EXAMINING SEXISM IN AN EFL TEXTBOOK

September 1999
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1 INTRODUCTION

1.1 Significance of the problem

EFL teachers working in Japanese institutions should be fully aware of the fact that English is the only foreign language taught throughout junior and senior high schools in Japan (see Miura 1997). It is also the only language which has been widely taught, in many cases as a required subject in most Japanese universities especially women's junior colleges (*FD Foramu* 1999), and even in some of the elementary schools. Based on the writer's own experience of EFL teaching, it is more willingly learned (also see Sunderland 1994: 7 - 8) and liked by females than by males outside academic institutions in companies, private language schools, and overseas study programs (see Wordell and Gorsuch 1992).

However, it has been claimed that the English language discriminates against women and that it possesses male-as-norm elements (Nilsen et al. 1977: 182; Sakita 1995: 2; and Porecca 1984: 709). Furthermore, course books' representations of gender potentially affect students as language learners and users in the same way as mass media such as TV, movies, newspapers, and children books which can have an unconscious influence on audience as agents of socialization (see Sunderland 1992: 86)

The same is reported to be the case with the Japanese language according to Sakita (1991, cited in 1995), and Cherry (1988). Sakita (1995:2) further argues that if the only foreign language that Japanese children learn also has sexist features, its teaching will reinforce the sexism in Japanese society. This could be a significant problem because "sexism is an unconscious cultural bias, expressed in and reinforced by the language people learn from childhood on" (Trudgill 1974).

The preceding argument suggests that teachers, classroom practitioners, and teacher trainers, especially ones working with EFL classrooms of Japanese female learners, have a responsibility to review their own teaching materials (Hartman and Judd 1978: 392) in their own organizations (Pauwels 1998: 230) for the sexual attitudes they portray. This is what this paper attempts to accomplish by analyzing and evaluating linguistic and non-linguistic representations of men and women in an EFL textbook (see

Kennedy et al. 1998: 102, #2) currently utilized in the writer's own teaching environment.

The report will first briefly provide information on the background of the problem through a literature review; second, give an account of the choice of EFL textbook for analysis; third, describe the procedure involved in analyzing the selected textbook; fourth, discuss about the findings; and last, evaluate the outcomes of the study.

2   LITERATURE REVIEW
2.1   Sexism related concepts in ESL/EFL textbooks

The term *sexism* could have several different meanings; however, "in practice, research in this area has concentrated on the ways in which language conveys negative attitudes to women" (Holmes 1996: 336, also see Nilsen et al. 1977: 182). The current study will adopt the definition given by Scott, Foresman and Company (cited in Sakita 1995: 2) as follows:

> Textbooks are sexist if they omit the actions and achievements of women, if they demean women by using patronizing language or if they show women and men only in stereotyped roles with less than the full range of human interests, traits, and capabilities.

For research concerning sexism in ESL/EFL textbooks based on linguistic and non-linguistic representations of gender, the literature offers detailed guidelines for a large number of linguistic areas to examine. Pauwels (1998: 229 - 230) introduces practical advice on how to formulate a policy of non-sexist language and how to draft guidelines for its implementation. Such a policy comprises three stages: the fact-finding stage which forms the general objectives of the current study; the planning stage; and the implementation stage. Florent et al. (1994) in relation to Vivier et al. (1994: 206), Byrnes (1994: 166), and Mills (1995: 201 - 202) provide checklists and advice focusing on language at the level of the word or / and at the level of discourse. These checklists also inform the ways of working on illustrations in detail. Nilsen et al. (1977: 181 - 190), on the other hand, outline general problem areas and cite examples of sexist language along with their alternatives. However, in practice prevailing studies have grossly focused on language representation at word level mainly in terms of nouns and pronoun used for or by males and females. One of the specific areas in this regard that has been given considerable attention is *omission* or *invisibility* (Florent et al. 1994: 114). Studies in this area are thoroughly reviewed by Porreca (1984). The concept is defined as follows:

When females do not appear as often as males in the text (as well as in the illustrations which serve to reinforce the text), the implicit message is that women's accomplishments, or that they themselves as human beings, are not important enough to be included (ibid: 706).

Related to omission is the order of mention, termed as *firstness.* It is defined as "given two nouns paired for sex, such as *male / female*, the masculine word always came first, with the exception of the pair *ladies / gentlemen* (ibid: 706). It seems that the area is neglected in the literature. Another area that manifests sexism is known as *occupational visibility* which refers to "nomenclature for men and women in relation to occupations, professions, offices and related positions" (Pauwels 1998: 230). Still other areas of language use and structure that deserve attention and examination in terms of how they contribute to sexism are *masculine generic constructions*, *exclusively male and female terms* (mainly nouns), and *adjectives* (see Sunderland 1994: 55 - 56).

2.2 Sexism related research on ESL/EFL textbooks

Hartman and Judd (1978) analyzing an apparently arbitrary sample of ESL textbooks, examined 3 areas of sexist language: omission including title and first names; firstness; and occupations, focusing both on text and illustrations; and provided guidelines for examining sexism in textbooks. Porreca (1984), replicating the study pioneered by Hartman and Judd (1978), analyzed 15 then currently most widely used ESL textbooks, and examined similar areas adding nouns, masculine generic constructions, and adjectives to Hartman and Judd's list. On the other hand, for EFL textbooks, Sakita (1995, also see Narisawa and Tsutomi 1991) in a detailed study based on ten textbooks published in Japan by local publishers and approved by *monbusho* (Ministry of Education) (see Miura 1997) for both junior (learners aged 13 -15 years) and senior (ages: 16 - 18) high schools, examined nine different areas adding new dimensions such as 'activities and topics', 'a comparison of textbooks stories to their original versions', 'sexism resulting from translation', and instances of other 'gender imbalance'. Likewise, Takahara (1995), examining illustrations in ten Japanese senior high school textbooks, commented on the findings mainly relating to the omission and the occupations.

2.3 Objectives of the paper

As is evident from the preceding discussion, prevailing studies focused on sexism in ELT materials primarily at the level of the word, and to the writer's knowledge it seems that no attempt has been made to look at the problem at a sentence or discourse

level. It is safe to state that at this level sexism is invisible at the surface of the language, and as a result crucial to capture. The literature also directs attention to the issue as follows:

> Although the attention of the language planner is usually focused on describing and eliminating linguistic sexism at the word level, an attempt should be made to examine the issue at sentence and discourse level or at least to draw the language users' attention to the fact that eliminating sexism is not a matter of replacing sexist terms with non-sexist ones (Pauwels 1998: 230, also see Cameron 1994: 32).

Therefore, the current study seeks to repair this omission. The paper, primarily aiming to respond to the research question 'Will a selected EFL textbook manifest sexism based on its linguistic and non-linguistic representation of man and woman?, will specifically discuss the issue both at 'word' and 'sentence and discourse' levels.
At the word level, the paper will examine the number of instances of

[a] (i) male and female characters both in text and illustrations;
(ii) first-place occurrences by males and females in dialogs, or exercises; and
(iii) males and females portrayed in occupational roles, and different occupations for males and females in both text and illustrations.

At the level of sentence and discourse, it will attempt to explore

[b] (i) the amount of male and female talk in utterances of the dialogs; and
(ii) the instances and (iii) amount of talk at *Initiation*, *Response*, and *Follow-up* moves adopting Francis and Hunston's (1995) model.

3 THE DATA
3.1 Rationale for choosing an EFL textbook
The EFL textbook selected for examining sexism was *Oral Communication Ia, 13 Conversations*, written by Tofuku and Shaikh (1997) for the students of Aichi Women's Junior College (*AWJC*) (see Okugawa 1993: 231, p jc). The following two major points may offer a rationale for the selection of the textbook.

Firstly, the textbook, as a job-related responsibility on the part of the writer, was written in collaboration: Dialogs and related activities in the textbook were written by a 24-year old female native English speaker from Canada. Japanese translation of the dialogs, and their associated drawings were prepared respectively by two female

Japanese EFL teachers, and one female graduate student of the college. The writer was responsible for general preparation of the textbook along with designing certain question-answer exercises. It has been in use for seven years by the writer's own 1500 - 2000 female students who are required to study through the prescribed textbook for two semesters each of six months duration (see Syllabus 1999). Therefore, the textbook was selected on the basis of the following advice:

> Whether constructing sentences for illustrations of the day's lesson, or making up a unit quiz, or writing the new, definitive textbook, ESL professionals should review their own writings (and pictures) for the sexual attitudes they portray
> (Hartman and Judd 1978: 392).

In addition, as "another relevant aspect of the fact-finding stage is to identify the areas of linguistic sexism that are particularly problematic for your organization and type of communication" (Pauwels 1998: 230), it appeared crucial to explore the writer's own written product which has been in the process of revision and amendments (Farooq 1998: 54 - 55) with an ultimate objective of improvement in terms of gender balance (also see comments by Byrnes 1994: 167 on the issue).

Secondly, as can be seen in the literature review of the preceding section, considerable attention has been given to textbooks both by international publishers (Hartman and Judd 1978, and Porreca 1984) and major local Japanese publishers (see Haines 1994; Sakita 1995, and Takahara 1995), and no attempt is made to examine textbooks that are designed for use in Japanese local academic institutions comprising particularly female learners (of ages 19 -20 years) for local writers who are more likely than international publishers to be unaware of the linguistic sexism in their teaching materials.

4   DATA ANALYSIS
4.1   Analysis at the word level
Analysis at the level of 'word' was straightforward as it manifests surface features of the language and as a result decisions on instances were made by merely counting the target words in the text, and carefully observing the illustrations comprising one group picture of teachers and thirteen drawings accompanying the textbook dialogs. Furthermore, for simplicity, most of the results in this study were presented in whole numbers (by counting fractions of 0.5 and over as a whole number and discarding the rest).

4.1.1   Male and female characters

Characters are categorized as the 'main characters' and 'characters' (see Tables 1a -b on page 11). Main characters are defined as the ones represented only by proper names as linguistic clues, and by physical appearance of characters in illustrations. For simplicity, main characters were given a single count. For instance a name *Akiko* appeared 65 times as a female character in text, but was counted only once. Characters, on the other hand, are defined to include three types: (1) proper names, (2) pronouns, and (3) exclusively male and female nouns excluding nouns referring to professions. Proper names include first, last and full names, and last names beginning with a title (e.g. Mr./Mrs.), and include total instances found in the book.

4.1.2 First-place occurrences

These include instances where either a male or a female referring term appears first when both occur together in pairs. For example in students' activities, the textbook reads as follows:

(1) *Ask the questions 1 - 10 and write <u>his / her</u> answer yes or no.*
(Tofuku and Shaikh 1997: 42 - 44, 46, 51 - 52,54 - 56, 58, and 63 - 64), and

(2) *Let me introduce my friend. This is_____*
but please call <u>him/her</u> _____. <u>He/She</u> is from
_____<u>He/She</u> lives _____ and <u>he/she</u> enjoys _____ (ibid: 40).

In examples (1) and (2), underlined words represent the order of 'male-female' terms in terms of pronouns 'his/her', 'him/her', and 'He/She' (Table 2: page 12).

4.1.3 Occupational roles

Occupational roles were decided by locating a word indicating a profession, looking at the settings in illustrations, and by linguistic clues that refer to a person's occupation in the text (Table 3: page 13). The occupations, for instance, 'clerk', 'customs', 'taxi driver', and 'telephone operator', although generic terms, were decided as male's occupation; and 'salesclerk', and 'English teacher' as female's occupation from the context and the drawings (ibid: 20, 16, 19, 31, 28, and a group picture of teaching staff in the college). Likewise, 'illustrator' and 'employer' were considered as a female and a male's occupation respectively from the underlined clues as follows:

We are also thankful to Junko Ozaki [an exclusively female name] *for preparing the textbook's <u>illustrations</u>*

Akiko: Oh, do you go there often?

Man: *In fact , I'm going there now. <u>I own it</u>!*   (ibid: 'Thanks' Page, 25)

4.2   Analysis at sentence and discourse level
4.2.1   Amount of talk in utterances
In order to explore the role of dominant speakers in the textbook dialogs in terms of amount of talk both at formal and informal setting, lengths of speakers' utterances were calculated. An utterance or turn is defined as everything said by one speaker before another began to speak (Sinclair and Coulthard 1995: 2; and Richards et. al 1993: 390). Of 13 dialogs (with an average rate of speaking speed of 121 words per minute) , 7 dialogs were between a male and a female (86% at formal setting), 5 between two females (60% at informal setting), and one dialog among one male and two females at an informal setting.

4.2.2   Instances and amount of talk in moves
Prime interest was to capture the role of dominant speakers more specifically within utterances since the analysis at utterance or sentence level does not tell anything clearly regarding the role of feedback or follow-up which, when it occurs, is always provided by the speaker who takes the initiation.

To overcome this difficulty, one of the possible ways could be to employ the concepts of 'acts', 'moves' and 'exchanges' in place of utterances. In this regard, Francis and Hunston (1995) reported a model which can be adopted to transform a dialog's utterances into exchanges and examine their structures which are composed of moves, which in turn comprise acts.

Because of space limitations, it is not possible to outline the details of their model. Instead, attempts have been made to include all relevant details in Appendix II (moves in man-woman dialogs) in relation to Appendix I (a summary of Francis and Hunston's analytical categories). The following section will focus on the general procedure of how the analysis was performed by referring mainly to the Appendices and quoting some examples from them.

4.2.2.1   Deciding act boundaries
Focusing on the definition given by Sinclair and Coulthard (1995: 4-5) that "Discourse acts are typically one free clause, plus any subordinate clauses" and the one pointed out by Francis and Hunston (1995: 133) that "An act must always begin with a new tone unit", acts' boundaries were decided. For instance, in the following 2-utterance dialog

020   M: Here's your passport. (#) You're free
          to go now and (#) enjoy your stay
021   W: Thank you. (see Appendix II)

Line 020 comprises three acts (1) 'Here's your passport', (2) 'You're free to go now', and (3)'enjoy your stay' as free clauses; while 021 a single act. This division lead to an utterance consisting of a maximum of 4 acts (see Appendix II: line 114) divided by a small pause (#) of less than a second as is pointed out by and adopted in Francis and Hunston's (1995: 156) analysis, and between the range of 0.3 through 0.9 sec, and calculated by a stop watch.

4.2.2.2   Deciding the elements of move structures

The next step was (i) to make a distinction between free-standing and dependent acts within an utterance and (ii) decide how the acts of a speaker relate to the other speaker's acts that precede and follow. *Free-standing acts* stand alone as complete contributions and carry out the basic business of the classroom and the *dependent acts* attempt to ensure that things are done efficiently (Brazil 1995: 16). Adapting the concepts for a dialog outside the classroom, the focus was then primarily on the free-standing acts in relation to what appear before and after them. For instance,

How about Mister Baseball"? (Appendix II: line 114),

seems to be free-standing act in relation to

Oh, I'm not fussy,   your choice (line 113), and

Sure, (#) that sounds good (line 115).

In terms of the element of move structure *es1* (see Appendix I), a free-standing act corresponds to a move's *head* (h). Other acts in the move that are dependent acts correspond to the *signal (s)* and *pre-h*, and to the *post-h*, which are attached respectively before and after the head.

4.2.2.3   Deciding the elements of exchange structures

The element of move structure *es1* (i.e. s, pre-h, h, and post-h) (see Appendix I) was realized by particular acts. The acts, in turn realized the elements of the exchange structure (i.e. I or Ib (R/I) R (Fn)). In the current analysis, once the decision on the *es1* in each speaker's utterances was made, it was rather straightforward to arrive at

an exchange structure by following the definitions outlined in Appendix I along with the definitions of 'The acts of everyday conversation' reported by Francis and Hunston (1995: 128 - 133). In the analysis, however, the main focus was to look for a move's head represented in italics (if there are more than one acts in an utterance) in Appendix II; therefore in the Appendix no attempt has been made to specify non-head acts, as well as the type of exchange.

To this end, instances of Initiation (I), Response (R) and Follow-up (F) head moves by men and women in man-woman dialogs along with the amount of talk in these moves were calculated (see Table 5: page 15). For simplicity, moves at Ib were included in I, and those at R / I either in R or I according to the move's dominant function. Furthermore, an example from Appendix II for each of the nine types of move is briefly analyzed in Appendix III. Finally for the purpose of comparison, a similar procedure was applied to analyze woman-woman dialogs as well (See Appendix IV for details).

5   FINDINGS
5.1   Male and female characters
The number of males and females as main characters and as characters in the text and illustrations are shown respectively in Table 1a and Table 1b on page 11.

In Table 1a, the raw numbers indicate the number of occurrences, and the number in parentheses shows the percentage of males and females. Total main characters had balance between males and females for characters roles (male:female = 50:49). On the other hand, in the 'Text' females (53%) appeared more frequently than males (47%), whereas those in 'Illustrations' males (55%) occurrences were more frequent than those of females (45%).

In Table 1b, characters are seen in terms of (i) names, (ii) pronouns, and (iii) exclusively male and female nouns. In each case, males occurred less frequently than females (Names 27%:73%; Pronouns 0%: 100%; Nouns 48%:52%) with a total ratio of male:female = 28%:72%. In the category of 'Names', 'Titled Names' of males (59%) occurred more than females (41%), and those of 'First Names' of males (10%) were found much less frequently than females (90%).

5.2   First-place occurrences
Table 2 on page 12 shows the number of instances of first-place occurrences by males and females (i) in dialogs, (ii) double pronouns, and (iii) in examples found in exercises

at various places of the textbook with total occurrence of 'male first' (male:female = 83%); and 'female first' (female:male = 17%). Males initiated in the textbook dialogs in 6 instances (75%); appeared first in such double pronoun ordering as *he or she* (100%); and *him/his or her* (100%); and at other examples (60%).

5.3   Occupational roles

Instances of occupational roles along with the numbers of different roles assigned for males and females both in text and illustrations are shown in Table 3 on page 13. More males (66%) had jobs than females (34%) as a whole both, in text (male:female = 65%:35%) and illustrations (male:female= 71%:29%). In terms of different roles, males were found to have 13 different jobs and females 7 in the text, and in illustrations males had 7 jobs while females 4, with a total ratio of male:female = 65%:35%. Moreover, both in text and in illustrations, of 17 teachers, 16 were males.

5.4   Amount of talk in the utterances

Table 4 on page 14 shows the amount of talk or the length of utterance (in words) by man and woman speakers in dialogs; the number of utterances; and the average length of utterance in each dialog in formal (*) and informal settings (**). The total (i) length of utterances, (ii) number of utterances and (iii) average utterances of male speakers were found to be 61%, 51%, and 60%; and of female speakers as 39%, 49%, and 40% respectively. In each dialog with the exception of # 12, men were found to talk more than women (see columns 3rd and 5th).

5.5   Instances of I, R, and F moves

Table 5 on page 15 presents (1) the number of occurrences of three types of moves: Initiation, Response, and Follow-up in man-woman dialogs both in formal and informal settings (columns 3-5).; and (2) the amount of man and woman talk (in words) in these moves (columns 6-8). Male speakers (63%) were seen to initiate more than female speakers (37%). In addition, men (89%) provided follow-up much more frequently than women (11%). As for Response, women (65%) had a greater number of such instances than men (35%). These patterns were also found to occur in most of the dialogs, the exception was dialog #12, where the patterns were reversed.

5.6   Amount of talk in I, R, and F moves

Regarding length of moves in terms of number of words (see Table 5 columns 6 -8

on page 15), the ratio of man and woman talk in Initiation moves was 69%:31%; in Response 37%:63%, and in Follow-up 96%:4%. In other words, of 409 words in utterances men used 311 words to initiate, 72 words to respond, and 26 words to provide follow-up in dialogs. On the other hand, of 264 words women were seen to spend 139 words to initiate, 124 to respond and only a single word to give follow-up.

Table 1a: Number of occurrences of male and female main characters in text and illustrations. The numbers in parentheses shows the percentage.

Main Characters	Male	Female
Text	26 (47)	29 (53)
Illustrations	24 (55)	20 (45)
Total	50	49

Table 1b: Number of occurrences of male and female characters. The number in parentheses represents the percentage, and the one in square brackets the instances. Note: * indicates merely titles as different from 'Titled Names' that include Title + Last name.

Sex	Male		Female	
Characters	Instances	Details	Instances	Details
Names	63 (27)	Titled Names 47 (59) First Names 16 (10)	169 (73)	Titled Names 33 (41) First Names 136 (90)
Pronouns	0	he, his, him [0]	23 (100)	her [15], she [8]

Exclusive Nouns	22 (48)	man [7], father [4], king [4], brother [2], boyfriend [2], Mr. [2]*, emperor	24 (52)	woman [9], mother [4], sister [3], queen [2], Miss., Mrs., Ms. [6]*
Total	85 (28)		236 (72)	

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Table 2:   The number of occurrences of first-place occurrences by males and females
in dialogs, exercises, examples or sentences. The number in parentheses
represents the percentage.

Items	Male occurrences	Female occurrences
Beginning a dialog	6 (75%)	2 (25)
Order in double pronouns	he or she: 3 (100) him/his or her: 14 (100)	she or he: 0 her or him/his: 0
Order found in various examples	6 (60)	4 (40)
Total	29 (83)	6 (17)

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Table 3:   Number of instances of males and females portrayed in occupational
roles outside the home. The number in parentheses shows the percentage,
and the one in square brackets represents the instances. N shows the
number of different occupational roles.

Sex	Male		Female	
Occupations in	Instances	Different Roles	Instances	Different Roles
Text	62 (65)	teacher [17], clerk [11], customs [6], taxi driver [6], telephone operator [6], writer [4], editor [4], bellboy [3], company worker, prime minister, bellhop, employer, actor N= 13	34 (35)	student [13], stewardess [7], salesclerk [6], actress [3], part-timer [3], illustrator, teacher. N= 7
Illustrations	22 (71)	English teacher [16], student, custom officer, taxi driver, hotel clerk, telephone operator, post office clerk N= 7	9 (29)	students [6], English teacher, stewardess, salesclerk N= 4
Total	84 (66)	20 (65)	43 (34)	11 (35)

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Table 4: Amount of talk (in words) by men and women in male-female dialogs. The number in parentheses shows the percentage; *: Formal Setting; **: Informal Setting; and the dialogs 1 - 13: units / lessons in the textbook (Tofuku and Shaikh 1997).

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Dialog / Setting	Sex	Length of Utterances	Number of Utterances	Average Utterance (length)
1**	M	17	2	8.5
	W	5	1	5
6*	M	59	6	9.83
	W	14	6	2.33
7*	M	36	6	6
	W	34	6	5.67
8*	M	77	6	12.83
	W	23	6	3.83
9*	M	74	5	14.8
	W	59	5	11.8
11*	M	46	6	7.67
	W	27	5	5.4
12*	M	38	5	7.6
	W	52	5	10.4
13**	M	62	6	10.33
	W	50	6	8.33
Total	M	409 (61)	42 (51)	78 (60)
	W	264 (39)	40 (49)	53 (40)

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Table 5:   (1) Instances and (2) amount of talk (in words) in Initiation (I), Response
(R), and Follow-up (F) moves in male-female dialogs. The number
in parentheses represents the percentage.

Initiation (I):   includes 'opening', 'eliciting', 'informing', and directing
moves
Response (R):   includes 'answering', informing, 'acknowledging', and
and behaving moves
Follow-up (F):   includes 'acknowledging' move
*:   Formal Setting
**:   Informal Setting (see Appendices I and II)
Dialogs 1 - 13: Units / lessons in the textbook (Tofuku and
Shaikh 1997).

Dialog /	Sex	Instances of moves			Amount of Talk (number of words) in moves		
Setting		Initiai-tion (I)	Re-sponse (R)	Follow-Up (F)	Initiai-tion (I)	Re-sponse (R)	Follow-Up (F)
1**	M	2	1	0	14	3	0
	W	1	1	0	3	2	0
6*	M	7	0	2	55	1	4
	W	1	6	0	3	11	0
7*	M	5	3	3	23	5	8
	W	3	5	0	10	24	0
8*	M	6	2	1	64	9	4
	W	2	6	0	10	13	0
9*	M	5	2	2	54	10	10
	W	4	2	0	26	33	0
11*	M	6	0	0	46	0	0
	W	0	6	0	0	27	0
12*	M	2	4	0	6	32	0
	W	5	1	1	48	3	1
13**	M	5	5	0	49	13	0
	W	6	4	0	39	11	0
Total	M	38 (63)	17 (35)	8 (89)	311 (69)	72 (37)	26 (96)
	W	22 (37)	31 (65)	1 (11)	139 (31)	124 (63)	1 (4)

6   DISCUSSION AND CONCLUSIONS

6.1   Outcomes of the study

The main objective of this paper was to examine sexism in an EFL textbook employing the research question 'Will a selected EFL textbook manifest sexism based on its linguistic and non-linguistic representation of man and woman?'   On the basis of findings in this study (see Tables 1 - 5: pages 11 - 15), this question can be answered in the affirmative.   Detailed discussion including the response to the question will be presented below in the light of existing theories, prevailing numerical results, and examples of the moves in dialogs from Appendices II and IV.

6.1.1   Sexism at the word level

6.1.1.1   Characters

In the 'characters', in contrast to prevailing studies (see section 2.2), females appeared more frequently than males, and the 'main characters' showed a fairly equal distributions of males and females. However, in the 'characters' (Table 1b: page 11), less frequent occurrences of females' titled names was observed which confirms the following point of conclusion by Hartman and Judd (1978: 389) as

> Our analysis of sex-identifiable names in our four current ESL text (Fig 1) showed three [texts] with a significantly greater percentage of full or titled names, as opposed to first names, among the males than among the females. . . [which] could reflect the lesser status of women in our society.

Likewise, in the category of 'main characters' in illustrations, males appeared more frequently than females (Table 1a: page 11). If one assumes that main characters in drawings and pictures are more dominant than the ones through words in texts as can be seen in the comments made by Mannheim (1994: 86, also see Takahara 1995: 120) as "Visuals were often cited as examples and seemed to be especially memorable", it is probable to comment that the main character of the textbook appeared to be a male. This shows omission of females in terms of the definition provided by Porreca (see section 2.1).

6.1.1.2   First-place occurrences

In the first-place occurrences of males and females (Table 2: page 12), females were ignored in all the subcategories especially in the usage of double pronouns. "While such automatic ordering (with the male first) may be a minor point, it reinforces the second-place status of woman "(see Hartman and Judd 1978: 390). In relation to

double pronouns, however, another striking finding was the absence of male pronouns *he*, *his*, *him* which confirms the comments by Kennedy et al. (1998: 33) that "The pronoun 'he' is no longer used in the media as a general referent (to all human beings)". The rationale for such usage would be that since the textbook is primarily written keeping female learners in mind, the writers unconsciously ignored male pronouns entirely.

6.1.1.3 Occupations

In 'occupations' in text and illustrations as well (Table 3: page 13), far more occupations are assigned for males than females. It appears that males are exemplified as having a variety of jobs including the ones that are generally regarded as responsible and respectable such as prime minister, employer, and editor; females are shown to have limited and unstable occupations such as part-timer, or such stereotypical jobs as stewardess. Similar findings are reported by Hartman and Judd (1978: 387); Porreca 1984: 714 - 715); Sakita (1995: 7- 8); Takahara (1995: 121 - 122); Sunderland 1992: 85); Sunderland (1994: 55 - 56); and Wolfson (1989: 180). Surprisingly, in an institution where all learners are females to study a required course of English (see section 3.1), a single female teacher out of 17 appeared to have this occupation not only in the text and but also in a picture illustration. In contrast to the fact that most language teachers are women according to Sunderland (1994: 186) and Wolfson (1989: 184 -185), this may give female learners the impression that English teaching profession is assigned for or preferred by only male teachers (also see comments by Wolfson (1989: 185)

To conclude, sexism was found in almost all areas investigated in the current study, particularly in the terms relating the occupation, and in the ordering of the first-place occurrences of males and females. This confirms that even after the Hartman and Judd (1978) study twenty years ago, sexism in terms of occupational roles continues to flourish both in ESL and EFL materials.

6.1.2 Sexism at the discourse level
6.1.2.1 Amount of talk in utterances

With the exception of a single male-female dialog, males dominated by making most of the initiation in the dialogs as is also pointed out by Wardhaugh (1998: 316) and in the amount of talk in each dialog (Table 4: page 14). This finding while contradicting the widely held stereotype that women talk more (Wareing 1999: 75, and Wolfson 1989: 180), supports the finding by James and Drakich (1993: 284, also see Holmes 1989, and Edelsky 1993) as "of these fifty-six [numerical] studies dealing with adult mixed-sex interaction males were found to talk more than females overall in twenty-four or

42.9% of the studies." The finding further supports the following comments made by Holmes (1996: 324, also see Montgomery 1998: 160):

> In a wide range of contexts, particularly non-private ones such as television interviews, staff meetings and conferences discussions, where talking may increase your status, men dominate the talking time;

and by Wardhaugh (1998: 317): "in their interactional patterns in conversations, men and women seem often to exhibit the power relationship that exists in society, with men dominant and women subservient." Thus, we can safely suggest that the writer of these dialogs assigned men a status higher than that of women.

6.1.2.2 Amount of talk in moves

The higher status of men is further seen in men's and women's utterances in terms of Initiation, Response and Follow-up moves. Men dominated in most of the Initiation and Follow-up moves both in the frequency and the amount of talk in the moves while women used a great number of the Response moves which are in line with the outcomes of the studies by Ethel, Talansky, Zografou, Gupta and Yin (cited in Sunderland 1992: 85, also see Sunderland 1994: 61; and Gass and Varonis 1986) that "females tend to be speaking proportionately less, and being responders in rather than initiators of conversation". The reflections of the findings can be seen in the ESL classroom research relating to the teacher-learner (Sunderland 1994: 138) and the learner-learner interactions (Holmes 1989, and 1994: 156), as pointed out by Sunderland (1992) that

> Underlying all these lies a model of discourse of males both speaking and initiating more (p 88). . .in pair and group work male students have been found to speak more frequently and take longer turns than females (p 89).

This implies that the writer of the dialogs unconsciously happens to assign a dominant role for men that leaves women speakers merely to respond to men's inquiries that may resultantly indicate their subordinate or lower status further even at the level of exchanges in the dialogs.

The most striking finding which clearly manifests sexism implicitly lies in the absence or at least in the lack of 'F' part in exchanges initiated by women as compared with those by men; where women have only a single instance of a one-word F move (see Appendix II: line 093), and men are found to have eight F moves of various lengths (see lines 012, 017, 026, 031, 034, 045, 062, and 066). On the other hand, in woman-woman dialogs, a balance in terms of F moves between speakers WA (Appendix IV:

lines 21, 30, 33, 41, and 47) and WB (lines 09, 54, 68, and 80) is found. Concerning the functions of F move in an I R F exchange, Sinclair (1995: 85) points out that

it offers an opportunity for participants to [i] check that they are agreed on the function of the previous pair [i.e. IR], to [ii] comment on the exchange as it stands, to [iii] react to the response in the context of the initiation.

Applying the concept to the textbook dialogs it is evident that while designing the textbook dialogs, the writer, a female, who is brought up differently in a society where men and women often fill different roles, and they know this and behave appropriately (Wardhaugh 1998: 322), happened to provide the opportunity for female participants in woman-woman dialogs, and for male participants (see Sunderland 1994: 57) in man-woman dialogs to (i) - (iii), but ignored females in man-woman dialogs to provide such a chance.

To sum up, this dominant exchange structure, i.e. Man (I) Woman (R) Man (F) found in man-woman dialogs as opposed to woman-woman dialogs, if compared with the exchange Teacher [I] Pupil [R] Teacher [F] initially found in the classroom (Sinclair and Coulthard: 1995: 169; also see Hewings 1995; and Malamah-Thomas 1996: vii) clearly manifests dominance of men resulting in demeaning women in the same way as teachers dominate pupils and assign them lower status. The relationships can also be seen in the comments made by Dendrinos (Chouliaraki 1994: 122):

The language textbook in particular has immense importance in changing, for example, the asymmetrical relationships among groups such as teachers and students, boys and girls;

and by Byrnes (1994: 165):

The expectations of both teachers and learners, men and women, need to be reshaped to allow this to happen; and herein lies perhaps the most pressing reform for teacher education.

6.2 Recommendation for further research

Space does not permit comment on the dominant role of speakers at the level of move structure in the forms of various acts of the dialogs, and to discuss how sexism in English textbooks comes from translation from the Japanese language, a strategy heavily employed by most Japanese students in learning English (see Gorsuch 1998: 7; and Susser 1998: 55), as reported by Sakita (1995: 10). Owing to the difficulties

involved in producing a non-sexist text as pointed out by Sunderland (1994: 56 - 58) and Haines (1994), and experimented by the head author of *Task Way English* (Chouliaraki 1994), these issues could be recommendations for further research at the fact-finding stage proposed by Pauwels (1998: 229 - 230, also see section 2.1).

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Appendix I: Summary of Francis and Hunston's analytical categories

   The appendix summarizes the details of Francis and Hunston's (1995: 125-127) analytical categories.

es2   the element of Exchange structure: Fr; I R; I or Ib (R/I) R (Fn); I R (Fn), where the elements in
           brackets are optional, Fr (Frame), I (Initiation), R (Response), R/I (Response and
Initiation), F   (Follow-up), Ib (Bound-elicit), and Fn (F1, F2,.
. . .)

es1   the element of Move structure: (s) (pre-h) h (post-h), where the elements in brackets are optional.

---

2. ---Element of Exchange Structure (es2)-------		1. Element of Move Structure (es1)			
		(signal (s))	(pre-h)	head (h)	(post-h)

Analytical Categories

• Organizational
  • Boundary   Fr

framing		m	fr		

  • Structuring   I R
  • Greet
  • Summon

opening		m	fr, s	ms, con, gr, sum	com
answering		m	s	acq , re-gr, re-sum, rej	com, qu

• Conversational
  • Elicit   I (R/I) R (Fn)
  • Inform
  • Clarify   Ib (R/I) R (Fn)
  • Repeat
  • Re-initiate

eliciting		m	s	inq, n.pr, m.pr, ret, L, P	com, P
informing		m	s, rec	i, obs, conc, conf, qu, rej	com, conc, qu
acknowl		m	rec	ter, rec, rea, ref, end, prot	com, ter

  • Direct   I R (Fn)

directing		m	s	d	com, P
behaving		m	s, rec, rej	be	com, qu

01 fr	framer	12 n.pr	neutral proposal	23 ter	terminate
02 m	markers	13 m.pr	marked proposal	24 rec	receive
03 s	starter	14 ret	return	25 rea	react
04 ms	metastatement	15 L	loop	26 ref	reformulate
05 con	conclusion	16 P	prompt	27 end	endorse
06 acq	acquiesce	17 obs	observation	28 prot	protest
07 gr	greeting	18 I	informative	29 d	directive
08 re-gr	reply-greeting	19 conc	concur	30 be	behave
09 sum	summon	20 conf	confirm	31 com	comment
10 re-sum	reply-summon	21 qu	qualify	32 eng	engage
11 inq	inquire	22 rej	reject		

(For details of (01) - (32), see Francis and Hunston 1995: 128 - 133)

Key to symbols

e.s1:	the element of move structure realized by the preceding head act. The head
act	('in Line of dialogue') is indicated in italics. The dialogs 1, 6, 7, 8, 9, 11, 12, and 13 correspond to the units / lessons in the textbook (see Tofuku and Shaikh 1997).
e.s2	the element of exchange structure realized by the preceding move
I	includes (i) opening; (ii) eliciting; (iii) Ib (bound-elicit); (iv) informing; and (v) directing moves
R	includes (i) answering; (ii) informing; (iii) acknowl and (ii) behaving moves
F	includes (i) acknowl move
R / I	includes (i) eliciting or informing depending on its function realized by the next move
M	a man speaker
W	a woman speaker
RSS	rate of speaking speed (in words per minute)
Length	indicates the number of words in a move
(#)	pause of less than a second and between the range of 0.3 through 0.9 sec
-----	(a single line) exchange boundary
- - -	(a broken line) the next exchange is bound-Elicit

#1: Greetings (M: Simon; W: Akiko; RSS: 149 w/m; Setting: Informal)

Line of dialogue			head *act*	Move	*es2*	Length
001	M:	Hi, Akiko. (#) *How are you?*	gr	opening	I	5
002	W:	Pretty good.	re-gr	answering	R	2
003	W:	How about you?	gr	opening	I	3
004	M:	*I'm fine* thanks.	re-gr	opening	R	3
005	M:	By the way (#) *let me introduce my friend, Junko*.	i	informing	I	9

. . . .dialog continued between two women (see Appendix III).

#6: Customs (M: Customs; W: Junko; RSS: 115 w/m; Setting: Formal)

Line of dialogue			head *act*	Move		*es2*
006	M:	Please show me your passport and customs declaration.	inq	eliciting	I	8
007	W:	*Yes*. (#) *Here you are*.	i	informing	R	4
008	M:	Ah..(#) you're from Japan. (#) *What's the purpose of your visit?*	inq	eliciting	I	10
009	W:	Sightseeing.	i	informing	R	1
010	M:	How long are you planning to stay?	inq	eliciting	I	7
011	W:	Only four days.	i	informing	R	3
012	M:	Um. (#) *I see*.	rec	acknowl	F	3
013	M:	*Anything to declare*? (#) Any fruit, meat or agricultural products?	n.pr	eliciting	I	9
014	W:	No.	i	informing	R	1
015	M:	Let's have a look inside your carry-on bag.	d	eliciting	I	8
016	W:	(Non-verbal response).	be	behaving	R	0
017	M:	Um.. .	rec	acknowl	F	1
018	W:	Is anything wrong?	n.pr	eliciting	I	3
019	M:	No.	i	informing	R	1
020	M:	*Here's your passport.* (#) You're free to go now and (#) enjoy your stay.	i	informing	I	12
021	W:	Thank you	ter	acknowl	R	2

#7: Taxi (M: Driver; W: Akiko; RSS: 117 w/m; Setting: Formal)

Line of dialogue			head *act*	Move	*es2*	Length
022	W:	Hey, Taxi!	sum	opening	I	2
023	M:	(Non-verbal response)	re-sum	answering	R	0
024	M:	Where to?	inq	eliciting	I	2
025	W:	The Royal Hotel, please.	i	informing	R	4
026	M:	Sure, (#)	rec	acknowl	F	1
027	M:	hop in...	d	directing	I	2
028	W:	(non-verbal response)	be	behaving	R	0
029	M:	Are you a newcomer to Sidney?	n.pr	eliciting	I	6
030	W:	*Yes* (#) I only arrived a few days ago.	i	informing	R	8
031	M:	Then, welcome to Sidney!	ter	acknowl	F	4
032	M:	How do you like it so far?	inq	eliciting	I	7
033	W:	It's a very interesting and busy city, not to mention hot!	i	informing	R	11
034	M:	It sure is! (#)	ref	acknowl	F	3
035	M:	Here you are, the Royal Hotel.	i	informing	I	6
036	W:	Thanks.	ter	acknowl	R	1
037	W:	How much?	inq	eliciting	I	2
038	M:	18 dollars.	i	informing	R	2
039	W:	*Here's 20* and keep the change.	i	informing	I	6
040	M:	Thanks very much.	ter	acknowl	R	3

#8: At a Hotel (M: Clerk; W: Junko; RSS: 115 w/m; Setting: Formal)

Line of dialogue			head *act*	Move	*es2*	Length
041	M:	May I help you?	inq	eliciting	I	4
042	W:	Yes, (#) *I have a reservation.*	i	informing	R	5

043	M:	And your name is?	inq	eliciting	I	4
044	W:	Sakai Junko.	i	informing	R	2
045	M:	Just a moment, please. (#)	rec	acknowl	F	4

| 046 | M: | Ah, yes (#) single room, one night only. (#) *Is that correct*? | n.pr | eliciting | I | 10 |
| 047 | W: | Yes. | i | informing | R | 1 |

| 048 | M: | Well then, (#) *you're in room 415 on the fourth floor.* (#) *The room is 70 pounds including tax and check-out is at 10.00.* | i | informing | I | 22 |
| 049 | W: | That's fine. (#) | rec | acknowl | R | 2 |

| 050 | W: | Which credit cards do you accept? | inq | eliciting | I | 6 |
| 051 | M: | All the major cards. (#) | i | informing | R | 4 |

| 052 | M: | Would you fill in this form and sign it, please? | n.pr | eliciting | I | 10 |
| 053 | W: | O.K. (#) | i | informing | R | 1 |

| 054 | W: | Is American Express O.K.? | n.pr | eliciting | I | 4 |
| 055 | M: | *Yes* (#) that will do nicely. (#) | i | informing | R | 5 |

| 056 | M: | *The bellboy will show you to your room.* (#) I hope you enjoy your stay. | i | informing | I | 14 |
| 057 | W: | Thank you. | ter | acknowl | R | 2 |

#9: Looking for a Coffee Shop (M: Man; W: Akiko; RSS: 77 w/m; Setting: Formal)

Line of dialogue			head *act*	Move	*es2*	Length
058	W:	Excuse me. (#) *Can you help me?*	n.pr	eliciting	I	6
059	M:	Sure (#)	i	informing	R	1

060	M:	what's seems to be the matter?	inq	eliciting	I	6
061	W:	I think I'm lost! (#) *I'm trying to find the Kaffee Haus".*	i	informing	R	11
062	M:	Oh (#) *you're not lost*! (#)	rej	acknowl	F	4

063	M:	Go straight for two blocks then turn right. (#) Carry on until you pass the Natwest Bank, (#) it should be on your left. (#)	i	informing	I	22

064	M:	Have you got that?	n.pr	eliciting	I	4
065	W:	*Umm..* (#) Go straight for two blocks,turn right, past the Natwest Bank and it should be on my left. (#) Sounds easy enough!	i	informing	R	22
066	M:	*That's right*. (#) You can't miss it.	ref	acknowl	F	6

067	M:	It looks like a Bavarian ski lodge.	i	informing	I	7
068	W:	Is that so? (#)	n.pr	eliciting	R/I	3

069	W:	Well, I doubt if I can miss a building like that!	i	informing	I	11

070	M:	Many people think it's an eyesore but *it does serve the best coffee. in town*	i	informing	I	15

071	W:	Oh (#) do you go there often?	n.pr	eliciting	I	6
072	M:	*In fact* (#) *I'm going there now*. (#) I own it!	i	informing	R	9

#11: Making an International Call (M: Operator; W: Akiko; RSS: 78 w/m; Setting: Formal)

Line of dialogue			head *act*	Move	*es2*	Length
073	M:	Hello, international operator, *can I help you?*	inq	eliciting	I	7
074	W:	Hello. (#) *Yes I'd like to make a person-to-person call to Japan.*	i	informing	R	11

| 075 | M: | Can I have your name and number, please? | inq | eliciting | I | 8 |
| 076 | W: | Akiko Sakai and my number is London 569786. | i | informing | R | 8 |

- -

| 077 | M: | That's Akiko Sakai at London 569786? | ret | eliciting | Ib | 6 |
| 078 | W: | Yes. | conf | informing | R | 1 |

| 079 | M: | Can I have the name and number of the person you want to call? | inq | eliciting | I | 14 |
| 080 | W: | Junko Tanaka at 052-702-6359. | i | informing | R | 4 |

- -

| 081 | M: | That's Junko Tanaka at Nagoya, 702-6359? | ret | eliciting | Ib | 6 |
| 082 | W: | Yes. That's right. | conf | informing | R | 3 |

| 083 | M: | Just a moment. (#) *Please hold.* | d | directing | I | 5 |
| 084 | W: | (Non-verbal response). | be | behaving | R | 0 |

#12: At the Post Office (M: Clerk; W: Junko; RSS: 98 w/m; Setting: Formal)

Line of dialogue			head *act*	Move	*es2*	Length
085	M:	May I help you?	inq	eliciting	I	4
086	W:	Yes (#) *can I have ten 60 cent stamps and five aerogrammes, please?*	n.pr	eliciting	R/I	12
087	M:	Certainly.. (#)	i	informing	R	1

-

088	M:	That will be $11 altogether.	i	informing	I	6

-

089	W:	I also want to mail this package to Japan, (#) *how much will it be by seamail and airmail?*	inq	eliciting	I	18
090	M:	O.K. (#) *Seamail will cost $3.50 and airmail will cost $5.50.*	i	informing	R	10

-

091	W:	How long will it take to arrive by seamail and airmail?	inq	eliciting	I	11
092	M:	Probably about three months by sea but about three weeks by air.	i	informing	R	12
093	W:	O.K (#)	rec	acknowl	F	1

-

094	W:	*Then airmail it.* (#)	d	informing	I	3
095	M:	(non-verbal response)	be	behaving	R	0

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096	W:	So how much altogether?	inq	eliciting	I	4
097	M:	*Altogether?!* Just a moment (#)	i	informing	R/I	4

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098	M:	*it's $16.50.*	i	informing	I	2
099	W:	Here you go.	ter	Informing	R	3

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#13: Going to See a Movie (M: Simon; W: Akiko; RSS: 165 w/m; Setting: Informal)

Line of dialogue			head *act*	Move	*es2*	Length
100	M:	Hi, Akiko. (#) *Nice to see you again.*	sum	opening	I	7
101	W:	Oh, Simon (#) nice to see you too (#)	re-sum	answering	R	7
		-				
102	W:	how are you?	gr	opening	I	3
103	M:	Not bad. (#)	re-gr	answering	R	2
		-				
104	M:	And you?	gr	opening	I	2
105	W:	Pretty good, (#)	re-gr	answering	R	2
		-				
106	W:	after all it's Friday!	i	informing	I	4
107	M:	Yeah, (#)	rec	acknowl	R	1
		-				
108	M:	I've been meaning give you a call but *I'm glad we've bumped into each other anyway!*	i	informing	I	16
109	W:	What do you mean?	ret	eliciting	Ib	4
		-				
110	M:	Would you like to see a movie tonight?	n.pr	eliciting	I	8
111	W:	Sure, (#)	i	informing	R	1
		-				
112	W:	what movie did you have in mind?	inq	eliciting	I	7
113	M:	Oh, (#) *I'm not fussy, your choice.*	i	informing	R	6
		-				
114	W:	Um.. (#) Let me think. (#) *How about "Mister Baseball"?* (#) It was shot on location in my hometown of Nagoya.	inq	eliciting	I	18
115	M:	Sure, (#) that sounds good.	i	informing	R	4
		-				
116	M:	The movie usually starts about, 9:00 so I'll pick you up at 8:30. (#) *Is that O.K.?*	n.pr	eliciting	I	16
117	W:	Sure, (#)	i	informing	R	1
		-				
118	W:	see you then.	sum	opening	I	3
		-				

Appendix III: A brief analysis for the following nine types of moves:

        (i) opening at I; (ii) answering at R; (iii) eliciting at I;

        (iv) informing at I, and (iv) informing at R;

        (vi) acknowledging at R, and (vii) acknowledging at F;

        (viii) directing at I; and (ix) behaving at R.

Example 1		act	e.s1	move	e.s2

001	M: Hi, Akiko. (#)	s	pre-h	opening	I
	How are you?	gr	h		
002	W: Pretty good.	re-gr	h	answering	R

If one compares the two acts 'Hi, Akiko.', and *How are you?* in the example 1, in relation to the 'Pretty good.', it is easy to see that 'Hi, Akiko.' functions as to provide information about or direct attention towards the act realizing the move head or to say it a 'starter' which realized the pre-head, and *How are you?* ('greeting') as the head act of an opening move at I followed by 'Pretty good' the head (as 'reply-greeting') of an answering move at R (see Appendices I, II, and Francis and Hunston 1995: 129). Few instances of opening and answering moves were found in the data (see Appendix II: 03 - 04, 22 - 23, 100 - 105, and 118).

Example 2		act	es1	move	es2

010	M: How long are you planning to stay?	inq	h	eliciting	I
011	W: Only four days.	i	h	informing	R
012	M: Um.. (#) *I see*.	rec	h	acknowl	F

In the example 2, 'How long are you planning to stay?' an 'inquiry' realized the head act in an eliciting move at I followed by 'Only four days.' an informative act 'i' at R.

'*I see*' is taken as 'receive' head act in acknowledging move at F (see Appendices I, II, and Francis and Hunston 1995: 130 - 132). A large number of instances of eliciting moves at I; and informing moves at R were found. For other examples of acknowledging move see Appendix II: lines 012, 017, 026, 031, 034, 045, 062, 066, and 093.

Example 3		act	es1	move	es2

056	M:	*The bellboy will show you to your room*. (#)	i	h	informing	I
		I hope you enjoy your stay.	com	post-h		
057	W:	Thank you.	ter	h	acknowl	R

In the example 3, *'The bellboy will show you to your room'* functioned as an 'informative' head act. It realized an informing move at I, whereas 'I hope you enjoy your stay.' was seen as a post-head as 'comment' followed by 'terminate' act 'thank you'.   It realized an acknowledging move at R (see Appendices I, II, and Francis and Hunston 1995: 131 - 132). Like eliciting and informing moves respectively at I and R in the previous examples, a large number of instances of informing moves at I, and acknowledging moves at R were found in the data.

Example 4		act	es1	move	es2

| 027 | M: | hop in... | d | h | directing | I |
| 028 | W: | (non-verbal response) | be | h | behaving | R |

In the examples 4, 'hop in' is regarded as a 'directive' head whose function is to request a non-verbal response. It realized a directing move at I followed by a 'behave' act (an action) at R, realizing a behaving move (see Appendices I, II, and Francis and Hunston 1995: 133). For other example, see Appendix II: lines 015 - 016, 083 - 084, and 094 - 095.

Appendix III: A brief analysis for the following nine types of moves:

Key to symbols

e.s1: the element of move structure realized by the preceding head act. The head act ('in Line of dialogue') is indicated in italics. The dialogs 1, 2, 3, 4, 5, and 10 correspond to the units / lessons in the textbook (see Tofuku and Shaikh 1997).

e.s2 the element of exchange structure realized by the preceding move

I includes (i) opening; (ii) eliciting; (iii) Ib (bound-elicit); (iv) informing; and (v) directing moves

R includes (i) answering; (ii) informing; (iii) acknowl and (ii) behaving moves

F includes (i) acknowl move

R / I includes (i) eliciting or informing depending on its function realized by the next move

WA a woman speaker 'A'

WB a woman speaker 'B'

RSS rate of speaking speed (in words per minute)

Length indicates the number of words in a move

(#) pause of less than a second and between the range of 0.3 through 0.9 sec

----- (a single line) exchange boundary

- - - (a broken line) the next exchange is bound-Elicit

#1: Greetings (WA: Akiko; WB: Junko; RSS: 149 w/m; Setting: Informal)

Line of dialogue			head *act*	Move	*es2*

. . . Continued (see Appendix II)

- -

| 01 | WA: | I'm sorry but *I didn't quite catch your name*. | L | eliciting | Ib |
| 02 | WB: | It's Junko Saitou, but *please call me Junko*. | i | informing | R |

-

| 03 | WA: | Hi, Junko (#) *it's nice to meet you.* | gr | opening | I |
| 04 | WB: | Yes (#) *it's nice to meet you, too*! | re-gr | answering | R |

-

| 05 | WA: | What are you studying? | inq | eliciting | I |
| 06 | WB: | Well, (#) *I'm a sophomore in the Design Department*. (#) | i | informing | R |

-

07	WB	And you?	inq	eliciting	I
08	WA:	I'm a freshman English major.	i	informing	R
09	WB:	Oh, really. (#)	rec	acknowl	F

-

		Line of dialogue	head *act*	Move	I
10	WB:	So, (#) *how are you getting along with your English classes?*	inq	eliciting	I
11	WA:	*Not bad!* (#) I have a lot of help from Simon!	i	informing	R

-

#2: Campus Life (WA: Yoko; WB: Akiko; RSS: 128 w/m; Setting: Informal)

		Line of dialogue	head *act*	Move	*es2*
12	WA:	Akiko? (#) Haven't seen you for a long time. (#) *What have you been up to?*	gr	opening	I
13	WB:	Hi, Yoko! (#) As a matter of fact, *I've been putting in some extra time studying English.* (#)	re-gr	answering	R

-

| 14 | WB: | I'm planning to go to America this summer. | i | informing | I |
| 15 | WA: | What! (#) *That sounds wonderful*! (#) | rea | acknowl | R |

-

| 16 | WA: | How have you been improving your English? | inq | eliciting | I |
| 17 | WB: | There's an optional English course, and I've been talking to the foreign teachers during lunch. (#) | i | informing | R |

-

18	WB:	They're really very nice.	i	informing	I
19	WA:	Can they speak Japanese?	n.pr	eliciting	R/I
20	WB:	*Yes,* (#) a little but it's more interesting to use English!	i	informing	R
21	WA:	Oh, really! (#)	rec	acknowl	F

-

| 22 | WA: | What else have you been doing? | inq | eliciting | I |
| 23 | WB: | *I've been using the language lab and also watching American movies.* (#) In fact, it's a lot of fun! | i | informing | R |

-

| 24 | WA: | It seems like you're enjoying studying English. | i | informing | I |
| 25 | WB: | *Oh, yes*, (#) of course! | rea | acknowl | R |

-

#3: At the Cafeteria (WA: Junko; WB: Akiko; RSS: 135 w/m; Setting: Informal)

Line of dialogue			head *act*	Move	*es2*
26	WA:	Hi, Akiko. (#) *Do you mind if I join you for lunch?*	m.pr	eliciting	I
27	WB:	*No, not at all.* (#) I'm starved!	conc	informing	R

-

28	WA:	Oh, (#)*why?*	inq	eliciting	I
29	WB:	I got up late, so I missed breakfast (#) and I haven't had time for a snack.	i	informing	R
30	WA:	Oh, (#) *that's too bad.* (#)	end	acknowl	F

-

31	WA:	I recommend the lunch specials, they're good value for money and filling, too!	i	informing	I
32	WB:	Umm... I'm so hungry I can eat a horse!		acknowl	R
33	WA:	I don't think that's on the menu.	rej	acknowl	F

-

34	WA:	But there's hamburger and salad.	i	informing	I
35	WB:	You know what I mean.	m.pr	eliciting	R/I
36	WA:	*Yeah*, (#) but I made you smile.	i	acknowl	R

-

37	WB:	Anyway, (#) hamburger sounds good. (#) *What'll you have?*	inq	eliciting	I
38	WA:	I'll have the same.	i	informing	R

-

#4: At the Library (WA: Yoko; WB: Akiko; RSS: 130 w/m; Setting: Informal)

Line of dialogue			head *act*	Move	*es2*
39	WA:	Hi, Akiko. (#) *I didn't know you come here.*	i	informing	I
40	WB:	Well, (#) *I usually come here late!*	rec	acknowl	R
41	WA:	Oh, # *I see*! (#)	rec	acknowl	F
-					
42	WA:	Anyway, they have some new books that arrived today.	i	informing	I
43	WB:	Oh, good, (#)	rec	acknowl	R
-					
44	WB:	are there many novels?	n.pr	eliciting	I
45	WA:	You mean those love stories?	m.pr	eliciting	R/I
46	WB:	*Yes.*	conc	informing	R
47	WA:	*Probably*, (#) since they are very popular!	ter	acknowl	F
-					
48	WB:	Don't you like them?	m.pr	eliciting	I
49	WA:	*No, (#) I don't!* I prefer mystery books. (#)	conc	informing	R
-					
50	WA:	I think they are more interesting.	i	informing	I
51	WB:	Well, (#) *I like those books, too* (#)	rec	acknowl	R

52	WB:	but I read the love stories when I'm on the train.	i	informing	I
53	WA:	*Yes, I know*, (#) so does everyone else!	rec	acknowl	R
54	WB:	It helps to pass the time.	ter	acknowl	F
-					

#5: On a Plane (WA: Stewardess; WB: Akiko; RSS: 135 w/m; Setting: Formal)

Line of dialogue			head *act*	Move	*es2*
55	WA:	Can I help you?	inq	eliciting	I
56	WB:	Yes, (#) *I can't seem to find 18C*.	i	informing	R
-					
57	WA:	Can I see your boarding pass?	inq	eliciting	I
58	WB:	Of course, (#) *here it is*.	i	informing	R
-					
59	WA:	*I'm sorry, but your seat is 18E* (#) and it's on the other side.	i	informing	I
60	WB:	Oh, (#) *I see, thank you*.	ter	acknowl	R
-					
61	WB:	I'm a little nervous since this is my first flight!	i	informing	I
62	WA:	Oh, *really?* (#)	m.pr	eliciting	Ib
-					
63	WA:	Well, then *if you need anything, please ask*. (#)	i	informing	I
-					
64	WA:	You can put your coat in the overhead compartment.	i	informing	I
65	WB:	*No*, thanks, (#) I'd like to keep it with me for the time being.	rej	acknowl	R
-					
66	WB:	Where can I put this bag?	inq	eliciting	I
67	WA:	Either in the overhead compartment or under the seat in front of you.	i	informing	R
68	WB:	*I'll put it under the seat. Thank you.*	ter	acknowl	F
-					

#10: Shopping (WA: Salescleark; WB: Junko; RSS: 130 w/m; Setting: Formal)

Line of dialogue			head *act*	Move	*es2*
69	WA:	May I help you?	inq	eliciting	I
70	WB:	Umm.. (#) *I'm just looking for a pair of jeans*.	i	informing	R
-					
71	WA:	We have a very nice selection of ladies jeans. (#) *Do you have a preference?*	n.pr	eliciting	I
72	WB:	I like Levi's jeans.	i	informing	R
-					
73	WA:	What size are you?	inq	eliciting	I
74	WB:	I'm not sure.	i	informing	R/I

| 75 | WA: | Let me see.. (#) umm.. (#) *you look like a size 3 petite*. (#) | rec | informing | R |

-

| 76 | WA: | *Why don't you try that and see if it fits?* (#) If not, then try the next size up. | inq | eliciting | I |
| 77 | WB: | *O.K.* (#) *These fit fairly well*. (#) I'll take these. | i | informing | R |

-

78	WB:	How much are they?	inq	eliciting	I
79	WA:	They cost $56 regular plus tax but there's a 20% storewide discount on everything today.	i	informing	R
80	WB:	I'll take them. (#)	ter	acknowl	F

-

| 81 | WB: | Are Traveler's checks O.K.? | n.pr | eliciting | I |
| 82 | WA: | Of course. | i | informing | R |

-