integrated English* was most common.
- R: In the market?
- T13: In the market, and even in the institutions. I mean the teachers accessing – those are the ones they accessed first, and so we went for those two, but mainly *Head Start*. **Not because we had gone through, explored it and known that it is the best, but it is like people are going for *Head Start*, so you go for it.**
- R: The teachers you were consulting were from National schools?
- T13: Neighbouring schools. I don't think I consulted one, but of higher schools, I realised they had a difference – them, they were exposed to variety so it was possible to go for this one is there, so we use – when we want comprehension we go for this one; when we want grammar, we go for this one. But when you realise your school cannot go for a second, third; if it goes for a second, then it's for teacher's reference, then you go for the one that is available. Then for the teacher you can go for any other.
- R: So in your school, which one – you went for *Head Start*?
- T13: We went for *Head Start* and *New Integrated*, but now *Head Start* as a class text and then *New Integrated* for reference – as a teacher, to add on what is not in *Head Start* or something extra.
- R: And this decision was made as a department?

T13: You know that was a school of three streams, I've said. So there were many teachers. I remember we were about five. **So we sat and discussed, and they would give opinions, as in I've heard such a school is not using this, or I have, you know, that kind of thing. Because one of the problems is that sometimes, we don't – teachers – we don't have that commitment of getting the books, the five of them, sitting down and making a decision, you know, as at that time. So we sat and we were like, we tell the Principal this is what we need.**

R: Which system is preferable to you? The old system where we have just the one book, or the current system where here are multiple books?

T12: **I can say that this one is better, though at the onset I didn't like it. But now that I have used it, I can say it is better - for me, but it may not be better for somebody who is not well grounded in the content.**

R: Why?

T12: Because the kind of choices, reorganising the syllabus, knowing what to put where.

R: Which system is preferable to you? Is it one where we just use one book, like Integrated, or is it the current system where you have a variety?

T9: **The current system. Because even for the learner, like learners give me exercises from different books, you see. We have different books around. The learners themselves, just by the mere the fact that the school is buying, they are not limited to bring their own books.**

R: So they take the initiative and do that.

T9: Yeah.

R: OK.

T9: I challenge them a lot. I tell them you have to do these things. And they think because I'm young, they would like to see whether I can be able to cover everything. They want to see whether there is something that was left. **And I like their curiosity. It makes them learn.**

R: They are also challenging you.

T9: They feel like they ought to. You know they don't believe – this guy is very young, how could he be telling us all that from – that. At times they come posing. Learners will always do that – they want to challenge you. They come with information, then you triple what they've brought. Then they look at you –it's like OK, wait, you wait, you are going to read. I love that. I tell them relax, go read, then bring it.

APPENDIX XVIII: 1992 AND 2002 KIE SYLLABUS CONTENT AREAS

1992	2002
Form 1	Form 1
<p>1.0 Listening and Speaking</p> <p>1.11 Introduction</p> <p>1.12 Speech drills</p> <p>a) Word Stress</p> <p>b) Vowel Sounds</p> <p>c) Consonant Sounds</p> <p>d) Diphthongs</p>	<p>1.0 Listening and Speaking</p> <p>1.1 Specific objectives</p> <p>1.2 Introduction</p> <p>1.3 Content</p> <p>a) Pronunciation</p> <p>b) Listening comprehension and note-taking</p> <p>c) Mastery of content</p> <p>d) Etiquette</p> <p>e) Non-verbal cues that enhance listening and speaking</p>
<p>2.0 Grammar</p> <p>Specific Objectives</p> <p>2.11 Introduction</p> <p>2.12 Grammatical terms and structural elements</p> <p>i) The names of the different parts of speech: noun, verb, pronoun, adverb, adjective, conjunction and preposition are most important</p> <p>ii) Other terms used to identify and describe functions: subject, object, tense, time, apostrophe, article, active, passive, phrase, clause, sentence and paragraph</p> <p>iii) Structural elements to be learned at this level are as follows:</p> <ul style="list-style-type: none"> - Simple sentences - Subject-verb agreement - Interrogatives - Nouns (countable, uncountable, collective nouns) - Articles (definite and indefinite) - Pronouns - Verbs and tenses - Adverbs (common adverbs e.g. time, place, manner, degree) 	<p>2.0 Grammar</p> <p>2.1 Specific Objectives</p> <p>2.2 Introduction</p> <p>2.3 Content</p> <p>2.3.1 Parts of speech</p> <p>a) Nouns</p> <p>b) Pronouns</p> <p>c) Verbs</p> <p>d) Adjectives</p> <p>e) Adverbs</p> <p>f) Prepositions</p> <p>g) Conjunctions</p> <p>2.3.2 Phrases</p> <p>2.3.3 Simple Sentences</p>

<ul style="list-style-type: none"> - Adjectives and quantifiers - Comparatives and superlatives - Possessives (simple forms) - Punctuation - Direct and indirect speech - The present perfect tense - The active and passive (present and past simple) - Idioms (in context) - Conjunctions (and, but, also, so) - Prepositions 	
<p>3.0 Reading</p> <p>Specific Objectives</p> <p>3.11 Introduction</p> <p>3.12 Intensive reading</p> <p>3.13 Extensive reading</p>	<p>3.0 Reading</p> <p>3.1 Specific Objectives</p> <p>3.2 Introduction</p> <p>3.3 Content</p> <p>a) Reading Skills</p> <p>b) Intensive Reading</p> <p>c) Extensive Reading</p> <p>d) Comprehension Skills</p>
<p>4.0 Writing</p> <p>4.1 Specific Objectives</p> <p>4.11 Introduction</p> <p>4.12 Composition (essay writing)</p> <p>4.13 Summary Skills</p> <p>4.14 Dictation</p> <p>4.15 Functional Writing</p> <p>4.16 Creative Writing</p>	<p>4.0 Writing</p> <p>4.1 Specific Objectives</p> <p>4.2 Introduction</p> <p>4.3 Content</p> <p>a) Handwriting</p> <p>b) Spelling</p> <p>c) Building sentence skills and paragraphing</p> <p>d) Punctuation</p> <p>e) Personal Writing</p> <p>f) Social Writing</p> <p>g) Study Writing</p> <p>h) Creative Writing</p> <p>i) Institutional Writing</p>

<p>5.0 Literature</p> <p>5.1 Specific Objectives</p> <p>5.11 Introduction</p> <p>5.12 Oral Literature</p> <p>5.13 Fieldwork</p> <p>5.14 Written Literature</p>	
<p>Form Two</p>	<p>Form Two</p>
<p>6.0 Listening and Speaking</p> <p>6.1 Speaking Objectives</p> <p>6.11 Introduction</p> <p>a) Debates</p> <p>b) Dramatisation</p> <p>c) Oral Poetry</p> <p>d) Riddles, proverbs and tongue twisters</p> <p>e) Taped poem, narratives and speeches (students listen and discuss)</p> <p>f) Story telling (oral narratives)</p> <p>g) Discussions</p> <p>h) Language games, conversation, dialogue, impromptu speech</p>	<p>5.0 Listening and Speaking</p> <p>5.1 Specific Objectives</p> <p>5.2 Introduction</p> <p>5.3 Content</p> <p>a) Pronunciation</p> <p>b) Listening Comprehension and Note-taking</p> <p>c) Mastery of Content</p> <p>d) Etiquette</p> <p>e) Non-verbal skills in listening and speaking</p>
<p>7.0 Grammar</p> <p>7.1 Specific Objectives</p> <p>The following should be taught with many examples:</p> <ul style="list-style-type: none"> • Question tags • Word order, negative expressions/statements • Adverbial phrases • Present participle phrases • Semicolon and colon • Connectors • The passive (passive and perfect) • Prepositions • Modality • Adverbs (of frequency) • Transitive and intransitive verbs • The future 	<p>6.0 Grammar</p> <p>6.1 Specific Objectives</p> <p>6.2 Introduction</p> <p>6.3 Content</p> <p>6.3.1 Parts of Speech</p> <p>a) Nouns</p> <p>b) Pronouns</p> <p>c) Verbs</p> <p>d) Adjectives</p> <p>e) Adverbs</p> <p>f) Prepositions</p> <p>g) Conjunctions</p> <p>h) Interjections</p> <p>6.3.2 Phrases</p>

<ul style="list-style-type: none"> • Adjectival clauses, defining and non defining clauses • Conditionals • Adverbial clauses • Complete sentences • Idioms 	<p>6.3.3 Clauses</p>
<p>8.0 Reading</p> <p>8.1 Specific Objectives</p> <p>8.11 Introduction</p> <p>8.12 Intensive Reading</p> <p>8.13 Extensive Reading</p>	<p>7.0 Reading</p> <p>7.1 Specific Objectives</p> <p>7.2 Introduction</p> <p>7.3 Content</p> <p>a) Reading Skills</p> <p>b) Intensive Reading</p> <p>c) Extensive Reading</p> <p>d) Comprehension Skills</p>
<p>8.0 Writing</p> <p>9.1 Specific Objectives</p> <p>9.11 Introduction</p> <p>9.12 Composition (essay writing)</p> <p>9.13 Summary Skills</p> <p>9.14 Dictation</p> <p>9.15 Functional Writing</p> <p>9.16 Creative Writing</p>	<p>8.0 Writing</p> <p>8.1 Specific Objectives</p> <p>8.2 Introduction</p> <p>8.3 Content</p> <p>a) Spelling</p> <p>b) Building sentence skills and paragraphing</p> <p>c) Punctuation</p> <p>d) Study Writing</p> <p>e) Creative Writing</p> <p>f) Institutional Writing</p> <p>g) Personal Writing</p> <p>h) Social Writing</p> <p>i) Public Writing</p>
<p>10.0 Literature</p> <p>10.1 Specific Objectives</p> <p>10.11 Introduction</p> <p>10.12 Oral Literature</p> <p>10.13 Field work</p> <p>10.14 Written Literature</p>	

Form Three	Form Three
<p>11.0 Listening and Speaking</p> <p>11.1 Specific Objectives</p> <ul style="list-style-type: none"> • Poetry • Discussion • Debates • Oral Presentations • Dialogues • Impromptu Speeches • Interviews • Dramatization (role play and simulation) 	<p>9.0 Listening and Speaking</p> <p>9.1 Specific Objectives</p> <p>9.2 Introduction</p> <p>9.3 Content</p> <ul style="list-style-type: none"> a) Pronunciation b) Listening Comprehension and Note-taking c) Mastery of Content d) Etiquette e) Non-verbal cues that enhance listening & speaking
<p>11.11 Grammar</p> <p>11.12 Specific Objectives</p> <p>11.13 Introduction</p> <ul style="list-style-type: none"> • Prepositions • Indirect speech • Phrasal Verbs • The passive (present, perfect, past, progressive and future forms) • Past participle phrases • Idioms (in context) • Modal auxiliaries • Auxiliaries • Infinitives • Gerunds • Noun clauses • Possessive adjectives and double possessives • Cohesion (use of connectors and reference) • Conditionals 	<p>10.0 Grammar</p> <p>10.1 Specific Objectives</p> <p>10.2 Introductions</p> <p>10.3 Content</p> <p>10.3.1 Parts of Speech</p> <ul style="list-style-type: none"> a) Nouns b) Pronouns c) Verbs d) Adjectives e) Adverbs f) Prepositions g) Conjunctions <p>10.3.2 Phrases</p> <p>10.3.3 Clauses</p>

<p>12.0 Reading</p> <ul style="list-style-type: none"> 12.1 Specific Objectives 12.11 Introduction 12.12 Intensive Reading 12.13 Extensive Reading 	<p>11.0 Reading</p> <ul style="list-style-type: none"> 11.1 Specific Objectives 11.2 Introduction 11.3 Content <ul style="list-style-type: none"> a) Reading Skills b) Intensive Reading c) Extensive Reading d) Comprehension Skills
<p>13.0 Writing</p> <ul style="list-style-type: none"> 13.1 Specific Objectives 13.11 Introduction 13.12 Summary Skills 13.13 Composition (essay writing) 13.14 Functional Writing 13.15 Creative Writing 	<p>12.0 Writing</p> <ul style="list-style-type: none"> 12.1 Specific Objectives 12.2 Introduction 12.3 Content <ul style="list-style-type: none"> a) Building Sentence Skills and Paragraphing b) Punctuation c) Personal Writing d) Social Writing e) Public Writing f) Study Writing g) Creative Writing h) Institutional Writing
<p>14.0 Literature</p> <ul style="list-style-type: none"> 14.1 Specific Objectives 14.11 Introduction 14.12 Oral Literature 14.13 Written Literature 14.14 Poems 14.15 Plays 14.16 Novels and short stories 	

Form Four	Form Four
<p>15.0 Listening and Speaking</p> <p>15.1 Specific Objectives</p> <ul style="list-style-type: none"> • Poetry reading • Discussions • Debates • Oral Presentations • Dialogues • Impromptu Speeches • Interviews • Dramatization 	<p>13.0 Listening and Speaking</p> <p>13.1 Specific Objectives</p> <p>13.2 Introduction</p> <p>13.3 Content</p> <ul style="list-style-type: none"> a) Pronunciation b) Listening Comprehension and Note-taking c) Mastery of Content d) Etiquette e) Non-verbal cues that enhance listening & speaking
<p>16.0 Grammar</p> <p>16.1 Specific Objectives</p> <p>16.11 Introduction</p> <ul style="list-style-type: none"> • Nouns • Pronouns • Articles • Prepositions • Adjectival Clauses • Verbs (regular, irregular, transitive and intransitive) • All tenses • Direct/indirect speech • Comparatives/superlatives • The passive • Interrogatives/question tags • Inversion • Possessives • Noun clauses • Adverbial clauses • Gerunds • Infinitives • Phrasal verbs 	<p>14.0 Grammar</p> <p>14.1 Specific Objectives</p> <p>Introduction</p> <p>14.2 Content</p> <p>14.2.1 Parts of Speech</p> <ul style="list-style-type: none"> a) Nouns b) Pronouns c) Verbs d) Adjectives e) Adverbs f) Prepositions g) Conjunctions <p>14.2.2. Clauses</p>

<ul style="list-style-type: none"> • Connectors and conjunctions • Compound/complex sentences • Modal auxiliaries • Conditionals 	
<p>17.0 Reading</p> <p>17.1 Specific Objectives</p> <p>17.11 Introduction</p> <p>17.12 Intensive Reading</p> <p>17.13 Extensive Reading</p>	<p>15.0 Reading</p> <p>15.1 Specific Objectives</p> <p>15.2 Introduction</p> <p>15.3 Content</p> <p>a) Reading Skills</p> <p>b) Intensive Reading</p> <p>c) Extensive Reading</p> <p>d) Comprehension Skills</p>
<p>18.0 Writing</p> <p>18.1 Specific Objectives</p> <p>18.11 Introduction</p> <p>18.12 Composition (essay writing)</p> <p>18.13 Summary</p> <p>18.14 Functional Writing</p> <p>18.15 Creative Writing</p>	<p>16.0 Writing</p> <p>16.1 Specific Objectives</p> <p>16.2 Introduction</p> <p>16.3 Content</p> <p>a) Building Sentence Skills and Paragraphing</p> <p>b) Punctuation</p> <p>c) Personal Writing</p> <p>d) Social Writing</p> <p>e) Public Writing</p> <p>f) Study Writing</p> <p>g) Creative Writing</p> <p>h) Institutional Writing</p>
<p>19.0 Literature</p> <p>19.1 Specific Objectives</p> <p>19.11 Introduction</p> <p>19.12 Oral Literature</p> <p>19.13 Written Literature</p> <p>19.14 Poems</p> <p>19.15 Plays</p> <p>19.16 Novels and short stories</p>	

APPENDIX XIX: TEACHERS' TEXTBOOK COMMENTS FROM PRELIMINARY SURVEY QUESTIONNAIRE

Category	Form 1	Form 2	Form 3	Form 4
Listening and Speaking		<ul style="list-style-type: none"> Has adequate information 		
Reading and Comprehension	<ul style="list-style-type: none"> Passages focus on contemporary issues, which ought to be addressed Very good, very useful and relevant to current needs and experiences; 'smart' Vocabulary, which is linked to the reading passages, was also recorded as a strength 	<ul style="list-style-type: none"> Has 'the best' comprehension passages; 'very interesting'; tackles contemporary issues. Approaches to comprehension and comprehension questions are 'very good' Has a large number of stories available for the learner 	<ul style="list-style-type: none"> Comprehension exercises are varied and good Though difficult, comprehension is to the required standard. 	<ul style="list-style-type: none"> Has very good approaches to comprehension
Close Shave	<ul style="list-style-type: none"> Very creative and very interesting' for learners Has 'facts with fun' 			
Writing	<ul style="list-style-type: none"> Well developed 	<ul style="list-style-type: none"> Well-developed 	<ul style="list-style-type: none"> Good 	
Grammar	<ul style="list-style-type: none"> Has adequate practice exercises 	<ul style="list-style-type: none"> Has appropriate exercises Detailed and useful to learners. 	<ul style="list-style-type: none"> Good 	<ul style="list-style-type: none"> Has enough grammar exercises
Literature			<ul style="list-style-type: none"> Oral literature and poetry well handled 	
Integration	<ul style="list-style-type: none"> Integration is well done Emphasizes areas to be covered and how to achieve integration 	<ul style="list-style-type: none"> Integration is well done Emphasizes areas to be covered and how to achieve integration 	<ul style="list-style-type: none"> Integration is well done 	<ul style="list-style-type: none"> Integration is well done
Adherence to Syllabus	<ul style="list-style-type: none"> Tackles topics in accordance to the syllabus 			
Testing	<ul style="list-style-type: none"> The number of cloze tests is 'commendable' 			
General Comments	<ul style="list-style-type: none"> Has many exercises Is learner friendly Units are well organised Language used is easy for students; the book is simple to read and understand. Teachers with average and above average learners can move faster Offers a smooth transition from primary to secondary school No identified weaknesses 	<ul style="list-style-type: none"> Separate literature items from grammar (it is unclear why the participant viewed this as a strength, given the requirements of integration). Handles all language skills Has adequate exercises Is learner-friendly Units are well organised Language used is easy for students Develops the skills learnt in Form 1 	<ul style="list-style-type: none"> Covers almost all aspects of language No identified weaknesses 	<ul style="list-style-type: none"> Has many revision exercises Provides a summary of what is covered in Form 1-3 Covers almost all aspects of language Good handling of all skills All sections are comprehensive It begins with revision before covering new content No identified weaknesses

Head Start Secondary English: Strengths

Category	Form 1	Form 2	Form 3	Form 4
Listening and Speaking	<ul style="list-style-type: none"> • Few examples • Inadequate number of oral exercises 	<ul style="list-style-type: none"> • Few examples • Inadequate number of oral exercises 	<ul style="list-style-type: none"> • Not detailed 	<ul style="list-style-type: none"> • Inadequate number of oral exercises
Reading and Comprehension	<ul style="list-style-type: none"> • 'Long' or 'boring' passages 	<ul style="list-style-type: none"> • Explains most of the vocabulary items instead of giving students room to do so 	<ul style="list-style-type: none"> • Some stories are boring for learners 	
Writing	<ul style="list-style-type: none"> • Lack of detailed explanations 	<ul style="list-style-type: none"> • Inadequate number of composition exercises • Functional writing is not detailed 	<ul style="list-style-type: none"> • Lack of detailed explanations 	
Grammar	<ul style="list-style-type: none"> • Not enough emphasis on grammar; described as 'shallow', 'not exhaustive', having 'inadequate explanations', 'not much elaboration • Inadequate number of practice exercises 	<ul style="list-style-type: none"> • There is less emphasis on grammar. The concept of what grammar is not well highlighted. • The grammar is too simple and does not give the necessary challenges. • It is not exhaustive, and the grammatical analysis is not detailed. There are inadequate illustrations; explanations are sketchy 	<ul style="list-style-type: none"> • Grammar is sketchy, shallow, not exhaustive 	<ul style="list-style-type: none"> • The units are subdivided into very small areas • Grammar is a bit shallow, not exhaustive • Inversions and tag questions should be covered earlier e.g. in Form 3 or first term, Form 4
Literature			<ul style="list-style-type: none"> • Inadequate number of poetry and writing exercises • Literature topics are not detailed 	<ul style="list-style-type: none"> • Poetry and other literary aspects are not detailed
Integration		<ul style="list-style-type: none"> • Not very good at integration 	<ul style="list-style-type: none"> • Not enough integration 	<ul style="list-style-type: none"> • Inadequate integration of the four skills and literature
Testing	<ul style="list-style-type: none"> • Lack of cloze tests • Does not have exam-type questions 	<ul style="list-style-type: none"> • Lack of cloze tests 		
General Comments	<ul style="list-style-type: none"> • Is teacher friendly rather than learner friendly • A 'shallow' book with inadequate examples and explanations • A bit boring and unchallenging for bright students 	<ul style="list-style-type: none"> • It is teacher friendly rather than learner friendly • A 'shallow' book with inadequate examples and explanations • Has a lot of work which could have been done in Form 1 	<ul style="list-style-type: none"> • Inadequate examples and explanations • A few typing errors 	<ul style="list-style-type: none"> • Too voluminous • Inadequate examples and explanations

Head Start Secondary English : Weaknesses

APPENDIX XX: SAMPLE HEAD START UNIT

UNIT 11 Oral poetry

A Listening and speaking

Oral poetry

Read the oral poem below and do the exercise that follows.

Bob bob, bobbing wagtail
Coming bobbing along.

Take your shield Little Girl Twin
And we go kill the Herdsmen
But the Herdsmen have done no harm 5
When they slaughtered their ox
They gave me a piece of bone
Take that to your mother Little Girl Twin
And I will take this to my father.

As I went trudging along 10
Eagle came and struck me
And I plucked a feather from him
From whom did you pluck the feather?
I plucked it from Sharp-Sharp-Claws
And where is Sharp-Sharp-Claws gone to? 15
He is gone to the papyrus patch
This is no papyrus patch
This is only a bogey marsh.

The plucky plucking woman
Where she plucks her hoe from 20
Is where she plucks beans from
Like this: *kkul*

– Ganda traditional song

This is a children's play poem. It reflects the child's awareness of her environment and the relationships among people and between people and other creatures. The poet imagines that the wagtail invites the little girl to go and attack the herdsman, but the little girl protests, saying the herdsman deserves no harm, for they have done no wrong. They have done her a good turn, even though the present of a bone off a slaughtered ox does not amount to much. By contrast, the little girl, who is the main speaker and character in the poem, boasts of her bravery in her confrontation with the eagle, 'Sharp-Sharp-Claws'. When the eagle swoops down

• 94 •

on her, presumably to snatch the piece of bone she is taking to her mother, the little girl plucks a feather from it. This is supposed to be comical of course! The plucking of the feather suggests to the speaker the tough agricultural woman, probably her mother, whose work with the hoe yields a harvest of beans. The deep meaning of the poem could be that different communities — agricultural and pastoral — can coexist, even as they struggle against the forces of nature.

Practice exercise

1. In groups, study the poem carefully and identify different voices in it, e.g. the wagtail's voice, the little girl's voice and a narrator's voice.
2. Practise and perform the poem, getting one speaker to represent each of the voices you have identified.

B Reading

Pre-reading

Perform an oral poem of your choice to the class. Discuss what you like about the poem.

The great and the small in oral poetry

Poetry is powerful feeling expressed in powerful language.

Powerful feeling comes from keen observation and a vivid imagination. The poet looks closely at an object, a place, an event or an idea and wonders about it. This wondering is the root of imagination. The poet asks: what if what I see and what I hear were different? What if I connected it with this or that other object or sound which I saw or heard elsewhere the other day? By making all these intricate connections in his or her mind, the poet weaves a beautiful pattern of imagined objects, events, places, characters and ideas, which he or she sets out to express to the listener or reader in powerful language.

The power in language comes from two skilful operations. These are choice and arrangement. The poet carefully chooses his or her words, considering what they sound like, what they mean and what they suggest. Then the words are strung together in the best sequence that the poet can think of. In oral poetry — which is intended exclusively for the ear — the skills of arrangement, especially of the sound patterns, are crucial. Such devices as rhythm, rhyme, assonance, alliteration and onomatopoeia are not mere decorations to beautify the poem. They are the very pillars on which the oral composer and performer depends for the execution of his or her poem. Without them, the oral performer would find it difficult to maintain the flow of the performance.

This is because the oral poem, whether spoken or recited, is often a solo performance. Unlike in song, where the performer has an elaborate melody and is backed up by a chorus and an instrument, or even an orchestra, oral poetry relies entirely on the utterance and the performer's ingenuity in manipulating the speaking or reciting voice. The oral poem is normally distinguished from ordinary speech by a noticeable rise in the pitch of voice,

• 95 •

a quickening of the pace of delivery and strongly marked modulation of voice. The audience may, in some kinds of oral poetry, intervene with a word or sound of encouragement, like the 'Eeee!' calls of the listeners at each *nikome* (breath-pause) of a Bahima heroic poem (*Ebyevugo*). But the performer does not depend on these for the control of his or her delivery. Rather, it is the inner structure of the poem, comprising the devices mentioned above and other mnemonic devices, such as fixed formulae, which keep the performance on course.

These challenges of oral poetry have led some observers to believe that oral poetry is a very specialized form of orature, reserved only for professional performers. Thus you will find that discussions of oral poetry tend to concentrate on public and official performances, like the *Ibisigo* dynastic recitations of Rwanda; the *Izibongo* praise-poems or panegyrics of South Africa; or the Ankoole cattle-keepers' *Ebyevugo* heroic poems mentioned earlier. Indeed these compositions and performances show a great deal of sophistication and technical complexity. However, ordinary people also have their own oral poems, some of which exhibit a great deal of creativity in their own right. Even a piece as commonplace as a children's play song or a village joke can exhibit cunning ingenuity in its choice and patterning of language.

In the following piece, for example, a village comedian satirizes the habits of some local opportunists, whose main occupation is to roam from home to home in search of ready food to eat.

I'll plant my two legs on the ground
 Like a house sparrow,
 My head challenging the sky!
 Let me go and find a ready and waiting meal
 Then the beard will don a dancing skirt
 The cheek will clench its fist
 The glide will be down the throat
 And the great fall in the stomach — dooo!



Unfortunately, it is not possible to illustrate the sound features in translation like this. However, the choice of words and the imagery in this jocular piece are unmistakable. Note, for example, the simile of the 'sparrow', a little bird that neither sows nor harvests, a scripture has it, but whose main occupation is to hunt for food. The composer's comparison of the indolent opportunist is particularly apt.

• 96 •

The speaker's 'head challenging the sky' suggests his or her false sense of self-importance. The 'ready and waiting meal' is a reference to the cultural expectation that anyone who finds people having a meal can automatically join them.

The most amusing part of the poem, however, is the description of the opportunist's eating process. It is described in terms of vigorous action, like dancing ('the beard will don a dancing skirt'), boxing ('the cheek will clench its fist') and wrestling, suggested in the last two lines. All these images suggest how vigorously and seriously this lazy person goes about the business of eating!

Wordpower

These words are used in the passage you have just read.

intricate	strung	execution	orchestra	modulation
mnemonic	ingenuity	satirizes	jocular	indolent

Study the table below giving their meanings as used in the passage and sentence examples.

A: Word	B: Meaning	C: Example
intricate	complex, with many different parts to fit together	The African extended family is an <i>intricate</i> pattern of relationships.
strung	joined or lined together	She <i>strung</i> the beads together to make a necklace.
execution	skilful performance of a work of art	The choir's <i>execution</i> of the traditional piece won the day.
orchestra	a large group playing various musical instruments together	Halima plays the piano in the school <i>orchestra</i> .
modulation	variation in the quality of voice	A good speaker uses appropriate <i>modulation</i> of his or her voice to communicate meaning.
mnemonic	word or phrase that helps one to remember	The writer has used <i>mnemonic</i> phrases in the poem.
ingenuity	skilful ease in solving problems or accomplishing tasks	I was fascinated by the potter's <i>ingenuity</i> in making the vessels.
satirizes	criticizes and ridicules	A person who <i>satirizes</i> his superiors runs the risk of losing his job.
jocular	humorous	The <i>jocular</i> comment at the end of the serious meeting left us relaxed.
indolent	lazy, not wanting to work	<i>Indolent</i> students often perform below their abilities.

• 97 •

Practice exercise

Use each one of the ten words in the table on the previous page to make a sentence.

Comprehension questions

1. What fires the imagination of a poet?
2. How does a poet make his or her language powerful?
3. Which are the pillars on which oral poetry performance depends?
4. Explain the difference between an oral poem and a song.
5. Why do some people believe that oral poetry is specialized?
 - A. Because its performance is challenging.
 - B. Because it is often a solo performance.
 - C. Because it needs mnemonic devices.
 - D. Because it is reserved for professional performance.
6. Give three examples of public official performances of oral poetry.
7. Why is it difficult to show sound features in a translation?
8. What, in the last two lines of the poem, suggests a wrestling match?

Let's talk

1. Share any oral poem you know with the class.
2. Do you know of some opportunists? Talk about them.

C Grammar and usage: Typical adverb endings

Language in context

The following sentences are taken from the passage in this unit. Study the way the italicized words are used.

1. The poet *carefully* chooses his or her words.
2. *Unfortunately*, it is not possible to illustrate the sound features in a translation like this.
3. All these images suggest how *vigorously* and *seriously* this lazy person goes about the business of eating.

Grammar point: Adverb endings

The suffixes used to form adverbs from other words give such adverbs a predictable form and therefore such adverbs are identified by these endings. The commonest adverb ending is the suffix *-ly*. As you learnt in Form Three, this suffix is used to form adverbs from adjectives, as shown in this table.

Adjective	Adverb
quick	quickly
happy	happily
bad	badly
slow	slowly
faithful	faithfully

There are four other common adverb endings. Study the way the italicized words in the sentences below are used.

1. God rewarded Job *sevenfold*.
2. The winds are blowing *eastwards*.
3. The tailor folded the material *lengthways*.
4. She told me to turn the key *clockwise*.

From these sentences we get the four other common adverb endings, i.e.

1. *-wards* — this expresses direction and time.
2. *-wise* — expresses direction or manner.
3. *-ways* — is used in the same way as *-wise*.
4. *-fold* — this is used to form adverbs from numbers.

Exercise 1

Use each of the following adverbs to make a sentence.

lengthwise	tenfold	afterwards	faithfully
cornerwise	westwards	economically	exclusively

Exercise 2

Form adverbs from the words given below and then use those adverbs in sentences.

short	strange	east	free	three
strong	perfect	interesting	unexpected	wide

D My text: Reviews 2

In Unit 10, you learnt that a review is a critical article that describes and evaluates a book or a film. In this unit, you will learn how to write a review.

The following guidelines will help you write a review.

- (i) Before writing the review, read the whole book thoroughly. Read also the preface, introduction and blurb. These give you the background information about the author, the reasons for writing the book and the intended audience.
- (ii) Record the book's title, author, publisher, year of publication, price and name of the reviewer.
- (iii) Mention the book's theme. Sometimes you will need to include the background to the theme, to enable the reader to place the book into a specific context. You may do this by describing the general problem the book addresses.
- (iv) Briefly describe the storyline, being careful not to give too many details as this may lessen the suspense for the reader.

- (v) Give your reactions to the book. The following items can guide your reactions:
- Did you find the book interesting, entertaining, offensive, provocative? Why?
 - Do you agree with the author's opinion? Why?
 - What important issues do you think the book raises?
- (vi) End your review with an overall view of the book. You can also offer advice to potential readers.

Practice exercise

- Write a review of the latest book you read. Remember to pay close attention to the guidelines above.
- Write a review of one of your literature set books.

E Literary moment

Features of an oral poem

The most obvious difference between an oral poem and a song is that the poem is either spoken or recited. The following are the most important characteristics of an oral poem.

- It is usually interactive. It addresses a person or people and expects them to answer back.
- It is applied to a specific purpose or function.
- It usually concentrates on an immediate situation or occurrence.
- It draws its material from the immediate environment of the performer.
- Its language is imaginative and figurative, but easy to follow.
- It emphasizes solidarity and communal interests.
- It has a strong structure characterized by repetition of certain elements.

Exercise 1

Look through the oral poem in the **Listening and speaking** section of this unit again. What factors of style can you identify in the poem?

Remember that oral poems vary considerably in their content, structure, style and purpose. Some can be short and comical, like the teasing or play poems of children; while others, like the praise poems or *Izibongo* of some South African communities and the heroic poems or *Ebyevugo* of the Bahima of Uganda, can be rather long and complex. It is in the longer poems that most of the features of an oral poem are likely to appear. A short oral poem may exhibit only a few of the features.

Exercise 2

Collect and present samples of oral poems from your community. Discuss the samples and see which of the features of an oral poem each sample exhibits.

• 100 •

What different types of oral poems are there in your community? What are the local names for the poems?

F Close shave

Richard Prentice loved describing himself as 'an Englishman to the core'. He had been a promising concert pianist in London before he became a missionary in Uganda. He also had a remarkably long nose!

The story was often told that one day, in his piano-playing days, Richard Prentice had won a competition with the help of his nose. The competitors had been given an exceptionally difficult score, which required them to use all their fingers and thumbs on almost every chord. Indeed at one point in the score, it appeared that the player needed an extra finger in order to play all the notes in the chords. Nearly all the competitors stumbled over these chords.

But not so for Richard Prentice. Every time he came to a chord which required an extra finger, he would just bring his face down to the keyboard and strike the note with his nose!

What is your favourite musical instrument and how is it played?



• 101 •

APPENDIX XXI: SEQUENCING OF ACTIVITIES IN THE *HEAD START* SAMPLE

BOOK	Extract Length	UNIT	SEQUENCE OF ACTIVITY					
			A:LISTENING AND SPEAKING	B:READING	C:GRAMMAR	D:MY TEXT	E: LITERARY MOMENT	E/F: CLOSE SHAVE
1	3 Units (11.1%)	13: Ogre Stories	Text [ogre story]+questions-pronunciation practice-(pronunciation practice)	Discussion-text [ogre story]+questions-discussion-	Language analysis-practice-language analysis-practice-language analysis-	Text [diary]+ writing practice-		Text [humour]+ questions
		14: Emergencies	Literary analysis-questionnaire	Discussion-text [topical passage]+questions-discussion-	Language analysis-practice-language analysis-practice-	Text [Letter address] +writing practice-		Text [humour]+ question
		15: Entertainment	Text [trickster story]+questions-pronunciation practice	Discussion-text [exposition]+questions-discussion-	Language analysis-practice-language analysis-practice-	Text [Envelope address] +writing practice-		Text [humour]+ question
2	3 Units (11.5%)	13: Great Achievers	Reading aloud [poem]- questionnaire	Discussion-text [biographical passage]-questions+discussion-	Language analysis-practice-language analysis-practice-language analysis-practice-	Text[form]+writing practice-		Text [humour]+ question
		14: Telephone etiquette	Text [poem]+questions- oral repetition -rhyme -	Discussion-text[telephone conversation]-questions-discussion-	Language analysis-practice-language analysis-practice-language analysis-practice-	Text [exposition] +writing practice-		Text [humour]+ question
		15: Anticorruption	Language analysis-pronunciation practice	Discussion-text [topical passage]+questions-discussion-	Language analysis-practice-language analysis-practice-language analysis-practice-	Text [letter]+writing practice-		Text [humour]+ question
3	3 Units (13.0%)	11: Poetry	Reading aloud-discussion-literary analysis	Text [poem]+questions - group discussion-discussion-text [poem]+questions-discussion	Language analysis-practice-language analysis-practice	Text [letter]+writing practice	Text [exposition]+ writing practice	Text[humour]+ question
		12: Great Achievers	Group discussion-questionnaire[hot seating]	Discussion-text[biographical passage]+questions-discussion	Language analysis-practice-language analysis-practice	Text [synopsis]+writing practice		Text[humour]+ question
		13: Worker's Rights	Reading aloud-practice	Discussion-text[fiction]+questions-discussion	Language analysis-practice-language analysis-practice	Text [report] +writing practice		Text[humour]+ questions
4	3 Units (15.0%)	10: Drama	Role play-debate	Text [passage]+questions-pair work -text [play]+questions-discussion	Language analysis-practice-language analysis-practice	Discussion	Literary analysis-Text[play]+ questions	Text[humour]+ question
		11: Oral Poetry	Text [poem]+questions-reading aloud	Discussion-text[exposition]+questions-discussion	Language analysis-practice	Text [reviews]+ writing practice	Text[poem]+ questions	Text[humour]+ question
		12: Media	Text [conversation]+questions-pair work (pair work)	Discussion-text [topical passage]+questions-discussion	Language analysis-practice-language analysis-practice-language analysis-practice	Text [expository]+writing practice		Text[humour]+ question

KEY: See Appendix XXII

APPENDIX XXII: DISTRIBUTION OF MAIN ACTIVITY TYPES IN THE *HEAD START* SAMPLE

ACTIVITY TYPE	A Listening & Speaking	B Reading	C Grammar	D My Text	E Literary Moment	E/F Close Shave	N (142)
Text+questions	5	12	0	0	2	12	31 (22%)
Language Analysis	0	0	28	0	0	0	28 (20%)
Practice	1	0	26	0	0	0	27 (19%)
Discussion	1	23	0	1	1	0	26 (18%)
Text+writing practice	0	0	0	11	1	0	12 (9%)
Pronunciation practice	3	0	0	0	0	0	3 (2%)
Literary Analysis	2	0	0	0	1	0	3 (2%)
Reading Aloud	3	0	0	0	0	0	3 (2%)
Questionnaire	2	0	0	0	0	0	2 (2%)
Debate	1	1	0	0	0	0	2 (1%)
Pair Work	2	0	0	0	0	0	2 (1%)
Group discussion	1	1	0	0	0	0	2 (1%)
Role Play	1	0	0	0	0	0	1 (1%)

KEY (Appendix XIX & XX)

Categories of Activities

Text + questions - a listening or reading text with specific type indicated in square brackets, including literary genres, followed by various task types

Pair work –activity requiring learners to work in pairs

Group discussion – activity requiring learners to engage in group discussion

Role play – specified as such, requiring learner to take on specific roles

Reading aloud - a text to be read aloud by learners

Debate – specified as such, requiring learners to engage in debate

Pronunciation practice – activity requiring learners to practice various features of pronunciation e.g. vowels, word stress

Text +writing practice – activity classified under My Text requiring learners to engage specifically in extended writing of some kind e.g. letter writing

Practice – activity requiring learners to use a specified aspect of the language system e.g. comparative and superlative

Questionnaire – series of questions which focus on learner’s personal information/opinion

- *Hot seating* – learner takes the role of a character in a literary work and accounts for his/her role

Discussion – learners and teachers discuss a topic without having to use specific language

Language analysis –analysis of the language system, topicalised by the materials either in the form of an explicit comment on the language or as a problem for learners to solve

Literary analysis – analysis of literary aspects of language in the form of an explicit comment about a literary aspect or as a feature for learners to use

() - further activity

APPENDIX XXIII: FEATURES, DEFINITIONS AND EXAMPLES USED IN CODING *HEAD START* SAMPLE

LEVEL 2, SECTION IA: Turn Take

Initiate: the learner is expected to express what he/she wishes to say without a script of any kind e.g. free discussion.

Respond: the learner is expected to express him/herself through language which has been narrowly defined e.g. using particular vocabulary to form sentences.

Not required: the learner is not expected to initiate or respond.

LEVEL 2, SECTION IB: Focus

Language System: a focus on rules or patterns e.g. rules of grammar. It also includes rules and patterns resulting from literary analysis e.g. rhyme and patterns regulating various types of discourse e.g. functional writing

Meaning: a focus on the message of the language being used e.g. comprehension questions

Meaning-system relationship: a focus on the relationship between form and meaning. This includes using meaningful sentences to make grammatical points, using identified patterns to interpret literary works e.g. effect of overstatement or understatement in a poem, or creating a meaningful text using a pattern peculiar to a particular genre.

LEVEL 2, SECTION IC: Mental Operation

Repeat identically: the learner is to reproduce exactly what is presented e.g. pronunciation practice involving particular aspects of phonology

Repeat selectively: the learner is to choose before repeating given language e.g. repeating a sentence, but selecting appropriate word, or form of a word from given options.

Repeat with expansion: the learner is given an outline and is to use that outline as a frame within which to produce further language e.g. writing a particular type of letter including features indicated in a given sample format.

Retrieve from ITM: the learner is to recall items from intermediate term memory, that is within a matter of minutes (a lesson is usually 40 minutes) e.g. responding to a series of questions on a text they have just listened to.

Retrieve from LTM: the learner is to recall items prior to the present lesson. This includes recalling information that learners are thought to possess, e.g. proverbs and stories from their oral traditions.

Formulate items into larger unit: the learner is to combine linguistic items (here not restricted to 'recalled' items) into, for instance, complete sentences, necessitating the application of consciously or unconsciously held language rules, e.g. formulating sentences from given words.

Decoding semantic/propositional meaning: the learner is to decode the surface meaning of given language e.g. reading a text for meaning.

Select information: the learner is to extract information from a given text e.g. answering questions based on a text.

Hypothesise: the learner is to hypothesise an explanation, description or meaning of something e.g. deduce meanings from context, such as why a character behaved in a certain way in a given text.

Compare samples of language: the learner is to compare two or more sets of language data based on meaning or form e.g. comparing aspects of English with another language they know.

Apply stated language rule: the learner is to use a given language rule in order to transform or produce language e.g. writing sentences in the progressive and using appropriate forms of the auxiliary.

Negotiate: the learner is to discuss and decide with others in order to accomplish something e.g. hot-seating, dramatization.

Review of own SL output: the learner is to check his/her own L2 production for its intended meaning or form e.g. focusing on particular phonemes or stress patterns in pronunciation practice.

Attend to example/explanation: the learner is to take notice of something e.g. a grammar point.

LEVEL 2, SECTION II: Who With?

Teacher and learner, whole class observing: the teacher and selected learners are to interact e.g. teacher-led discussion.

Learners to the whole class: selected learners are to interact with the whole class including the teacher e.g. debate.

Learners individually simultaneously: learners are to perform an operation in the company of others but without immediate regard to the manner/pace with which others perform the same operation e.g. learners individually do a written exercise.

Learners in pairs groups; class observing: learners in pairs or small groups are to interact with each other while the rest of the class listens e.g. group presentations

Learners in pairs/groups simultaneously: learners are to interact with each other in pairs/groups in the company of other pairs groups e.g. group discussion.

Unspecified: no specific suggestions about the nature of the interaction

LEVEL 2, SECTION IIIA: Form

a. Input to Learners

Words/phrases/sentences: written: individual, written words/phrases/sentences e.g. a list of vocabulary items.

Words /phrases/sentences: oral: individual, spoken words/phrases/sentences e.g. words for pronunciation practice.

Extended discourse: written: texts of more than 50 written words which cohere, containing supra-sentential features e.g. reading texts.

Extended discourse: oral: texts of more than 50 spoken words which cohere, containing supra-sentential features e.g. texts intended to be read aloud.

b. Expected Output

Words/phrases/sentences: written: individual, written words/phrases/sentences e.g. written sentences using a specified word

Words /phrases/sentences: oral: individual, spoken words/phrases/sentences e.g. spoken responses to questions requiring construction of sentences and lower level units

Words/phrases sentences: unspecified: where learners are expected to produce words/phrases/sentences, but whether oral or written remains unspecified e.g. forming sentences

Extended discourse: written: texts of more than 50 written words which cohere, containing supra-sentential features e.g. a written poem

Extended discourse: oral: texts of more than 50 spoken words which cohere, containing supra-sentential features e.g. texts intended to be used orally e.g. oral poetry

Not required: not all input had expected output, hence, not required.

LEVEL 2, SECTION IIIB: Source

Materials: content (or specified topic) supplied by the materials e.g. reading text.

Teacher: content (or specified topic) supplied by the teacher e.g. teacher recounts oral narrative.

Learner: content (or specified topic) supplied by the learners(s) e.g. learner recounts oral narrative.

LEVEL 2, SECTION IIIC: Nature

Metalinguistic comment: comments on language use, structure, form or meaning e.g. a grammatical rule.

Linguistic items: words/phrases/sentences carrying no specific message e.g. a list of sentences.

Non-fiction: factual texts e.g. biographical texts.

Fiction: fictional texts e.g. extract from a fictional novel.

Topical texts: texts on a topical issue, related to the theme of the unit.

Other texts: texts of other genres and types e.g. letters, poems, synopsis.

Personal opinion/information: learners' personal opinion or information e.g. learner narrates personal

APPENDIX XXIV: LEVEL 2 TEXTBOOK ANALYSIS - FREQUENCIES

A: TURN TAKE	Book 1						Book 2					Book3						Book4								
	% per section					% per book	% per section					% per book	% per section						% per book							
	A	B	C	D	E		A	B	C	D	E		A	B	C	D	E	F		A	B	C	D		E	F
N	(11)	(19)	(12)	(9)	(6)	(57)	(14)	(23)	(22)	(8)	(3)	(70)	(10)	(24)	(18)	(6)	(4)	(2)	(63)	(10)	(28)	(15)	(10)	(3)	(10)	(76)
Initiate	2 (18%)	7 (37%)	0 (0%)	5 (56%)	6 (100%)	20 (5%)	2 (4%)	8 (5%)	0 (0%)	1 (12%)	3 (100%)	14 (20%)	5 (56%)	8 (33%)	0 (0%)	3 (50%)	3 (75%)	1 (50%)	20 (32%)	3 (30%)	8 (29%)	0 (0%)	0 (0%)	3 (100%)	4 (40%)	18 (24%)
Respond	5 (46%)	10 (53%)	7 (58%)	0 (0%)	0 (0%)	22 (39%)	7 (50%)	11 (48%)	10 (45%)	3 (38%)	0 (0%)	31 (44%)	2 (22%)	12 (50%)	6 (33%)	0 (0%)	1 (25%)	0 (0%)	21 (33%)	4 (40%)	8 (29%)	7 (47%)	4 (40%)	0 (0%)	2 (20%)	25 (33%)
Not required	4 (36%)	2 (10%)	5 (42%)	4 (44%)	0 (0%)	15 (26%)	5 (36%)	4 (17%)	12 (55%)	4 (50%)	0 (0%)	25 (36%)	2 (22%)	14 (17%)	12 (67%)	3 (50%)	0 (0%)	1 (50%)	22 (35%)	3 (30%)	12 (42%)	8 (53%)	6 (60%)	0 (0%)	4 (40%)	33 (43%)

Level 2, Section IA: Turn Taking in Head Start

B: FOCUS	Book 1						Book 2					Book3						Book4								
	% per section					% per book	% per section					% per book	% per section						% per book							
	A	B	C	D	E		A	B	C	D	E		A	B	C	D	E	F		A	B	C	D		E	F
N	(11)	(19)	(12)	(9)	(6)	(57)	(14)	(23)	(22)	(8)	(3)	(70)	(9)	(24)	(18)	(6)	(4)	(2)	(63)	(10)	(28)	(15)	(10)	(3)	(10)	(76)
Language system	3 (27%)	0 (0%)	1 (8%)	4 (44%)	0 (0%)	8 (14%)	6 (43%)	0 (0%)	1 (5%)	0 (0%)	0 (0%)	7 (10%)	1 (11%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (2%)	0 (0%)	0 (0%)	0 (0%)	1 (10%)	0 (0%)	1 (10%)	2 (3%)
Meaning	4 (36%)	14 (74%)	0 (0%)	0 (0%)	6 (100%)	24 (42%)	2 (14%)	14 (61%)	0 (0%)	3 (38%)	3 (100%)	22 (31%)	5 (56%)	14 (58%)	0 (0%)	0 (0%)	2 (50%)	0 (0%)	21 (33%)	1 (10%)	16 (57%)	1 (7%)	3 (30%)	3 (30%)	1 (10%)	25 (33%)
Meaning-System relationship	4 (36%)	5 (26%)	11 (92%)	5 (56%)	0 (0%)	5 (44%)	6 (43%)	9 (39%)	21 (95%)	5 (62%)	0 (0%)	41 (59%)	3 (33%)	10 (42%)	18 (100%)	6 (100%)	2 (50%)	2 (100%)	41 (65%)	9 (90%)	12 (43%)	14 (93%)	6 (60%)	0 (0%)	8 (80%)	49 (64%)

Level 2, Section IB: Focus in Head Start

C: OPERATION	Book 1						Book 2					Book 3						Book 4						% per book		
	% per section					% per book	% per section					% per book	% per section						% per book							
	A	B	C	D	E		A	B	C	D	E		A	B	C	D	E	F		A	B	C	D		E	F
N	(16)	(25)	(14)	(10)	(12)	(77)	(18)	(28)	(23)	(8)	(5)	(82)	(11)	(26)	(18)	(6)	(7)	(3)	(71)	(10)	(30)	(15)	(12)	(6)	(12)	(85)
Repeat identically	3 (19%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	3 (4%)	5 (28%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	5 (6%)	1 (9%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)	1 (10%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)
Repeat selectively	0 (0%)	0 (0%)	2 (14%)	0 (0%)	0 (0%)	2 (3%)	0 (0%)	1 (4%)	2 (9%)	0 (0%)	0 (0%)	3 (4%)	0 (0%)	1 (4%)	2 (11%)	0 (0%)	0 (0%)	0 (0%)	3 (4%)	0 (0%)	1 (3%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)
Repeat with expansion	0 (0%)	0 (0%)	0 (0%)	3 (30%)	0 (0%)	3 (4%)	1 (6%)	1 (4%)	0 (0%)	2 (25%)	0 (0%)	4 (4%)	0 (0%)	0 (0%)	0 (0%)	3 (50%)	1 (14%)	0 (0%)	4 (6%)	3 (30%)	0 (0%)	0 (0%)	0 (0%)	2 (17%)	0 (0%)	1 (8%)
Retrieve from ITM	2 (13%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	2 (3%)	0 (0%)	1 (4%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)
Retrieve from LTM	0 (0%)	1 (4%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (9%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)	0 (0%)	0 (0%)	0 (0%)	4 (33%)	0 (0%)	1 (8%)	5 (6%)
Formulate items into larger unit	0 (0%)	1 (4%)	1 (7%)	0 (0%)	0 (0%)	2 (3%)	0 (0%)	2 (7%)	0 (0%)	0 (0%)	0 (0%)	2 (2%)	0 (0%)	1 (4%)	2 (11%)	0 (0%)	0 (0%)	0 (0%)	3 (4%)	0 (0%)	2 (7%)	4 (27%)	0 (0%)	0 (0%)	0 (0%)	6 (7%)
Decode semantic/propositional meaning	4 (25%)	8 (32%)	0 (0%)	0 (0%)	5 (42%)	17 (22%)	3 (17%)	7 (25%)	0 (0%)	1 (13%)	2 (40%)	13 (16%)	1 (9%)	7 (27%)	0 (0%)	2 (33%)	3 (43%)	1 (33%)	14 (20%)	0 (0%)	5 (17%)	0 (0%)	0 (0%)	3 (50%)	1 (8%)	9 (11%)
Select information	1 (6%)	4 (16%)	1 (7%)	1 (10%)	0 (0%)	7 (9%)	3 (17%)	5 (28%)	0 (0%)	1 (13%)	0 (0%)	9 (11%)	1 (9%)	5 (19%)	2 (11%)	0 (0%)	0 (0%)	0 (0%)	8 (11%)	1 (10%)	5 (17%)	0 (0%)	1 (8%)	0 (0%)	2 (17%)	9 (11%)
Hypothesise	0 (0%)	2 (8%)	0 (0%)	0 (0%)	4 (33%)	6 (8%)	2 (11%)	3 (11%)	0 (0%)	1 (13%)	2 (40%)	8 (10%)	2 (18%)	3 (12%)	0 (0%)	0 (0%)	2 (29%)	1 (33%)	8 (11%)	1 (10%)	1 (3%)	0 (0%)	1 (8%)	2 (33%)	0 (0%)	5 (6%)
Compare samples of language	1 (6%)	2 (8%)	1 (7%)	0 (0%)	0 (0%)	4 (5%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (4%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (8%)	1 (1%)
Analyse language form	0 (0%)	0 (0%)	1 (7%)	0 (0%)	0 (0%)	1 (1%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)
Apply stated language rule	0 (0%)	0 (0%)	4 (29%)	0 (0%)	0 (0%)	4 (5%)	0 (0%)	0 (0%)	8 (34%)	0 (0%)	0 (0%)	8 (10%)	1 (9%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)	0 (0%)	0 (0%)	4 (27%)	0 (0%)	0 (0%)	0 (0%)	4 (5%)
Apply general knowledge	1 (6%)	7 (28%)	0 (0%)	1 (10%)	3 (25%)	12 (16%)	0 (0%)	6 (21%)	0 (0%)	0 (0%)	1 (20%)	7 (9%)	1 (9%)	4 (15%)	0 (0%)	0 (0%)	1 (14%)	0 (0%)	6 (8%)	1 (10%)	8 (27%)	0 (0%)	1 (8%)	1 (17%)	3 (25%)	14 (16%)
Negotiate	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (9%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)	0 (0%)	2 (7%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	2 (2%)
Review own SL output	1 (6%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (9%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (33%)	2 (3%)	0 (0%)	1 (3%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)
Attend to example/explanation	3 (19%)	0 (0%)	4 (29%)	5 (50%)	0 (0%)	12 (16%)	4 (22%)	2 (7%)	13 (57%)	3 (38%)	0 (0%)	22 (27%)	1 (9%)	4 (15%)	12 (67%)	1 (17%)	0 (0%)	0 (0%)	18 (25%)	3 (30%)	5 (17%)	7 (47%)	3 (25%)	0 (0%)	3 (25%)	24 (25%)

Level 2, Section IC: Mental Operations

WHO WITH?	Book 1						Book 2						Book3						Book4							
	% per section					% per book	% per section					% per book	% per section					% per book	% per section					% per book		
	A	B	C	D	E		A	B	C	D	E		A	B	C	D	E	F		A	B	C	D	E	F	
N	16	25	14	10	11	76	18	28	23	8	5	82	11	26	18	6	7	3	71	10	30	15	13	6	12	86
Teacher and learner(s), whole class	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (9%)	1 (1%)	0 (0%)	6 (21%)	0 (0%)	0 (0%)	3 (60%)	9 (11%)	1 (9%)	1 (23%)	0 (0%)	0 (0%)	1 (14%)	0 (0%)	8 (11%)	3 (30%)	0 (0%)	0 (0%)	1 (8%)	2 (33%)	0 (0%)	6 (7%)
Learner(s) to the whole class	2 (13%)	4 (16%)	0 (0%)	0 (0%)	1 (9%)	7 (9%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (9%)	1 (4%)	0 (0%)	0 (0%)	2 (29%)	0 (0%)	4 (6%)	1 (10%)	3 (10%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	4 (5%)
Learners individually, simultaneously	9 (56%)	4 (16%)	5 (36%)	8 (80%)	4 (36%)	30 (39%)	5 (28%)	11 (39%)	18 (78%)	7 (88%)	0 (0%)	41 (50%)	2 (18%)	8 (31%)	13 (72%)	6 (100%)	3 (43%)	3 (100%)	35 (49%)	2 (20%)	14 (47%)	14 (93%)	9 (69%)	3 (50%)	6 (50%)	48 (56%)
Learners in pairs/groups; class observing	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (4%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (14%)	0 (0%)	1 (1%)	1 (10%)	1 (3%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	2 (2%)
Learners in pairs/groups, simultaneously	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	2 (11%)	2 (7%)	1 (4%)	0 (0%)	0 (0%)	5 (6%)	7 (64%)	2 (8%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	9 (13%)	2 (20%)	1 (3%)	0 (0%)	0 (0%)	1 (17%)	0 (0%)	4 (5%)
Unspecified	5 (31%)	17 (68%)	9 (64%)	2 (20%)	5 (45%)	38 (50%)	11 (61%)	8 (29%)	4 (17%)	1 (13%)	2 (40%)	26 (32%)	0 (0%)	9 (35%)	5 (28%)	0 (0%)	0 (0%)	0 (0%)	14 (20%)	1 (10%)	11 (37%)	1 (7%)	3 (23%)	0 (0%)	6 (50%)	22 (26%)

Level 2, Section II: Learner Participation with whom

A: FORM	Book 1						Book 2						Book3						Book4						% per book		
	% per section					% per book	% per section					% per book	% per section					% per book	% per section					% per book			
a. Input to Learners	A	B	C	D	E		A	B	C	D	E		A	B	C	D	E	F		A	B	C	D	E	F		
N	11	19	12	9	6	57	14	23	22	8	3	70	10	24	18	6	4	2	64	10	32	15	12	3	10	82	
Words/phrases/sentences: written	9 (82%)	10 (53%)	12 (100%)	8 (89%)	1 (17%)	40 (70%)	3 (21%)	13 (57%)	22 (100%)	3 (38%)	0 (0%)	41 (59%)	3 (30%)	11 (46%)	18 (100%)	1 (17%)	1 (25%)	0 (0%)	34 (53%)	1 (10%)	13 (41%)	14 (93%)	3 (25%)	0 (0%)	3 (30%)	6 (41%)	
Words/phrases/sentences: oral	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	2 (14%)	1 (4%)	0 (0%)	0 (0%)	0 (0%)	3 (4%)	0 (0%)	13 (54%)	0 (0%)	0 (0%)	3 (75%)	2 (100%)	18 (28%)	0 (0%)	1 (3%)	0 (0%)	6 (50%)	0 (0%)	1 (10%)	18 (100%)	
Extended discourse: written	2 (18%)	6 (32%)	0 (0%)	1 (11%)	5 (83%)	14 (25%)	8 (57%)	9 (39%)	0 (0%)	5 (63%)	3 (100%)	25 (36%)	7 (70%)	0 (0%)	0 (0%)	5 (83%)	0 (0%)	12 (19%)	9 (90%)	17 (53%)	1 (7%)	3 (25%)	3 (100%)	6 (60%)	25 (48%)		
Extended discourse: oral	0 (0%)	3 (16%)	0 (0%)	0 (0%)	0 (0%)	3 (5%)	1 (7%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (3%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	33 (1%)		
b. Expected output from learners	A	B	C	D	E	% per book	A	B	C	D	E	% per book	A	B	C	D	E	F	% per book	A	B	C	D	E	F	% per book	
N	11	19	12	9	6	57	14	23	22	8	3	70	9	24	18	6	4	2	63	10	28	15	10	3	10	76	
Words/phrases/sentences: unspecified	0 (0%)	9 (47%)	7 (58%)	1 (11%)	3 (50%)	20 (35%)	0 (0%)	7 (30%)	4 (18%)	0 (0%)	0 (0%)	11 (16%)	2 (20%)	8 (33%)	5 (28%)	0 (0%)	0 (0%)	1 (50%)	16 (25%)	1 (10%)	5 (18%)	0 (0%)	0 (0%)	0 (0%)	4 (40%)	10 (13%)	
Words/phrases/sentences: written	0 (0%)	0 (0%)	0 (0%)	1 (11%)	0 (0%)	1 (2%)	0 (0%)	4 (17%)	5 (23%)	2 (25%)	0 (0%)	11 (16%)	0 (0%)	0 (0%)	2 (11%)	4 (67%)	0 (0%)	6 (10%)	0 (0%)	3 (11%)	8 (53%)	0 (0%)	0 (0%)	0 (0%)	11 (14%)		
Words/phrases/sentences: oral	7 (64%)	2 (11%)	0 (0%)	0 (0%)	0 (0%)	9 (16%)	7 (50%)	2 (9%)	1 (5%)	0 (0%)	0 (0%)	10 (14%)	4 (44%)	8 (33%)	0 (0%)	0 (0%)	0 (0%)	12 (19%)	0 (0%)	3 (11%)	0 (0%)	0 (0%)	1 (33%)	2 (20%)	6 (8%)		
Extended discourse: unspecified	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (4%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)		
Extended discourse: written	0 (0%)	0 (0%)	0 (0%)	3 (33%)	0 (0%)	3 (5%)	0 (0%)	0 (0%)	0 (0%)	2 (25%)	0 (0%)	2 (3%)	0 (0%)	3 (13%)	0 (0%)	0 (0%)	0 (0%)	4 (6%)	0 (0%)	0 (0%)	0 (0%)	2 (20%)	0 (0%)	1 (10%)	3 (4%)		
Extended discourse: oral	1 (9%)	6 (32%)	0 (0%)	0 (0%)	3 (50%)	10 (18%)	3 (21%)	6 (26%)	0 (0%)	0 (0%)	3 (100%)	12 (17%)	3 (33%)	0 (0%)	0 (0%)	0 (0%)	4 (100%)	7 (11%)	6 (60%)	8 (29%)	0 (0%)	2 (20%)	2 (67%)	0 (0%)	18 (24%)		
Not required	3 (27%)	2 (11%)	5 (42%)	4 (44%)	0 (0%)	14 (25%)	4 (29%)	3 (13%)	12 (55%)	4 (50%)	0 (0%)	23 (33%)	0 (0%)	5 (21%)	11 (61%)	2 (33%)	0 (0%)	18 (29%)	3 (30%)	9 (32%)	7 (47%)	6 (60%)	0 (0%)	3 (30%)	2 (37%)		

Level 2, Section IIIA: Input and Expected Output to Learners

B: SOURCE	Book 1						Book 2						Book3							Book4						
	% per section						% per book	% per section					% per book	% per section						% per book						
	A	B	C	D	E		A	B	C	D	E		A	B	C	D	E	F		A	B	C	D	E	F	
N	11	19	12	9	7	58	16	24	22	8	3	73	10	25	18	6	5	2	66	12	30	15	10	3	10	80
Materials	9 (82%)	13 (68%)	12 (100%)	4 (44%)	1 (14%)	39 (67%)	14 (88%)	14 (58%)	22 (100%)	6 (75%)	0 (0%)	56 (77%)	4 (40%)	16 (64%)	18 (100%)	3 (50%)	0 (0%)	0 (0%)	41 (62%)	6 (50%)	21 (70%)	15 (100%)	3 (30%)	0 (0%)	5 (50%)	50 (63%)
Materials (other)	0 (0%)	0 (0%)	0 (0%)	1 (11%)	0 (0%)	1 (2%)	0 (0%)	1 (4%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)	1 (10%)	1 (4%)	0 (0%)	0 (0%)	1 (20%)	0 (0%)	3 (5%)	0 (0%)	0 (0%)	0 (0%)	1 (10%)	0 (0%)	0 (0%)	1 (1%)
Teacher	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (4%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (3%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)
Learner(s)	2 (18%)	6 (32%)	0 (0%)	4 (44%)	6 (86%)	18 (31%)	2 (13%)	8 (33%)	0 (0%)	2 (25%)	3 (100%)	15 (21%)	5 (50%)	8 (32%)	0 (0%)	3 (50%)	4 (80%)	2 (100%)	22 (33%)	6 (50%)	8 (27%)	0 (0%)	6 (60%)	3 (100%)	5 (50%)	28 (35%)

Level 2, Section IIIB: Source of Content

C: NATURE	Book 1						Book 2						Book3						Book 4							
	% per section					% per book	% per section					% per book	% per section					% per book	% per section					% per book		
	A	B	C	D	E		A	B	C	D	E		A	B	C	D	E	F		A	B	C	D	E	F	
N	16	21	24	15	7	83	22	24	44	13	6	109	16	31	36	11	6	2	102	12	30	30	13	6	14	105
Metalinguistic comment	5 (31%)	1 (5%)	11 (46%)	6 (40%)	0 (0%)	23 (28%)	6 (27%)	1 (4%)	22 (50%)	6 (46%)	0 (0%)	35 (32%)	4 (25%)	1 (3%)	18 (50%)	5 (45%)	0 (0%)	0 (0%)	28 (27%)	1 (8%)	1 (3%)	15 (50%)	6 (46%)	0 (0%)	4 (29%)	27 (26%)
Linguistic items	6 (38%)	6 (29%)	12 (50%)	0 (0%)	0 (0%)	24 (29%)	4 (18%)	7 (29%)	22 (50%)	0 (0%)	0 (0%)	33 (30.28)	1 (6%)	10 (32%)	18 (50%)	0 (0%)	0 (0%)	0 (0%)	29 (28%)	0 (0%)	6 (20%)	15 (50%)	0 (0%)	0 (0%)	0 (0%)	21 (20%)
Fictional text	4 (25%)	2 (10%)	1 (4%)	0 (0%)	4 (57%)	11 (13%)	1 (5%)	3 (13%)	0 (0%)	0 (0%)	2 (33%)	6 (6%)	0 (0%)	4 (13%)	0 (0%)	2 (18%)	3 (50%)	2 (100%)	11 (11%)	4 (33%)	6 (20%)	0 (0%)	0 (0%)	3 (50%)	4 (29%)	17 (16%)
Non fiction	0 (0%)	0 (0%)	0 (0%)	1 (7%)	0 (0%)	1 (1%)	0 (0%)	4 (17%)	0 (0%)	2 (15%)	1 (17%)	7 (6%)	0 (0%)	1 (3%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)	0 (0%)	0 (0%)	0 (0%)	1 (8%)	0 (0%)	0 (0%)	1 (1%)
Topical text	0 (0%)	5 (24%)	0 (0%)	0 (0%)	0 (0%)	5 (6%)	0 (0%)	3 (13%)	0 (0%)	0 (0%)	0 (0%)	3 (3%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	8 (27%)	0 (0%)	0 (0%)	0 (0%)	8 (8%)
Personal information/opinion	1 (6%)	7 (33%)	0 (0%)	2 (13%)	3 (43%)	13 (16%)	0 (0%)	6 (25%)	0 (0%)	1 (8%)	3 (50%)	10 (9%)	3 (19%)	9 (29%)	0 (0%)	0 (0%)	3 (50%)	0 (0%)	15 (15%)	3 (25%)	8 (27%)	0 (0%)	0 (0%)	3 (50%)	4 (29%)	18 (17%)
Other Text	0 (0%)	0 (0%)	0 (0%)	6 (40%)	0 (0%)	6 (7%)	11 (50%)	0 (0%)	0 (0%)	4 (31%)	0 (0%)	15 (14%)	8 (50%)	6 (19%)	0 (0%)	4 (36%)	0 (0%)	0 (0%)	18 (18%)	4 (33%)	1 (3%)	0 (0%)	6 (46%)	0 (0%)	2 (14%)	13 (12%)

Level 2, Section IIIC: Nature of Content

I	WHAT IS THE LEARNER EXPECTED TO DO?	A	B	C	D	E	F	N (%)	
A	TURN TAKE								(266)
1	Initiate	12 (17%)	31 (43%)	0 (0%)	9 (13%)	15 (21%)	5 (7%)	72 (27%)	
2	Respond	18 (18%)	41 (41%)	30 (30%)	7 (7%)	1 (1%)	2 (2%)	99 (37%)	
3	Not required	14 (15%)	22 (23%)	37 (39%)	17 (18%)	0 (0%)	5 (5%)	95 (36%)	
B	FOCUS ON								(257)
4	System	10 (56%)	0 (0%)	2 (11%)	5 (28%)	0 (0%)	1 (6%)	18 (7%)	
5	Meaning	12 (13%)	58 (63%)	1 (1%)	6 (7%)	14 (15%)	1 (1%)	92 (36%)	
6	Meaning-system relationship	22 (14%)	36 (23%)	64 (41%)	22 (14%)	2 (1%)	1 (6%)	147 (55%)	
C	OPERATION								(315)
7	Repeat identically	10 (100%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	10 (3%)	
8	Repeat selectively	0 (0%)	3 (33%)	6 (67%)	0 (0%)	0 (0%)	0 (0%)	9 (3%)	
9	Repeat with expansion	4 (24%)	1 (6%)	0 (0%)	10 (59%)	1 (6%)	1 (6%)	17 (5%)	
10	Retrieve from ITM	2 (67%)	1 (33%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	3 (1%)	
11	Retrieve from LTM	1 (14%)	1 (14%)	0 (0%)	4 (57%)	0 (0%)	1 (14%)	7 (2%)	
12	Formulate items into larger unit	0 (0%)	6 (46%)	7 (54%)	0 (0%)	0 (0%)	0 (0%)	13 (4%)	
13	Decode semantic/ propositional meaning	8 (15%)	27 (51%)	0 (0%)	3 (6%)	13 (25%)	2 (4%)	53 (17%)	
14	Select information	6 (18%)	19 (58%)	3 (9%)	3 (9%)	0 (0%)	2 (6%)	33 (10%)	
15	Hypothesise	5 (19%)	9 (33%)	0 (0%)	2 (7%)	10 (37%)	1 (4%)	27 (9%)	
16	Compare samples of language	1 (17%)	3 (50%)	1 (17%)	0 (0%)	0 (0%)	1 (17%)	6 (2%)	
17	Analyse language form	0 (0%)	0 (0%)	1 (100%)	0 (0%)	0 (0%)	0 (0%)	1 (0%)	
18	Apply stated language rule	1 (6%)	0 (0%)	16 (94%)	0 (0%)	0 (0%)	0 (0%)	17 (5%)	
19	Apply general knowledge	3 (8%)	25 (64%)	0 (0%)	2 (5%)	6 (15%)	3 (8%)	39 (12%)	
20	Negotiate	1 (33%)	2 (67%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	3 (1%)	
21	Review own SL output	2 (50%)	1 (25%)	0 (0%)	0 (0%)	0 (0%)	1 (25%)	4 (1%)	
22	Attend to example/ explanation	11 (15%)	11 (15%)	36 (49%)	12 (16%)	0 (0%)	3 (4%)	73 (23%)	
II	WHO WITH?								(315)
23	Teacher and learner(s), whole class observing	4 (17%)	12 (50%)	0 (0%)	1 (4%)	6 (25%)	1 (4%)	24 (8%)	
24	Learner(s) to the whole class	4 (27%)	4 (53%)	4 (27%)	0 (0%)	2 (20%)	1 (10%)	15 (5%)	
25	Learners individually, simultaneously	18 (12%)	33 (24%)	49 (32%)	27 (19%)	14 (6%)	13 (6%)	154 (49%)	
26	Learners in pairs/groups; class observing	1 (25%)	2 (50%)	0 (0%)	0 (0%)	1 (25%)	0 (0%)	4 (1%)	
27	Learners in pairs/groups, simultaneously	11 (61%)	5 (28%)	1 (6%)	0 (0%)	1 (6%)	0 (0%)	18 (6%)	
28	Unspecified	17 (17%)	28 (45%)	27 (19%)	13 (6%)	4 (7%)	11 (6%)	100 (32%)	
III	WITH WHAT CONTENT?								
A	FORM								
a.	Input to Learners								(273)
29	Words/phrases/sentences: written	16 (11%)	47 (32%)	66 (44%)	15 (10%)	2 (1%)	3 (2%)	149 (55%)	
30	Words/phrases/sentences: oral	2 (7%)	15 (52%)	0 (0%)	6 (21%)	3 (10%)	3 (10%)	29 (11%)	
31	Extended discourse: written	26 (29%)	32 (36%)	1 (1%)	14 (16%)	11 (12%)	6 (7%)	90 (33%)	
32	Extended discourse: oral	1 (20%)	4 (80%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	5 (2%)	
b.	Expected output								(266)
33	Words/phrases/sentences: unspecified	3 (5%)	29 (51%)	16 (28%)	1 (2%)	3 (5%)	5 (9%)	57 (21%)	
34	Words/phrases/sentences: written	0 (0%)	7 (24%)	15 (52%)	7 (24%)	0 (0%)	0 (0%)	29 (11%)	
35	Words/phrases/sentences: oral	18 (49%)	15 (41%)	1 (3%)	0 (0%)	1 (3%)	2 (5%)	37 (14%)	
36	Extended discourse: unspecified	0 (0%)	1 (100%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	1 (0%)	
37	Extended discourse: written	0 (0%)	3 (25%)	0 (0%)	7 (58%)	0 (0%)	2 (17%)	12 (5%)	
38	Extended discourse: oral	13 (28%)	20 (43%)	0 (0%)	2 (4%)	12 (26%)	0 (0%)	47 (18%)	
39	Not required	10 (12%)	19 (23%)	35 (42%)	16 (19%)	0 (0%)	3 (4%)	83 (31%)	
B	SOURCE								(277)
40	Materials	33 (18%)	64 (34%)	67 (36%)	16 (9%)	1 (1%)	5 (3%)	186 (67%)	
41	Materials (other)	1 (17%)	2 (33%)	0 (0%)	2 (33%)	1 (17%)	0 (0%)	6 (2%)	
42	teacher	0 (0%)	2 (100%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	2 (1%)	
43	Learner(s)	15 (18%)	30 (36%)	0 (0%)	15 (18%)	16 (19%)	7 (8%)	83 (30%)	
C	NATURE								(399)
44	Metalinguistic comment	16 (14%)	4 (4%)	66 (58%)	23 (20%)	0 (0%)	4 (4%)	113 (28%)	
45	Linguistic items	11 (10%)	29 (27%)	67 (63%)	0 (0%)	0 (0%)	0 (0%)	107 (27%)	
46	Fictional text	9 (20%)	15 (33%)	1 (2%)	2 (4%)	12 (27%)	6 (13%)	45 (11%)	
47	Non fiction	0 (0%)	5 (50%)	0 (0%)	4 (40%)	1 (10%)	0 (0%)	10 (3%)	
48	Topical text	0 (0%)	16 (100%)	0 (0%)	0 (0%)	0 (0%)	0 (0%)	16 (4%)	
49	Personal information/opinion	7 (13%)	30 (54%)	0 (0%)	3 (5%)	12 (21%)	4 (7%)	56 (14%)	
50	Other Text	23 (44%)	7 (13%)	0 (0%)	20 (38%)	0 (0%)	2 (4%)	52 (13%)	

Level 2 Summary: Frequency of features per section across the series

APPENDIX XXV: LEARNERS' PROFILES

Item/Responses	SS1	SS3	SS4	SS6	TOTAL
Gender	(32)	(44)	(39)	(40)	(155)
Male	0 (0%)	23 (52%)	0 (0%)	29 (73%)	52 (34%)
Female	32 (100%)	21 (48%)	39 (100%)	11 (27%)	103 (66%)
Mean Starting Age for English	(29)	(43)	(36)	(40)	(148)
Mean starting age in years	6 years	9 years	4 years	4 years	6 years
Where Learnt English	(29)	(43)	(38)	(40)	(150)
Home	5 (17%)	2 (5%)	2 (5%)	3 (8%)	12 (8%)
School	24 (83%)	39 (91%)	27 (71%)	27 (67%)	117 (78%)
Neighbourhood	0 (0%)	1 (2%)	0 (0%)	0 (0%)	1 (1%)
Home and School	0 (0%)	1 (2%)	9 (24%)	10 (25%)	20 (13%)
Use of English with whom in School	(29)	(40)	(37)	(39)	(145)
Schoolmates	11 (38%)	21 (53%)	14 (38%)	20 (51%)	66 (46%)
Teachers	3 (10%)	1 (3%)	2 (5%)	5 (13%)	11 (8%)
Other Staff	0 (0%)	1 (3%)	0 (0%)	2 (5%)	3 (2%)
Schoolmates and Teachers	13 (45%)	9 (23%)	17 (46%)	9 (23%)	48 (33%)
Teachers and Other Staff	0 (0%)	2 (5%)	0 (0%)	0 (0%)	2 (1%)
Schoolmates, Teachers and Other Staff	2 (7%)	6 (14%)	4 (10%)	3 (8%)	15 (10%)
Use of English with whom out of School	(27)	(38)	(36)	(37)	(138)
Family	11 (41%)	17 (45%)	12 (33%)	19 (51%)	59 (43%)
Friends	5 (19%)	6 (16%)	6 (17%)	5 (14%)	22 (16%)
Religious Community	2 (7%)	3 (8%)	1 (3%)	0 (0%)	6 (4%)
Neighbours	1 (4%)	0 (0%)	0 (0%)	0 (0%)	1 (1%)
Other English Speakers	0 (0%)	1 (3%)	0 (0%)	1 (3%)	2 (1%)
Family and Friends	2 (7%)	5 (13%)	12 (33%)	9 (24%)	28 (20%)
Family and Neighbours	5 (19%)	1 (3%)	0 (0%)	0 (0%)	6 (4%)
Family, Religious Community	1 (4%)	0 (0%)	2 (6%)	1 (3%)	4 (3%)
Family and other English Speakers	0 (0%)	0 (0%)	2 (6%)	1 (3%)	3 (2%)
Friends and Neighbours	0 (0%)	2 (5%)	1 (3%)	1 (3%)	4 (3%)
Friends and Religious Community	0 (0%)	1 (3%)	0 (0%)	0 (0%)	1 (1%)
Friends and other English Speakers	0 (0%)	2 (5%)	0 (0%)	0 (0%)	2 (1%)
Languages Spoken	(32)	(44)	(38)	(40)	(154)
Mean Number	3 languages	3 languages	3 languages	3 languages	3 languages
Other Languages help in the learning of English	(32)	(43)	(39)	(40)	(154)
Yes	22 (69%)	28 (65%)	29 (74%)	29 (73%)	108 (70%)
No	10 (31%)	15 (35%)	10 (26%)	11 (28%)	46 (30%)
Other Languages make learning English more difficult	(32)	(44)	(39)	(40)	(155)
Yes	8 (25%)	16 (37%)	9 (23%)	11 (28%)	44 (28%)
No	24 (75%)	28 (65%)	30 (77%)	29 (73%)	111 (72%)
Future use of English	(21)	(32)	(29)	(38)	(120)
Interpersonal	1 (5%)	1 (3%)	5 (17%)	1 (3%)	8 (7%)
Official	10 (48%)	18 (56%)	8 (28%)	14 (37%)	50 (40%)
International	5 (24%)	11 (34%)	0 (0%)	2 (5%)	18 (15%)
Interpersonal and Official	3 (14%)	1 (3%)	16 (55%)	13 (34%)	33 (28%)
Interpersonal and International	2 (10%)	0 (0%)	0 (0%)	2 (5%)	4 (3%)
Official and International	0 (0%)	1 (3%)	0 (0%)	6 (16%)	7 (6%)

APPENDIX XXVI: LEARNERS' IMAGERY AND DESCRIPTIONS OF *HEAD START*: A SAMPLE

No.	Image/Description	Reason
278	Like our ancestors	It is wise and experienced
282	Superman	Rescues me all the time
284	Like a tongue	Sometimes it tells the truth, sometimes it doesn't
285	A game	It is enjoyable to read, but boring to play
291	My heart	Without it I can't talk
291	Game	I love playing around with it
291	Provider	It provides me with knowledge
293	Like a hard day's work	The questions are really hard
294	Like grandfather's face	It is the same old copy since 2004
296	My soul	I feel it is the most important thing for me
296	A leader	It guides me everywhere
296	My heart	I can't live without it
300	Hyena	I find the colour ugly and very dull
301	Music	It explains things just the way they are
302	A big smile	When I read through the passages I feel happy
302	My best friend	It gives me knowledge and helps me with my studies
304	Like a big happy face	I find it interesting in all aspects
306	Like an international contest	The questions it has, some are difficult to do or answer
310	A chain-saw massacre [HELP!!] or even the Jolly Rodgers	Some information in it sometimes contradicts that in other books
310	My trainer	It helps me improve my English skills
314	A joker	It doesn't really capture what is tested in exams
315	A sore	It has exercises which we always have to do