

**Written Discourse Analysis:
An Evaluation of *American Headway 3***

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Select an intermediate or advanced level English coursebook commonly used in your teaching context. Discuss the extent to which the book takes account of the findings of written discourse analysis and suggest ways in which it could be improved.

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1.0 Introduction

Traditional linguistic research, with its focus on discrete components of language, has encouraged a ‘building block’ view of language that has strongly influenced both language teaching and textbooks. However, this paradigm is being replaced by a holistic approach to language known as *discourse analysis*, which examines language in its social and political context.

Discourse analysis is a rapidly growing field within the area of linguistics research. Defined as “a process resulting in a communicative act”, discourse can be spoken, written, or even signed. (Chimombo and Roseberry 1998:xi) Written discourse analysis examines written textual materials and the processes which give rise to their creation. (Chimombo and Roseberry 1998:xi)

Written discourse analysis has implications for language teaching, particularly the teaching of reading and writing. McCarthy suggests that “the more we can learn from discourse analysts as to how different texts are organized and how the process of creating written texts are realized at different levels, from small units to large, the more likely we are to be able to create authentic materials and activities for the classroom.” (McCarthy 1991:147) Teachers who are familiar with written discourse analysis will seek ways to apply it in their teaching materials and classroom activities. (McCarthy 1991:170) On the other hand, textbook publishers, wary of the market, tend to be a bit more conservative when it comes to change. As a result, there is generally a lag between acceptance of new research findings and their practical applications in mainstream textbooks.

Part I of this paper will examine the process and features of written discourse based on the findings of discourse analysis research, then compare this to how discourse is typically presented in EFL textbooks. Part II of this paper will examine a textbook, *American Headway 3*, and discuss the extent to which this textbook takes into account the findings of written discourse analysis, along with suggestions as to how its presentation of written discourse could be improved.

Part I - Written discourse analysis and its presentation in EFL textbooks

2.0 Written Discourse - From the top-down

Recent discourse analysis research favors the view that multiple factors go into the creation and interpretation of meaning in discourse. Cook (1989:80) lists the features of discourse, from top to bottom, as follows:

Social relationships
Shared knowledge
Discourse type
Discourse structure
Discourse function
Conversational mechanisms
Cohesion
(Grammar and lexis)
(Sounds or letters)

Decisions made at higher levels can limit or predict what appears at lower levels. For example, if ‘a close friend’ describes the social relationship at the highest level, it would be highly unusual for the discourse type to be ‘a research dissertation’. When faced with text that is difficult to comprehend, people tend to look for clues at the higher levels to help predict the details at the lower levels. Cook maintains that this top-down approach is how native speakers approach discourse in their own language, and he insists that for L2 learners “this is the best way of approaching discourse at any level of language development.” (Cook 1989:86)

Because Cook separates discourse features for the purposes of listing them in a top-down sequence, one could mistakenly conclude that discourse features can easily be separated and examined in isolation. Cook cautions that this is not the case, since “all levels relate to and interact with all others.” (Cook 1989:86)

2.1 Reciprocity in written discourse

In spoken discourse, especially dialogue, it seems obvious that a fair amount of reciprocity occurs between the participants. It may not be as obvious in written discourse, although researchers do agree that there is some reciprocity between writers and readers, and that the difference is only a matter of degree. (McCarthy 1991:171 and Cook 1989:61) The reciprocity can be physical, as in an exchange of

letters or notes where readers reply back to the sender. Cook argues that it can be psychological as well, since discourse can be seen as “proceeding by answering imagined and unspoken questions by the receiver.” (Cook 1989:63)

In an online version of earlier research, Harvey shares her perspective regarding reciprocity in written discourse by describing written discourse as “a social interaction where two or more participants intervene through a text.” She sees text, not as a product, but as “the physical evidence of the interaction”, and data, not as something contained in the text, but “assessed as the outcome.” (Harvey, n.d.) Accepting Harvey’s definitions means viewing written discourse as primarily a process and the product, or text, as secondary.

2.2 The process of written discourse

Combining Cook’s list of discourse features with Harvey’s view of discourse as primarily a process social interaction results in an illustration of written discourse as shown in Figure 1. This figure represents written discourse as a cycle and shows how reading and writing are “part of an interactional relationship between participants, with reading and writing as parts of the same process.” (Harvey n.d.)

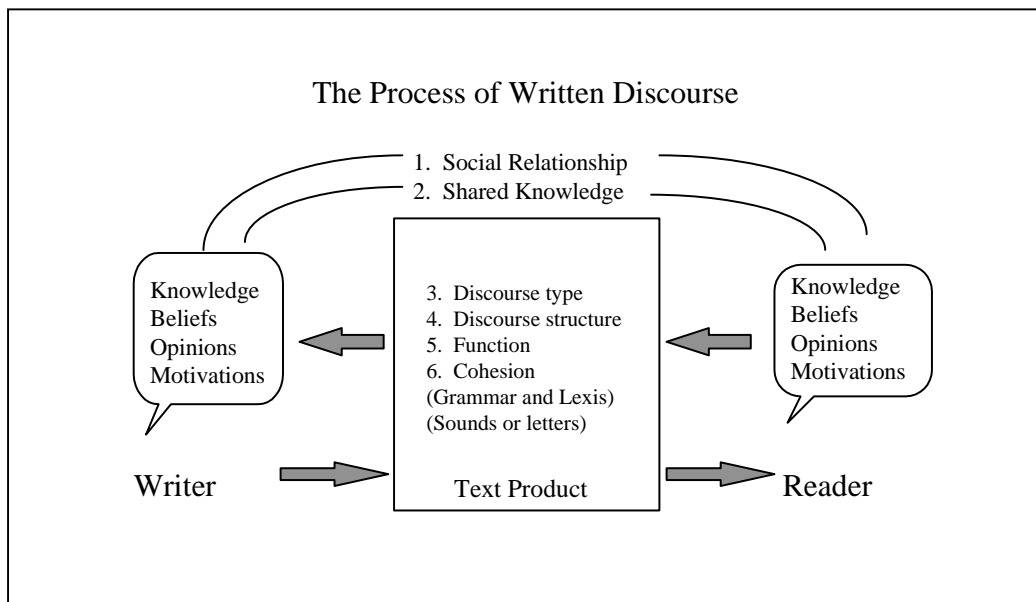


Figure 1

The arrows illustrate the areas of interaction. Writers interact with readers through the text, and readers interact with the writer as through a critical interpretation

of the text. Reading and writing are not two separate processes, but rather they represent parts of the same process. (Harvey n.d.) Of course, actual written discourse carries many more complexities than is incorporated in this simple illustration. However, this can be a useful model when examining how discourse has been and is being presented in EFL textbooks.

The next section will compare the model of written discourse illustrated in Figure 1 with how written discourse is presented in many EFL textbooks.

3.0 Written discourse in EFL textbooks

3.1 Traditional approaches to reading and writing in EFL textbooks

As explained previously, one of the most important contributions of written discourse analysis has been to focus attention on the processes involved in both creating and interpreting a text (Figure 1). This is in contrast to traditional approaches to reading which focused on the products of discourse -- the written text itself, rather than the process. This was fueled by the belief that meaning resided in the text itself, and readers needed only to 'decode' the text to receive its meaning. Decoding worked from the bottom-up, such that readers would process each letter as it was encountered, match them with phonemes, blend them into words, and so on until meaning was derived. (Nunan 1998:64)

Traditional approaches to the teaching of writing also focused heavily on discourse products, and were based on the view that good writing could be learned by the imitation of correct models. Writing activities were highly controlled so as to produce 'correct models'. Even content was often specified such that there was no need for creativity. Dictation was a popular activity, as well as writing activities where the student merely altered the grammatical structure of a given text, as well as guided writing where the student would write a text in answer to prompts. (Brown 1994:327, 328)

In sum, traditional EFL textbooks approached written discourse as a product, and did so bottom-up with a heavy focus on grammar and vocabulary. When discourse was addressed, it was usually at the formal level, that of cohesion between and within

sentences. As a result, the higher level, contextual features of discourse, were not addressed. Cook makes this same point by stating that “a good deal of language teaching has followed a bottom-up approach, in that it has considered only the formal language system, often in isolated sentences, without demonstrating the way that system operates in context.” (Cook 1989:82)

While acknowledging the usefulness of a bottom-up approach for studying about language and how it works, he goes on to criticize its use in language teaching, saying that it is neither the best way to teach a language nor the way that language is actually used. (Cook 1989:80) Unfortunately, elements of the traditional approach can often still be found in EFL textbooks today.

3.2 Current approaches to reading and writing in EFL textbooks

Since the communicative approach to language teaching has moved to the mainstream, it is rare nowadays to find a textbook which does not address some contextual aspect of discourse. In addition, more textbooks today lay claim to a top-down approach whereby they consider what the learner brings to the reading or writing process. Like Brown, textbook publishers seem to accept that, “a text does not by itself carry meaning” and so readers are treated as active participants who “bring information, knowledge, emotion, experience, and culture to the printed word” (Brown 1994:285) as they interact with the text in order to reconstruct its meaning. (Nunan 1998:66)

Though they have improved, however, textbooks, especially comprehensive skills textbooks geared toward the general EFL market, still fall short of presenting the full model of discourse as was illustrated in section 2.3. Reading instruction rarely involves a critical interpretation of the text which can uncover the writer’s beliefs or hidden agenda (represented by the arrow in Figure 1 pointing from the text back to the writer), nor does writing instruction always adequately consider the audience for whom the text is being written.

4.0 Summary of Part I

Recent research into written discourse focuses on top-down processing, during which higher-level features restrict the options available at the lower levels. It is also

suggested that written discourse is a reciprocal process by means of which writers and readers interact with each other through the text. An implication of these findings is that reading and writing instruction in EFL textbooks have changed from a narrow, bottom-up and product-oriented view of discourse to a broader top-down and process-oriented view. Not all textbooks, however, do so equally, nor do they always present a complete picture of the process of discourse.

With this in mind, Part 2 of this paper will examine a recently published EFL textbook, *American Headway 3*, to determine the extent to which it takes into account recent findings of written discourse analysis, and whether it takes a top-down or bottom-up approach, as well as the extent to which it incorporates a critical interpretation of texts in the reading sections, and whether there is a consideration of the audience in the writing sections.

Part 2 - An evaluation of written discourse in *American Headway 3*

5.0 General features of *American Headway 3*

The *American Headway* series is a multi-skills general English textbook published by Oxford University Press and released in 2003. *American Headway 3* is geared toward students at the intermediate level. This textbook was primarily chosen because it is a recently released textbook by a major publisher of EFL materials. The *American Headway* series has been extensively promoted by OUP in Japan by means of a deluxe sample pack consisting of a student book, workbook, sample audio CD and a free pen.

The textbook itself is organized into 12 units. Each unit begins by focusing on specific grammatical structures, followed by practice. Next are the 'skills' sections: listening and speaking, reading and speaking, vocabulary and listening, though not necessarily in that order. The last section in every unit is "Everyday English" which addresses functions such as 'saying sorry', 'making suggestions', and so on.

On the back cover of the student book, the publisher asserts that this course series "combines the best of traditional methods with more recent approaches to make the learning of English stimulating, motivating and effective." Yet the publisher does not

specify which of the ‘more recent approaches’ is being referenced, nor is it clear from the publisher’s statement whether their approach to discourse is a ‘traditional’ or a ‘more recent’ one.

Also on the back cover is the publisher’s statement that “Grammar and vocabulary are taught and explained thoroughly, and all four language skills are developed systematically.” This is reflected in the syllabus, organized under the headings “Grammar”, “Vocabulary”, “Everyday English”, “Reading”, “Speaking”, “Listening”, and “Writing”. Within these categories can be found elements of grammatical, functional-notional, skills based, and topic based syllabuses. Perhaps the publisher is purposefully being vague in order to appeal to a wider audience. In any case, while a complete analysis of every section in the textbook is beyond the limit and scope of this paper, we will proceed with an examination of the reading and writing sections of the textbook in order to clarify its approach to written discourse.

5.1 Reading sections in *American Headway 3* - Organization and Approach

Appendix 1 contains a summary of the sections listed under the “Reading” column of the main syllabus. These sections follow a consistent format of pre-reading, reading, and post-reading activities, followed by a focus on grammar and/or vocabulary, and ending with discussion questions that allow for personal expression. In the teacher’s book, the publishers refer to this format when describing their approach to reading:

“Reading and listening texts feature pre-activities to arouse students’ interest and curiosity, and to get them thinking and talking about what they might read or listen to. A variety of comprehension activities gives students clear reading or listening tasks. Follow-up activities invite students to personalize the topic and can be anything from a short discussion to project work” (Teacher’s book, Page x)

The description hints at a top-down approach in its reading sections, inasmuch as students are encouraged to think and talk about what they might read. Let’s take a closer look at the pre-reading sections to see if this is the case.

5.1.1 Schemata and relevance in *American Headway 3*

Column 1 of Appendix 1 lists the pre-reading activities for each reading section. Here it can be seen that these activities are generally geared towards activating the learner's background knowledge of the topic. This is consistent with a top-down approach, and can be explained in terms of "schemata" and "relevance". Cook defines schemata as "data structures, representing stereotypical patterns, which we retrieve from memory and employ in our understanding of discourse." (Cook 1989:73) He further explains that schemata "allow human communication to be economical" in that shared knowledge can be assumed and therefore every detail need not be explained. (1989:74) "Relevance" refers to what happens when, after activating a schema or even several schemata, one focuses on the features which differ from the anticipated schemata. These are the relevant features which one then adjusts to create the specific scheme which is represented in the discourse. (Cook 1989:73)

For a specific example, let's take a closer look at the pre-reading activities for Unit two. This section, which contains an article about a clown doctor, begins by having students think of typical things that both a doctor and a clown do. This activates an initial set of schemata. The second exercise has students think of things that are common to both, and the third exercise has students try to guess what a clown doctor does. Step by step, students are led to anticipate the schemata of 'clown doctor' as presented in the reading section. While reading the article, students can then adjust their predictions accordingly as they focus on the relevant features presented in the article.

Of course, there are other schemata which figure into the reading as well. For instance, in order to understand the article one needs to have knowledge of hospitals and children in hospitals, and perhaps even a 'banana' schema to understand why "Dr. Banana" is a funny name as opposed to something like "Dr. Orange" or "Dr. Apple". One suggestion would be to include in the "What do you think" section a question such as "Why do you think she choose the name *Dr. Banana*"? or "If you were a clown doctor, what name would you choose for yourself and why?" This could be especially advantageous if the students' cultural knowledge does not associate humor

with bananas, and it provides a way to draw students' attention to the author's beliefs and assumptions.

5.1.2 Critical approach to discourse and *American Headway 3*

Drawing attention not only on the message, but also on who is saying it and why is an important aspect of critical discourse analysis. This should not be ignored by language teachers, especially those who are teaching in an institution of higher education where the purpose of education, at least in the Western sense, is to develop the learners' ability to think critically. Unfortunately, this generally seems to be missing in this textbook. A variety of factors contribute to this.

For one, despite the publisher's statement that items included for reading "come from a variety of sources" and "are all authentic", (Teachers Book, Page xi) very little is actually known about the source of the material in the reading sections. Only four out of the total twelve reading sections name the author, and only one names a specific source (Table 1, Appendix 3). Unit 11's reading section mentions that the source of its article is "a science magazine", but does not reveal which one. Since these are authentic articles from supposedly real magazines, the articles from the reading sections should be completely referenced.

Furthermore, despite the publisher's insistence on "variety", eleven of the twelve reading texts are magazine articles. (Table 3, Appendix 3) The topics, along with the glossy layout and eye-catching graphics, indicate that these are general interest articles which tend to be neither intellectually stimulating or controversial in any way. It is often the case with EFL textbooks that are produced for a general world market that "the list of taboo topics becomes alarmingly long as the market for a particular work becomes more diverse." (Nunan and Lamb 1996:180) An unfortunate side-effect is that, at least from the teacher's viewpoint, the texts end up saying very little of importance and as a result they are neither interesting nor engaging. Of course, it is possible those involved in the textbook's creation may have found these topics comforting or focused on creating peaceful classroom communities

This uniformity of discourse type contributes to another problem, namely, uniformity of discourse function. The overall discourse function for nine of the

twelve reading section texts are “to inform/entertain” (Table 4, Appendix 3). In any case, there are other discourse types which have better potential for encouraging critical thought. (Halvorsen 2005) The reading sections could be vastly improved if the texts were taken from a variety of sources and reflected a variety of discourse functions. For example, an expository text whose function is to persuade or convince, an advertisement encouraging consumers to use a product, a newspaper article with a political slant, a public service brochure promoting lifestyle changes (for better health, environmental improvement, etc.).

There may naturally be problems from a publisher’s standpoint with including newspaper articles, since these may cause a textbook to quickly appear ‘outdated’. However, there is no reason why a critical approach could not be done in another area such as consumer education. For example, a reading unit could include two texts on a similar topic, one taken from a source with an obvious hidden agenda and another from a more reliable or neutral source. For example, a brochure advertising the health benefits of a certain supplement, written by the company that sells the supplement, and another text taken from a consumer report magazine or medical journal. Questions such as the following (from Halvorsen 2005) could be included in the discussion section:

- Who is the author? Why did they write or report this piece?
- Do you feel the facts are accurate? Why or why not?
- Is the author giving equal attention to all sides of the issue?
- How does this piece make you feel personally? How do you feel others (from other countries, cultures, political groups, etc.) would feel about it?
- Do you see examples of bias, either in the piece itself or the language chosen?

Thus far we have examined the reading sections and found that they take a top-down approach mainly through the activation of schemata. However, improvements could be made by having students engaged in a more critical reading of texts from a wider variety of sources, reflecting a wider variety of discourse functions. Next we will examine the writing sections of *American Headway 3*.

5.2 Writing sections of *American Headway 3* - Organization and approach

Appendix 2 contains a summary of the exercises contained in the writing sections. The writing sections can be organized into pre-writing activities, followed by controlled writing, semi-controlled writing, and free writing activities. Most of the pre-writing activities are centered around a model. For every free writing activity, there is a model presented in the pre-writing or controlled writing sections. Some of the writing activities do include instructions such as “Write a similar letter”, and “write a similar description”, however in every case since a model is presented beforehand, it is thereby implied that the free writing activity should produce something ‘similar’. Based on these observations, it could be said that *American Headway 3* follows a traditional, product-oriented approach to writing.

The writing sections for each unit do not appear within the actual units, but are relegated to the back of the book. There is no clear explanation by the publishers as to why this is so. By putting them in the back, this raises the probability that teachers, constrained by time, will use the writing sections as homework assignments or even skip them entirely. This may be what the publishers had in mind, since they specify in the teacher’s book that “it is probably the best use of class time to set up the writing exercises in class and then to assign the actual writing task as homework.” (Teacher’s Book, page xi) However, since their relegation to the back of the textbook could imply that writing is not as important as the other skills, each writing section should have been included in its corresponding unit.

5.2.1 Pre-writing activities in *American Headway 3*: Top down or bottom up?

An examination of the pre-writing activities indicates a mixed approach. In Appendix 2 the first exercise in each writing section is marked with an “L” or a “H” to indicate whether it focuses on a lower-level, formal aspect of language (grammar, lexis, or cohesive devices), or on a higher-level, contextual aspect of discourse such as structure, function, or shared knowledge. Five units begin with a lower-level focus, and the remaining seven begin with a higher-level focus. So although the approach is mixed, a little over half of the sections do begin with a top-down focus.

Units which begin with a bottom-up focus could easily be transformed into top-down exercises. For example, Unit 5’s writing section begins with “1. *Tracy Cooper*

wants to go on vacation to Florida with her family. Put the words in the correct order and add them to Tracy's e-mail below." Students then rebuild each individual sentence and put them in the exact same sequence into the e-mail. As currently presented, it is a bottom-up exercise which focuses on elements at sentence level or below.

This exercise could be changed to take a top-down approach by presenting the sentences out of order, and then having the students put them back into the correct order. This type of exercise is called 'recombination'. The advantage of recombination exercises is that they focus the students' attention to the internal organization of the discourse. It has the added bonus of developing awareness of paragraph structure and the placement of topic sentences within. (Cook 1989:110)

5.2.2 Consideration of the audience in *American Headway 3*'s writing sections

Table 2 of Appendix 3 lists all the references to audience in the writing sections. Five of the writing sections, almost half, do not give any indication as to who the audience should be. Other sections mention the audience, especially the ones involving letter writing, but the references are vague, such as "a friend", or "someone you have stayed with". There are obviously other details which would influence choices made in writing the letter, such as the receiver's age or cultural background.

Students often don't give much thought as to who may be reading their productions, simply because it is assumed that the purpose of the assignment is to display their mastery of grammatical and lexical patterns presented in the unit. The fact that writing sections for the most part appear after presentation of 'the nuts and bolts' of language appears to reinforce that assumption, notwithstanding the fact that most of the time it really is the teacher and no one else who actually reads the assignments.

McCarthy's earlier statement mentions the importance not only of the audience, but also the purpose of the discourse. The purpose for writing feeds into the choices that are made during the process of writing. Unfortunately, many of the writing sections in *American Headway 3* do not list a specific purpose for the writing assignment. Therefore by default, the purpose is to display mastery of language.

Writing for purposes of display, however, is not an authentic activity outside of the classroom or language testing context. Real world writing always involves decisions regarding “who the reader is, what the writer’s relationship with the reader is, what the purpose of the text is, and what textual form is appropriate.” (McCarthy 1991:152)

The writing sections of *American Headway 3* could be vastly improved simply by including a specific audience and purpose for each writing assignment. As a result, the writing assignments will be more authentic and motivating. For a specific example, let’s consider how it could improve the writing assignment for unit two.

There the current instructions are to “*Write a similar description of someone in your family. Include the following information: Your opinion of the person / physical description/ character/ habits / likes and dislikes.*”. As stated, this assignment mentions neither audience nor purpose for writing. The activity is therefore not an authentic one, since writing does not occur “in a vacuum”, as McCarthy points out. (McCarthy 1991:151).

An alternate presentation of this writing assignment, highlighting both audience and purpose, could be as follows. Students could be instructed that “*You are setting up a family member who will be visiting from out of town on a blind date with a friend of yours. Your friend has requested that you fax a description of your family member to his/her home fax machine so that he/she can review it after coming home from work.*”. Another instruction could read “*A family member is applying for a job and has requested that you serve as a personal reference. He/she has given you the fax number of the potential employer, along with a reference form.*”. The reference form could then include instructions such as “*Describe the potential employee’s character and habits*” and “*Give your opinion of the person*”.

Students would be instructed to complete both parts of the assignment, using the same person as the subject for both the blind date and the employment reference. Students will consequently have to make higher-level decisions based on their social relationship with the audience, shared knowledge, discourse type, and so on which will reflect in the choices made in the language of the text

6.0 Summary of Part II -Written discourse in *American Headway 3*

An examination of the reading sections indicates that “more recent approaches” were applied here, specifically a top-down approach and the activation of schemata. Improvements are suggested which would result in a more critical approach to reading through a consideration of a text’s source and the author’s purpose, along with an examination of possible hidden agendas in the writing.

An examination of the writing sections indicates that “traditional methods” were applied here, specifically a product approach to writing in which students write a text that is ‘similar’ to a model which is presented beforehand. Within the pre-writing sections, however, a mixed approach was used, with slightly more than half of the activities following a top-down approach. Improvements suggested are that even more of the pre-writing activities could take a top-down approach, and writing assignments should be more specific as to the audience and purpose for the writing.

7.0 Conclusion

Winter asserts that “communication is imperfect if only because we cannot say everything about anything at any time”. Constraints of time and space have forced me “to say much less than everything”, at least regarding the findings of written discourse. (Winter 1994:47) As a result, this paper has only skimmed the surface of a vast ocean of written discourse analysis research, by which *American Headway 3* could possibly be measured. By focusing on a top-down vs. bottom-up approach to discourse, consideration of the author and source in reading as well as consideration of the readers and purpose for writing, I was not able to cover equally important areas such as genre analysis, clause relations, and patterning in texts.

Textbooks, too, are a form of communication which, due to constraints, are less than perfect. When faced with an area of imperfection, it is up to the teacher to adapt or supplement the material. After all, as the publishers themselves advise, “Remember, you are in control of the book, not the other way around” (Teacher’s book, page xi).

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Appendix 1 - Main Reading: Summary

Pre-reading (activate schemata)	Reading (purpose for reading)	Post-reading (comprehension check)	<u>Language work / Grammar Spot</u> (Grammar/Lexis)	<u>What do you think?</u> (Personalization/Speaking/ expansion)
Unit 1 - “Wonders of the modern world” -- amazing technological and scientific achievements. Page 6				
1. Match each topic in A with two items in B	2. Read the paragraph on the right. Put a topic from A into the paragraph headings.	3. Answer the questions.		In groups, discuss one of these questions. What are your favorite web sites? / When did you last take a plane trip? etc.
Unit 2 - “The clown doctor” -- a woman describes the job she loves. Page 14				
1. What does a doctor do? What does a clown doctor do? Write down three things for each. Tell the class your ideas. 2. Which of the following did you think of? Which do clowns do? Which do doctors do? Which do both?	3. Peggy Volz is a clown doctor. What do you think a clown doctor does? Now read what Peggy says about her job.	4. Answer the questions.	<u>Grammar Spot:</u> Present Simple Passive <u>Language work:</u> Find phrases or sentences in the text that mean the same as the following:	Discuss the questions in groups. When are you the happiest? At work? At home? etc.
Unit 3 - “The writer and the painter” -- the lives of Ernest Hemingway and Pablo Picasso. Page 22				
1. Who are or were the most famous writers and painters in your country? 2. You are going to read about the lives of Ernest Hemingway and Pablo Picasso. Discuss these questions: Why are they famous? What nationality were they? Which century were they born in? Do you know the names of any of their works? Do you know anything about their lives?	3. The sentences below appear in the texts. Which sentences go with which man? Write P or H next to each one. (Predict) 4. Work in two groups. Group A: Read about Hemingway Group B: Read about Picasso Read about your person and check your answers to Exercise 3. (Check prediction)	5. Answer the questions. 6. Find a partner from the other group and go through the questions in Exercise 5 together. What similarities and differences can you find between the two men? (speaking / checking)	<u>Grammar Spot:</u> Past tenses in the passive	
Unit 4 - “A world guide to good manners” -- how not to behave badly abroad. Page 31				
1. Are these statements true or false for people in your country? When we meet someone for the first time, we shake hands. etc.	2. Read the text. These lines have been taken out of the text. Where do they go?	3. Answer the questions		Discuss these questions in groups: There is a saying in English, “When in Rome, do as the Romans do.” What does it mean? Do you agree? etc.

Pre-reading (activate schemata)	Reading (purpose for reading)	Post-reading (comprehension check)	Language work / Grammar Spot (Grammar/Lexis)	What do you think? (Personalization/Speaking/ expansion)
Unit 5 - "My kind of vacation" -- a travel agent talks about her vacations. Page 39				
<p>1. Look at the photos of the three hotels and answer the questions: What countries do you think they are in? What do you think people can do on vacation there?</p>	<p>2. Write one more question about each hotel.</p> <p>3. Read the article and hotel brochure on page 39. Answer the questions in Exercise 2.</p>	<p>Then answer the questions below</p> <p>4. Complete the chart about Karen's trips to Canada and Dubai.</p> <p>5. In pairs, look at the brochure for the Baobab Rivers Lodge in Selous, Tanzania. Ask and answer questions about Karen's trip there. (speaking)</p>	<p>6. Find words or expressions in the text with similar meanings.</p>	<p><u>What do you think:</u> What is your ideal vacation? Where are you going for your next vacation?</p>
Unit 6 - "Global Pizza" -- the history of the world's most popular food. Page 47				
<p>1. Do you know any typical dishes from these countries? Discuss with your class.</p> <p>2. Which of the following are fish or seafood? How do you pronounce the words?</p>	<p>3. Read the text quickly and find the foods listed above. How many other foods can you find?</p> <p>4. Read the text again and...</p>	<p>a...answer the questions.</p> <p>5. Work in groups. Read again and make questions. Use these question words: How many / How much / Which month / etc.</p>	<p><u>Language work:</u> Study the text and find the following: -an example of <i>like</i> used as a verb and an example of <i>like</i> used as a preposition. etc.</p>	<p><u>What do you think?</u> Which three facts did you find most interesting? Why do different countries prefer such different toppings? etc.</p>
Unit 7 - "Dream jobs" -- three people describe their jobs. Page 54				
<p>1. What is your dream job? Close your eyes and think about it. Then answer these questions: -Does the job require a lot of training or experience? -Is it well-paid? etc.</p>	<p>2. Here are the stories of three people who believe they have found their dream job. Group A: Read about Stanley. Group B: Read about Linda Group C: Reach about Michael</p>	<p>Answer the questions in exercise 1 about your person.</p> <p>3. Find a partner from the other two groups and compare information.</p> <p>4. Read the other two articles quickly. Answer the questions.</p>	<p><u>Language work:</u> The underlined words in exercise 4 are all phrasal verbs. Match them with a verb or expression from the box below.</p>	<p><u>What do you think:</u> Which of the jobs do you find most interesting? Would you like to do any of them?</p> <p><u>Role Play:</u> Work with a partner. Go to page 103. Student A: You are a journalist Student B: You have your dream job from Exercise 1.</p>
Unit 8 - "Do you want to be a millionaire?" --what it's really like to win the lottery. Page 62				
<p>1. Listen to the song "Who wants to be a millionaire.</p> <p>2. Look at the chart below. Do you think these are good or bad suggestions for people who win a lot of money? Add your opinions to the chart.</p>	<p>3. Read the article. What does it say about the six suggestions in exercise 2?</p> <p>4. These phrases have been taken out of the text. Where do they go?</p>	<p>5. Answer the questions</p>	<p><u>Language work:</u> The words in A are from the text. Match them with their definitions in B.</p>	<p><u>What do you think:</u> How would you answer the questions in the last paragraph of the reading? What advice would you give to someone who has won a lot of money?</p>

Pre-reading (activate schemata)	Reading (purpose for reading)	Post-reading (comprehension check)	Language work / Grammar Spot (Grammar/Lexis)	What do you think? (Personalization/Speaking/ expansion)
Unit 9 - "Family matters" -- two points of view on a family relationship. Page 70				
1. Talk about these questions with a partner and then with the class: Who do you look more like, your mother or your father? Who are you more like in character? etc.	2. In the magazine article on the right, two different members of the same family describe their relationship with each other. Divide into two groups.	3. Discuss in your groups the answers to the questions about your person. 4. Find a partner from the other group and compare your answers. Then read the other text.	<u>Language work:</u> Rewrite these sentences about Oliver and Carmen. Use the modal verb in parentheses in either the present or past and complete the sentence.	<u>What do you think:</u> Who has the more realistic view of the relationship? Oliver or Carmen? Why?
Unit 10 - "Famous for not being famous" -- Dennis Woodruff, almost a Hollywood movie star. Page 78				
1. Discuss the questions about your favorite actor or actress. -What movies has he/she been in? - What kind of movie does he/she act in? etc. 2. Match a line in A with a line in B.	3. Read the magazine article about Dennis Woodruff. Then answer the questions in Exercise 1 about Dennis.	4. Answer the questions.	<u>Language work:</u> 5. Here are the answers to some questions. Write the questions. 6. The words in A are in the text. Match them with similar meanings in B.	
Unit 11 - "You ask ...we answer!" -- Questions and answers from a science magazine. Page 86				
1. Do you know the answers to these questions? 2. Put one of these lines before each question in exercise 1. What is true for you? -I think..... -I don't know.... etc. Discuss your ideas as a class. Which question interests you most?	3. Read the questions and answers from a science magazine. Here are the last lines of the seven texts. Which text do they go with?	4. Here are seven questions, one for each text. What do the underlined words refer to? Answer the questions. 5. These numbers are from the text. What do they refer to?		<u>Producing a class poster:</u> What else would you like to know about the world? Work in groups and write some questions. Choose two questions from exercise 6 and research the answers. Make them into a poster for your classroom wall.
Unit 12 - "Funeral Blues" -- a poem by W.H. Auden. Page 95				
1. You are going to read and listen to a poem by W.H. Auden (1907-1973). The poem is called "Funeral Blues." What does the title tell you about the poem? 2. Close your books and close your eyes and listen to the poem. Don't try to understand every word. Share what you can remember with the rest of the class.	3. Read the poem and answer the questions. Use your dictionary to check new words.			<u>Learning by heart</u> Divide into four groups. Each group should choose one verse and learn it by heart. Recite the poem around the class.

Appendix 2 - Writing Sections: Summary

Pre-writing <small>(L) = Lower discourse feature (H) = Higher discourse feature</small>	Controlled Writing (Sentence transformation or word choice)	Semi-controlled Writing (Structure and content is specified)	Free Writing (Topic and genre is specified)
Unit 1 - Correcting Mistakes (Finding and correcting language mistakes in an informal letter Page 110)			
(L) 1. It is important to try to correct your own mistakes when you write. Look at the letter that a student has written to her friend. Her teacher has used symbols to show her the kind of mistakes she has made. Read the letter	and correct the mistakes.		2. Imagine that you are a student in another town. Write a similar letter to a friend giving some of your own news.
Unit 2 - Describing a person (Descriptive writing 1 -- describing a person. Page 111)			
(H) 1. Think of someone in your family. Answer the following questions about him/her. Read your sentences aloud to the rest of the class. 2. Which relative did you choose? Why did you choose that person? 3. Read the description of Martha Ferris and underline like this: the parts that describe her physical appearance / the parts that describe her character / the parts that describe her habits.	4. <i>She's not very tolerant</i> in paragraph 2 is a polite way of saying <i>She is intolerant</i> . Make polite forms of the words below: rude / boring / cheap / ugly / cruel / stupid.	5. Use your sentences from Exercise 1 to write a similar description of someone in your family. Be sure to include the following information: <i>Your opinion of the person / physical description / his or her character, habits, likes, and dislikes.</i>	
Unit 3 Telling Tales (Writing a narrative -- telling tales. Page 112)			
(L) 1. Complete the sentences with a linking word from the box.	2. Complete the story with the linking words from Exercise 1		3. Write a folktale that you know. Write about 200 words. Include the following parts: Beginning: "There was once" or "Once Upon a time" Ending: "...and they lived happily ever after." Moral: If your story has a moral, give it at the end.
Unit 4 - Filling out a form (Giving personal information -- filling out a form. Page 113)			
(L) 1. What occasions can you think of for when you have to fill out a form? What kind of information do you have to provide? 2. Match the expressions with the questions.	3. Do these things. Write about you. 4. Complete the form.		

Pre-writing (L) = Lower discourse feature (H) = Higher discourse feature	Controlled Writing (Sentence transformation or word choice)	Semi-controlled Writing (Structure and content is specified)	Free Writing (Topic and genre is specified)
Unit 5 - Making a reservation (Sending an email -- making a reservation. Page 113)			
(H) 1. Tracy Cooper wants to go on vacation to Florida with her family. Put the words in the correct order and add them to Tracy's email below.	2. Write a reply from the hotel. Include the following information: <i>Thank her for her inquiry.</i> <i>Say you are pleased to confirm her reservation for the rooms she wants and for the dates she wants.</i> <i>Tell her all the rooms come with cable TV and an ocean view.</i> <i>Each room is \$50 a night.</i> <i>End the letter saying that you look forward to welcoming her and her family to the hotel.</i>		
Unit 6 - Describing a room (Descriptive writing 2 -- describing a room. Page 115)			
(H) 1. Think of your favorite room. Draw a picture of it on a piece of paper. Why do you like it? Write some adjectives to describe it. Show a partner your drawing and talk about why you like the room. 2. Look at the picture. Then read a description of someone's favorite room. There are four mistakes in the picture. What are they? 3. The relative pronouns <i>which</i> and <i>where</i> are used in the text. Find them and <u>underline</u> them. What does each one mean 4. Link the following sentences with the correct relative pronoun -- <i>who, which, that, where, or whose</i>			5. Write a similar description of your room in about 250 words. Describe it and give reasons why you like it.
Unit 7 - Writing a cover letter (Formal letters -- writing a cover letter. Page 116)			
	1. Complete Heather Mann's cover letter to Worldwatch Americas with the words from the box.		2. Write a cover letter for the following job advertisement.
Unit 8 - Words that join ideas (Words that join ideas of course, nevertheless, so, because, but Page 117)			
1. Some words and expressions are used to make a comment on what is being expressed 2. Some words are used to join ideas and sentences	3. Read the email and write the word or words that fit best. [select one of two words]		

Pre-writing (L) = Lower discourse feature (H) = Higher discourse feature	Controlled Writing (Sentence transformation or word choice)	Semi-controlled Writing (Structure and content is specified)	Free Writing (Topic and genre is specified)
Unit 9 - Beginning and Ending Letters (Beginning and ending formal and informal letters Page 118)			
Notice the following points about formal and informal letters. (explanation) Here are some useful phrases for informal letters. (vocabulary) (H) 1. Look at the chart below and match the beginning of each letter to the sentence that follows it. 2. Match each ending to one of the letters in Exercise 1.		3. Write a letter to a friend who you haven't been in touch with for a long time. Include the following parts: --Tell your friend what you have been doing recently. Include your future plans. --Ask your friend about his/her recent activities and future plans. --Try to arrange to meet somewhere. --Remember to put your address and the date in the top right-hand corner of your letter.	
Unit 10 - Sentence Combination (Sentence combination -- describing a person and a place Page 119)			
(L) 1. Read the sentences about Johnny Applesseed and then compare them with the paragraph below. Notice the ways that the sentences are combined.		2. Rewrite each group of sentences to form a more natural sounding paragraph.	3. Write a short profile of a person or a place that is important to you.
Unit 11 - For and against (For and against -- describing advantages and disadvantages. Page 120)			
(H) 1. Do you live or work in a city? Is it very big? Write down five advantages and five disadvantages of living in the city. Compare your ideas with a partner. 2. Write down five advantages and five disadvantages of living in the country. Compare your ideas with your partner. 4. There are three paragraphs. What is the purpose of each?	3. Read the text and add the phrases from the box.		5. Write three paragraphs entitled "Living in the Country" about the advantages and disadvantages of living in the country. In the conclusion, give your own opinion. Write about 250 words
Unit 12 - Correcting mistakes (Correcting mistakes in an informal letter. Page 121)			
(L) 1. Ana was a student of English in Chicago, where she stayed with the Bennett family. She has not returned home. Read the letter she has written to Mr. and Mrs. Bennett. Her English has improved, but there are still over 25 mistakes. How many can you find? 2. Compare the mistakes you have found with a partner. Correct the letter.			3. Write a thank-you letter to someone you have stayed with.

Appendix 3 - American Headway 3
An examination of source, audience, types and functions

Table 1: Authors and sources

Reading section	Author and source of reading selection
Unit 1 reading	Author: Ann Halliday. No mention of source.
Unit 2 reading:	Article written in first person after an introduction. Subject: Peggy Volz. No mention of source.
Unit 3 reading	No mention of author or source.
Unit 4 reading	Author: Eva Vorderman. No mention of source.
Unit 5 reading	Article: written in first person after an introduction. Subject: Karen Saunders. No mention of source.
Unit 6 reading	Author: Connie Odone. No mention of source.
Unit 7 reading	Author: unnamed. This is a question/answer format, but the questioner remains anonymous. No mention of source.
Unit 8 reading	Author: unnamed. No mention of source.
Unit 9 reading	Author: unnamed. Written in first person. Quotation marks indicate the subjects are not the authors. Subjects: Oliver and Clarence Darrow. Source unknown.
Unit 10 Reading	Author: unknown. Source: Unknown
Unit 11 Reading	Author: unknown Source: 'a science magazine'
Unit 12 reading	Author: W.H. Auden Source: <i>W.H Auden: The Collected Poems</i>

Table 2: Consideration of audience in the writing sections

Reading section	Author and source of reading selection
Unit 1 writing	1. Look at the letter that a student has written to her friend. 2. Imagine you are a student in another town. Write a similar letter to a friend...
Unit 2 writing	Audience not indicated.
Unit 3 writing	Audience not indicated.
Unit 4 writing	Filling out a form -- the Brunswick Savings Bank
Unit 5 writing	Audience is "Tracy Cooper", a hotel customer. Student takes the role of the hotel reservations clerk.
Unit 6 writing	Audience is not indicated.
Unit 7 writing	Audience : Human Resources of Trans-Globe Tours
Unit 8 writing	Audience: Melody Writer: Jacqueline Mathis (friends)
Unit 9 writing	Explanation: Notice the following points about formal and informal letters: 1. We can write contractions in an informal letter, but not in a formal one. All letters begin with <i>Dear</i> . You can end an informal letter with <i>Best wishes</i> or <i>Love</i> . 2. Here are some useful phrases for informal letters: <u>Beginning</u> : It was great to hear from you.....etc. <u>Ending</u> : I'm looking forward to seeing you etc. 2. Match each ending to one of the letters in Exercise 1. 3. Write a letter to a friend who (<i>sic</i>) you haven't been in touch with for a long time.
Unit 10 writing	Audience: not indicated.
Unit 11 writing	Audience not indicated.
Unit 12 writing	Audience: someone you have stayed with. (model implies that the audience will be someone that is not a 'friend')

Appendix 3 - Continued

Table 3 - Discourse types represented in the reading sections

Reading section	Discourse type
Unit 1 Reading	Magazine article. (implicit) Visual cues : Photos, color, layout. [“read the text on the right”]
Unit 2 Reading	Magazine article. (implicit) Visual cues: Photos, color, layout. [“read what Peggy says about her job”]
Unit 3 Reading	Magazine article / biography (implicit) Visual cues: Photos, color, layout.. [“Read about Ernest Hemingway”. “Read about Pablo Picasso”]
Unit 4 Reading	Magazine article. (implicit) Visual cues: Photos, color, layout. [“Read the text”]
Unit 5 Reading	Magazine article / hotel brochure (explicit) Visual cues: Photos, color, layout.. (“read the article and hotel brochure”)
Unit 6 Reading	Magazine article. (implicit) Visual cues: Photos, color, layout. [“read the text”]
Unit 7 Reading	Magazine article (explicit) Visual cues: Photos, color, layout. [“Read the other two articles”]
Unit 8 Reading	Magazine article. (explicit) Visual cues: color, layout. [“Read the article”]
Unit 9 reading	Magazine article. (explicit) Visual cues: pictures, layout [“In the magazine article on the right.....”]
Unit 10 reading	Magazine article (explicit) Visual cues: Photos, color, layout [Read the magazine article”]
Unit 11 reading	Science magazine article (explicit) Visual cues: photos, color, layout [Read the questions and answers from a science magazine].
Unit 12 reading	Poem (explicit) [You are going to read and listen to a poem by W.H. Auden..]

Table 4: Discourse functions of the reading selections

Reading section	Overall discourse function
Unit 1 reading	to inform / entertain
Unit 2 reading	to inform / entertain
Unit 3 reading	to inform / entertain
Unit 4 reading	to inform / advise
Unit 5 reading	to inform / advertise?
Unit 6 reading	to inform / entertain
Unit 7 reading	to inform / entertain
Unit 8 reading	to inform / entertain
Unit 9 reading	to inform / entertain
Unit 10 reading	to inform / entertain
Unit 11 reading	to inform / entertain
Unit 12 reading	to stir emotion (in this case, sadness)