

T.C.
ISTANBUL AYDIN UNIVERSITY
GRADUAL INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE



**EVALUATION OF ELT BOOKS WITH REFERENCE TO TEXT
LINGUISTICS**

M.A THESIS

Dorota Kinga Baryla

Supervisor:

Prof. Dr. Veysel Kılıç

Istanbul-2013

T.C.
ISTANBUL AYDIN UNIVERSITY
GRADUAL INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE



**EVALUATION OF ELT BOOKS WITH REFERENCE TO TEXT
LINGUISTICS**

M.A THESIS

Dorota Kinga Baryla

Supervisor:

Prof. Dr. Veysel Kılıç

Istanbul-2013



T.C.
İSTANBUL AYDIN ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ

Yüksek Lisans Tez Onay Belgesi

Enstitümüz İngiliz Dili ve Edebiyatı Ana Bilim Dalı İngiliz Dili ve Edebiyatı Tezli Yüksek Lisans Programı Y1112.020009 numaralı öğrencisi **Dorota Kinga BARYLA**'nın "EVALUATION OF ELT BOOKS WITH REFERENCE TO TEXT LINGUISTICS" adlı tez çalışması Enstitümüz Yönetim Kurulunun 22.11.2013 tarih ve 2013/30 sayılı kararıyla oluşturulan jüri tarafından **gönderildi** ile Tezli Yüksek Lisans tezi olarak **kabul** edilmiştir.

Öğretim Üyesi Adı Soyadı

İmzası

Tez Savunma Tarihi :10/12/2013

1)Tez Danışmanı: Prof. Dr. Veysel KILIÇ

.....

2) Jüri Üyesi : Prof. Dr. Birsen TÜTÜNİŞ

.....

3) Jüri Üyesi : Doç. Dr. Türkay BULUT

.....

Not: Öğrencinin Tez savunmasında **Başarılı** olması halinde bu form **imzalanacaktır**. Aksi halde geçersizdir.

DECLARATION

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

NAME AND SURNAME: Dorota Kinga Baryla

SIGNATURE:

ÖNSÖZ / FOREWORD

The aim of my thesis is to evaluate the most popular ELT books available in Turkey and in Poland. I have chosen these two countries because I started my education in Poland, taught English there and then moved to Turkey to develop my career as an English Teacher. Furthermore, I strongly believe that the conclusions drawn from the comparison may be quite interesting.

The focus of my evaluation is put on the texts in the books. To achieve my goal, I use a scientific approach to text analysis – text linguistics. After defining the most basic concepts of text linguistics, I start the evaluation of the books by asking teachers and students from both countries about their ideas in a questionnaire I prepared for them. The questions are very diverse and cover a lot of aspects of teaching. E.g. teaching environment, social background of the students, course books and general knowledge about texts and text linguistics.

I then move on to evaluating the books with reference to text linguistics. I check if the reading passages are really texts from the linguistic point of view and if they are good teaching and learning materials.

The conclusions of my thesis arise from the combined evaluation of the books by the teachers, students and me doing a scientific research on the texts.

The most difficult part of writing the thesis was to collect enough reliable data for the research. And here I want to send my “thank you” to all who helped me achieve it.

First and foremost, I wish to express my sincere gratitude to Prof. Dr. Veysel Kılıç for his help, guidance and encouragement.

I would also like to acknowledge my gratitude to all the teachers and students who took part in the survey and thus made my research possible.

Finally, I am highly indebted to my principals from Kültür2000 College for their support and understanding.

I hope that my research was fruitful and will be of some use to me and other English teachers.

LIST OF CONTENTS

ÖNSÖZ / FOREWORD.....	i
INDEX OF CHARTS - TABLOLAR/ŞEKİLLER DİZİNİ	v
CHAPTER 1 INTRODUCTION	1
CHAPTER 2 LITERATURE REVIEW.....	3
2.1. TEXT LINGUISTICS	3
2.2. TEXT	3
2.3 SEVEN STANDARDS OF TEXTUALITY.....	5
2.3.1 Cohesion.....	6
2.3.2 Coherence.....	8
2.3.3 Intentionality & Acceptability.....	11
2.3.4 Informativity	13
2.3.5 Situationality.....	17
2.3.6. Intertextuality.....	18
CHAPTER 3 QUESTIONNAIRE ANALYSIS.....	20
3. 1. TEACHERS' PROFILE.....	20
3.2. TEACHER – STUDENT RELATIONSHIP	27
3. 3. TEACHING MATERIALS AND TEACHING STYLES.....	30
3. 4. BOOKS	37
3. 5. ELT BOOKS WITH SPECIAL REFERENCE TO TEXT LINGUISTICS.....	47
3. 6. QUESTIONNAIRE FOR STUDENTS	61
CHAPTER 4 EVALUATION OF TEXTS IN ELT BOOKS	68
4.1. INTRODUCTION	68
4. 2. NEW BRIDGE TO SUCCESS FOR GRADE ELEVEN INTERMEDIATE, MEB DEVLET KİTAPLARI BİRİNCİ BASKI.....	69
4.2.1 Evaluation of “My Uncle George” with reference to Seven Standards of Textuality	76
4.2.2 Evaluation of “My Uncle George” with reference to Grice’s Maxims.....	79
4.2.3 Evaluation of “Rate of Unemployment” with reference to Seven Standards of Textuality	81

4.2.4 New Bridge To Success for Grade Eleven Intermediate, MEB Devlet Kitapları Birinci Baskı - Conclusions.....	83
4. 3. Cornerstone C, Pearson Longman.....	84
4.3.1 Analysis of “Stone Soup”.....	85
4.3.2 Analysis of “Writing a Great Speech”.....	87
4.3.3 Cornerstone C - Conclusions	88
4.4. UPSTREAM INTERMEDIATE, EXPRESS PUBLISHING	89
4.4.1 Analysis of the poem “The Little Land” with reference to text linguistics..	89
4.4.2 Analysis of an extract from “Robinson Crusoe”	95
4.4.3 Upstream Intermediate - Conclusions.....	96
4.5. WORLD WONDERS 4, HEINLE CENGAGE LEARNING	97
Chapter 5 Conclusions.....	100
REFERENCES	103
APPENDICES	105
APPENDIX 1 “L’AMOUR DE PIERROT”.....	106
APPENDIX 2 QUESTIONNAIRE FOR TEACHERS.....	107
APPENDIX 3 QUESTIONNAIRE FOR STUDENTS.....	115
APPENDIX 4 “MY UNCLE GEORGE”	118
APPENDIX 5 “RATE OF UNEMPLOYMENT”	119
APPENDIX 6 “STONE SOUP”	120
APPENDIX 7 “WRITING A GREAT SPEECH”	123
APPENDIX 8 “THE LITTLE LAND”	125
APPENDIX 9 “ROBINSON CRUSOE”.....	126
APPENDIX 10 “REACH FOR THE STARS”	127
APPENDIX 11 “PHOTOVOLTANIC ENERGY”	128
ÖZET.....	129
ABSTRACT	130

INDEX OF CHARTS - TABLolar/ŞEKİLLER DİZİNİ

Chart 1	How old are you?
Chart 2	Your sex
Chart 3	What is your nationality?
Chart 4	Do you speak the native language of your students?
Chart 5	Where were you educated?
Chart 6	Where were you educated, where do you teach?
Chart 7	What grades do you teach?
Chart 8	What adjectives would you use to describe your students' social background?
Chart 9	Your relationship with students & parents
Chart 10	Do you meet your students after school?
Chart 11	How well do you think you know your students?
Chart 12	How much do you think your students like you?
Chart 13	What course books do you use?
Chart 14	How much time do you spend working with course books and with your own materials?
Chart 15	Do you use photocopied material?
Chart 16	If yes, are they in color or black & white?
Chart 17	How much importance do you give to each of the four language skills?
Chart 18	Is the book well-illustrated, colorful? Does it have a clear layout?
Chart 19	How do you evaluate the attractiveness of the book?
Chart 20	Do the books meet students' cultural needs?
Chart 21	Is the book suitable for your students' level?
Chart 22	Is it logically divided? Does it have clear instructions?
Chart 23	Is it available on the market?
Chart 24	Is the price of the book reasonable?
Chart 25	Prices of different books - comparison
Chart 26	What is given more attention in the book: Grammar or speaking?
Chart 27	What do you think a good text is?
Chart 28	Are you familiar with Seven Standards of Textuality / Grice's Maxims?

Chart 29	Are the texts in the book interesting for you?
Chart 30	Are the texts in the book interesting for your students?
Chart 31	Are the texts informative?
Chart 32	Are the texts authentic?
Chart 33	What kind of texts are there in the books you use?
Chart 34	Are there any literary texts in the books you use?
Chart 35	Do some of the texts violate the rules of coherence and cohesion?
Chart 36	What is your students' approach to reading?
Chart 37	Do you ever use texts for discussion, analysis, creative writing?
Chart 38	(Questionnaire for students) Do you like your English course book?
Chart 39	(Questionnaire for students) Does it motivate you to learn English?
Chart 40	(Questionnaire for students) Is it suitable for your level?
Chart 41	(Questionnaire for students) Is your book attractive?
Chart 42	(Questionnaire for students) What is given more attention in the book: Grammar or speaking?
Chart 43	(Questionnaire for students) What kind of exercises does your book contain?
Chart 44	Processes in "The Little Land"

CHAPTER 1 INTRODUCTION

In this study, I would like to evaluate ELT books with reference to text linguistics.

Throughout my education, I have had a chance to observe Polish and Turkish students struggling to learn how to speak English fluently and accurately. Educational institutions in above mentioned countries use different approaches to achieve the goal and they choose ELT books accordingly. I, as a new teacher, want to use what is best in both of them.

In Turkey, while teaching English, the emphasis is put on literature. Students' reading skills are impressive but their speaking, on the other hand, requires more practice. In Poland, great importance is given to practical skills, but the sources (reading texts) students use are artificial and not attractive. In this study, I would like to prove that using literary texts in an English classroom can bring highly satisfying results, not only in reading, but in all language skills.

To do this, I need to understand how language is constructed, how it functions and how it influences the way students learn it. For this reason, my thesis will be based on the study of language – linguistics. Not only will linguistics help me to apply the knowledge about language to learning and teaching (applied linguistics), but I will also use a scientific, linguistic approach to text analysis – text linguistics.

I believe that the results of my efforts will help me to use authentic texts, the heritage of past generations, in English classes. My aim is to encourage students to learn English, to interest them in what they are learning, make them passionate about it and thus make the learning process pleasurable.

Furthermore, I have decided to write about a topic that combines English Language Teaching, literature and linguistics because such an interdisciplinary approach really reflects who I am and what I do in my life. I am an English teacher and I want to do every possible thing in order to improve my performance in a classroom. I love reading, and I think books are the key to learning everything, not only a language. Lastly, I have always been fascinated by the complexity of language and have always wanted to understand complex processes that are involved in language learning and teaching.

I will start the research by introducing and discussing some basic concepts related to text linguistics. To evaluate texts I need the scientific approach to text analysis and this is what the first, theoretical chapter will provide. I will discuss concepts such as text linguistics, text, Seven Standards of Textuality and Grice's Maxims.

After the theoretical chapter, I will move on to analyzing the results of a questionnaire I used to learn teachers' ideas about different course books. I do not want to base the evaluation of ELT books solely on my opinions. This is why I prepared the questionnaire. I asked both Polish and Turkish English teachers to share their opinions with me. The questionnaire contains questions related to course books and other topics. I have also tried to relate the course books teachers use to their teaching environments and teaching styles. The results of the survey are presented in the third chapter of this paper.

After questionnaire analysis, I will proceed with scientific evaluation of texts in chosen course books. I will use Seven Standards of Textuality and Grice's Maxims for this purpose. I will also try to evaluate the books taking their overall attractiveness into consideration.

The last chapter will provide conclusions that can be drawn after the questionnaire analysis, scientific evaluation of texts and will present my last and complete evaluation of chosen course books.

I hope I will learn a valuable lesson writing this thesis and I will use this experience in my future teaching life.

CHAPTER 2 LITERATURE REVIEW

2.1. TEXT LINGUISTICS

To start evaluating ELT books, it is necessary to explain some basic concepts of the relevant field. The first term that must be discussed is 'text linguistics'.

Given the fact that linguistics, in its most basic terms, is the study of language, text linguistics would be the study of language in texts. Consequently, text linguistics would deal with the structure of a text and everything that holds a text together. Text linguistics covers a wide range of possible research material. It deals with all kinds of texts, in contrast to stylistics that is usually applied to literary texts. As Peter Stockwell says in his article *Language and Literature: Stylistics*, text linguistics deals mainly with non-literary investigations of texts. "Literariness" and literary texts are reserved for stylistics (Stockwell, 2008: 742). However, it is worth noting that there are no well-defined boundaries between literary and non-literary texts, and their definitions will vary from author to author.

2.2. TEXT

I will use the definition of a text that M.A.K. Halliday gives in *Language, Context, and Text: Aspects of Language in a Social-semiotic Perspective*. First of all, a text does not necessarily have to be written. As text is a piece of language that can be, the same as language, either spoken or written. Halliday goes even further in his explanation and says that it can

also be “any other medium of expression that we like to think of” (Halliday, Hasan, 1990: 10). As it stems from Halliday’s definition, everything is a text as long as it is functional, i.e. it is “doing some job in some context as opposed to isolated words or sentences” (Halliday, Hasan, 1990: 10). This definition is important because it enriches my research. The analysis will not only concentrate on written texts that are easily found in all course books but also on different informative materials, e.g. pictures, photos, even works of art.

Another aspect of a text that Halliday describes is that it is both a product and a process. A text is a product because it is an output, it is someone’s creation. It is a process at the same time because it is a ‘continuous process of semantic choice, a movement through the network of meaning potential, with each set of choices constituting the environment for a further set’ (Halliday, Hasan, 1990: 10). What is meant by this is that a text provokes processes of unfolding and discovering the meaning. The structures and the choice of words constitute a meaning that will never be the same to all of the readers. Each reader will recognize a different meaning. The relationship between text as a product and text as a process is the core of interpretation. It applies to both simple sentences where an ambiguity can be found, and literature and art analysis. For example, a sentence very widely used for showing linguistic ambiguity: “Bill loves his wife and so does Harry” (adapted from linguistics classes with prof. dr. Veysel Kılıç at Istanbul Aydin University in 2011/2012 academic year). There are at least two interpretations of this sentence. The first one is that Bill and Harry are married and they both love their wives. The other one is that Bill loves his own wife and Harry is in love with Bill’s wife as well. Of course, the ambiguity in a longer text would be more complex and would require more interpretations but this example is only to show this possibility. Another example of ambiguity proving a text to be a process of creating meaning, can be a painting. Given Halliday’s definition of a text, a painting is surely a text. As long as we believe that the artist meant the painting to convey a message.

I will illustrate it with a painting by Salvador Dali - *L'amour de Pierrot* (Appendix 1).

I decided to choose a painting by Salvador Dali, who is famous for ambiguity in his art. There is no simple way to describe what *L'amour de Pierrot* shows. Everybody trying to describe it would find a different answer. For some, it is a picture of a young couple having a wonderful time at a party. For others, it is a frightening skull. Possible interpretations are endless. The text, the product of Salvador Dali, becomes a never-ending process when confronted with readers/receivers of the text/painting. The same happens with a written text. Each combination of sentences has a different influence on individual readers. Not only denotations, the literal, most obvious meanings are important but also connotations, the associations and feelings related to a concept play a significant part. They all join to provoke thinking in readers and then the meaning/interpretation arises.

Having defined what a text is, I can move forward to explain what makes a piece of language a good text. All in all, texts are everywhere but not all of them are worth our attention.

2.3 SEVEN STANDARDS OF TEXTUALITY

Seven Standards of Textuality were introduced by Robert-Alain de Beaugrande and Wolfgang Dressler in 1981 in their book *Introduction to Text Linguistics*. Earlier in this chapter I have cited M.A.K. Halliday and his definition of a text. For de Beaugrande and Dressler the definition of a text is the starting point for Seven Standards of Textuality. According to de Beaugrande and Dressler, a text is a “communicative occurrence” (De Beaugrande and Dressler, 2002, foreword; 3). The adjective “communicative” is probably the most significant part of the definition. Essentially, this is the definition given by Halliday. Everything is a text as long as it is ‘doing some job in some context’ i.e. it is conveying a message, it is communicating something and/or giving some information. The difference is that de

Beaugrande and Dressler give more details to whether or not we can call a text communicative. These are the standards of textuality. All of the required standards must be fulfilled. They are essential for a text to be communicative. Furthermore, if a text does not satisfy all of the standards, it cannot be called a text because “non-communicative texts are treated as non-texts” (De Beaugrande and Dressler, 2002, chapter 1; 3).

The seven standards of textuality are: Cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality. These will be described in 2.3.1 section.

2.3.1 Cohesion

Cohesion takes place on the surface level of a text. This is how de Beaugrande and Dressler characterize the standard: “the actual words we hear or see are mutually connected within a sequence” (de Beaugrande and Dressler, 2002, chapter 1; 4). In other words, it is grammatical dependency or consistency. There should be correspondence of tenses (e.g. if a text describes a past event, past tenses should be used in the text). Cohesion is what holds a text together. What is interesting is that M.A.K. Halliday and Ruqaiya Hassan gave a detailed description of cohesive devices in their book *Cohesion in English* (1976) a few years before *Introduction to Text Linguistics* was first published (1981). At the very beginning of the book, the authors give a very pictorial description of what cohesion means. They say it is the difference between completely unrelated sentences and a unified text that makes sense. Any native speaker of a language can tell the difference easily. (Halliday and Hasan, 1976: 1).

The cohesive devices that Halliday and Hasan describe are: reference, ellipsis, substitution, lexical cohesion and conjunction. Reference in most basic terms is the relationship between language and the world: “[references are items which] instead of being interpreted semantically in their

own right, make reference to something else for their interpretation' (Halliday and Hasan, 1976: 31). Thus, reference would be deictic expressions such as "there", "him", "this", "those", "that", "now" etc. The core of reference lies in the meaning between the two words. 'He' stands for a particular meaning of a man that might have been mentioned earlier in a text or in a different text. What is important is the fact that reference functions in a given situation (context must be provided), which is one of the main differences between reference and substitution.

Contrary to reference, substitution takes place on a grammatical level. It is relation in the wording. One item is substituted for another to avoid redundancy. An example given in *Cohesion in English*: 'My axe is too blunt. I must get a sharper one' (Halliday and Hasan, 1976: 89). In these two sentences, 'axe' is substituted with 'one', where 'one' has the same structural function as 'axe'. The substitution takes place in order to avoid the repetition of 'axe' in a short text.

Depending on interpretation, ellipsis can be also described as substitution. As Halliday and Hasan say, ellipsis is omission of an item. If the omission is treated as substitution of one item for nothing, it can be said that ellipsis is a kind of substitution. The authors summarize the concept of ellipsis by saying that it is 'something left unsaid', at the same time, they underline the fact that even if something is unsaid, it does not mean that it is not understood (Halliday and Hasan, 1976: 143). A broader definition of ellipsis is as follows: 'An item is elliptical if its structure does not express all the features that have gone into its make-up – all the meaningful choices that are embodied in it' (Halliday and Hasan 1976: 144).

The simplest definition of the next cohesive device is: "words used to make connections and indicate relationships between events". (Yule, 2010: 83). The definition describes conjunctions. Halliday and Hasan give three main types of conjunctions. The first type is adverbs such as "but", "so", "then", "next", "accordingly", "actually", "therefore" etc. The second type is other compound adverbs such as "furthermore", "nevertheless", "anyway".

The last type is prepositional expressions such as “as a result of that”, “instead of that”, “because of that” etc. (Halliday and Hasan, 1976: 231).

The last cohesive device described in *Cohesion in English* (1976) is lexical cohesion. The previous cohesive devices that have been discussed help achieve grammatical cohesion. Lexical cohesion, on the other hand, is related to the choice of words. As Halliday and Hasan say: “[lexical cohesion is] the cohesive effect achieved by the selection of vocabulary” (Halliday and Hasan, 1976: 274). Within the term of lexical cohesion, the authors describe the phenomenon of reiteration. They state that it is a form of lexical cohesion that involves repetition of a word. The processes involve the use of synonym and superordinate. For example, a character, Jack, can be mentioned in a text. Lexical cohesion means that Jack should be mentioned in the text again. To do this and to avoid repetition, authors can use synonyms (this young man) or superordinate (the boy).

2.3.2 Coherence

The standard following cohesion is coherence. According to de Beaugrand and Dressler, a text is coherent when it makes sense, i.e. there is a “continuity of senses among the knowledge activated by the expressions of the text” (Beaugrande and Dressler, 2002, chapter 5; 2). The expressions used in a text create the textual world, which, in order for the text to be understood, should comply with the established version of the real world. It is important to note that ‘the established version of the real world’ means something different for diverse societies, groups or individuals around the world. At this point, an important conclusion arises: Coherence is not universal. It is dependent on individual perception of the world and on the “global patterns” that each individual carries.

Earlier in the definition of coherence, “expressions of the text” have been mentioned. For better understanding of coherence, “expressions” must be defined. Beaugrande and Dressler claim that people communicate via

expressions. When the expressions are used in communication (both written and spoken), corresponding concepts are activated. According to them, a concept is a configuration of knowledge. It is worth noting that this knowledge might be determinate (always true), typical (usually true) and accidental (only randomly true). The activated concepts are stored in active storage (mental workspace). As active space is limited, concepts are grouped and stored as patterns.

De Beaugrand and Dressler state that global patterns (frames, schemas, plans, scripts) influence the way readers perceive texts. Thus, patterns are one of the determiners deciding if a text will be coherent to a particular reader. In this way, patterns help the readers to create the meaning of a text. Patterns are the representation of commonsense knowledge in our minds. This is how the world is represented in mind. Frames are the simplest patterns, indicating what things belong together (e.g. school: classroom, teachers, students, desks etc.). Schemas are the ways we imagine some events and states (with sequence, time proximity and causality). Plans are the ways in which, we imagine, a character of a text would achieve his/her goal. Scripts are “stabilized plans called up very frequently to specify the roles of participants and their expected actions” (De Beaugrande and Dressler, 2002, chapter 5; 16). What is important is that patterns are used by the readers to create hypotheses about the main topic of a text.

A phenomenon closely linked to active storage (mental workspace where concepts are stored) is spreading activation. It takes place when concepts are activated. It appears that except for the concept that has been used in the expression, other, closely associated concepts are activated, too. De Beaugrande and Dressler emphasize this phenomenon because it allows us to create associations, make connections and thus go far beyond the surface text. In other words, spreading storage allows interpretation.

De Beaugrande and Dressler claim that cohesion and coherence are the most fundamental standards of textuality. However, they are not enough to decide if we deal with a text or a non-text. Other standards by which a text can be judged are intentionality and acceptability. Text producers must

consciously intend the text to be a text, i.e. must intend it to be cohesive and coherent, and the receivers must accept it. However, it is a very general statement and it will be shown that there are exceptions to the rule.

GUIL (*musings*): The law of probability, as it has been oddly asserted, is something to do with the proposition that if six monkeys (*he has surprised himself*)... if six monkeys were...

ROS: Game?

GUIL: Were they?

ROS: Are you?

GUIL (*understanding*): Games. (*Flips a coin.*) The law of averages, if I have got this right, means that if six monkeys were thrown up in the air for long enough they would land on their tails about as often as they would land on their –

ROS: Heads. (*He picks up the coin.*)

GUIL: Which at first glance does not strike one as a particularly rewarding speculation, in either sense, even without the monkeys. I mean you wouldn't *bet* on it. I mean *I* would, but *you* wouldn't... (*As he flips a coin.*)

ROS: Heads.

GUIL: Would you? (*Flips a coin.*)

ROS: Heads. (*Repeat.*) Heads. (*He looks up at GUIL – embarrassed laugh.*) Getting a bit of a bore, isn't it?

GUIL (*coldly*): A bore?

ROS: Well...

GUIL: What about suspense?

ROS (*innocently*): What suspense? (*Small pause.*)

GUIL: It must be the law of diminishing returns... I feel the spell about to be broken. (*Energising himself somewhat.*) (*He takes out a coin, spins it high, catches it, turns it over on to the back of his other hand, studies the coin – and tosses it to ROS. His energy deflates and he sits.*) Well, it was a even chance... if my calculations are correct. (Stoppard, 1967: 10)

The passage comes from a play by Tom Stoppard – *Rosencrantz and Guildenstern Are Dead* (1967). The first impression after reading the passage is that it is difficult to go through it and even more difficult to understand what is happening between the characters. Given the fact that it is the first act, the very beginning of the drama, the difficulties do not stem from the lack of context that could have been provided earlier. If such questions arise, it is fully understandable to say that the text is neither cohesive nor coherent. The characters shift topics very fast, leaving unanswered questions (which is a violation of the maxim of co-operation and relation – which will be discussed later in the chapter). There are almost no conjunctions in the text so there is no relation between the sentences.

Furthermore, the conversation is disturbed by the game the characters are playing. They cannot concentrate on the discussion because they are distracted by flipping the coin all the time. What is interesting is that descriptions of their actions are much longer than the actual sentences the characters utter.

And yet, nobody can say that Tom Stoppard's play is not a text. Even given the lack of cohesion and coherence. According to De Beaugrande and Dressler, if text receivers accept a text, they, at the same time, agree to tolerate some cohesion and coherence disturbances.

Something similar happens in every day conversations. When people are under pressure of time or there are strong emotions involved, the speech, the dialogue, the text that is produced lacks coherence and cohesion and thus is not possible to understand. De Beaugrande and Dressler call the causes of it situational factors.

There is one more situation when lack of coherence and cohesion can be justified. And this is exactly the case for Tom Stoppard and his play. Authors may intentionally hinder coherence and cohesion for special effects and break maxims. In literature, we can go even further in interpreting the lack of the basic standards of textuality. By disposing of cohesion and coherence, authors may want to express chaos, disorder or confusion of the rules / morals / world. It should be a sign for readers to look for the reason and find a suitable interpretation of the text and author's intentions.

2.3.3 Intentionality & Acceptability

Intentionality has been earlier defined as an intention of the author for the text to be cohesive and coherent (with the exceptions that have been mentioned). In discussing how author's intentions are related to the form of a text, De Beaugrande and Dressler use Austin's Speech Act Theory and Grice's maxims.

According to The Speech Act Theory, language has functions that reveal text producer's intentions. When language is used, it acts out the producer's intentions. Austin divides the acts into three categories: 1) Locutionary act is the physical act of uttering words/sentences. 2) Illocutionary act is the activity that is the producer's intention. It may be threatening, promising, apologizing, offering etc. 3) Perlocutionary act is the impact on the receiver. E.g. *It is very cold in here, isn't it?* Locutionary act: uttering the sentence; Illocutionary act: asking somebody to close the window; Perlocutionary: making somebody close the window.

Although speech acts describe text producer's intentions, De Beaugrande and Dressler criticize the theory and claim that it is incomplete. The reason is that not all of the actions are easy to read and some of them cannot be defined. There is a difference between transparent actions (such as *I promise* – a performative, saying and doing at the same time) and very vague actions, such as stating or describing, though they are all classified as illocutionary acts. The authors offer a better approach to text production: Grice's maxims that should be followed by text producers. There are five maxims that, if followed, will make text a good text.

a) The first maxim is co-operation. It is mostly desired while giving advice or assistance. The maxim says that what is added to the conversation should be related to the topic and should be useful for the purpose that is required.

b) The maxim of quantity requires adding new information in conversation.

c) The third maxim is the maxim of quality. It says that text producers should never lie or say something they do not have evidence of.

d) Maxim of relevance is the fourth maxim. It advises text producers to be relevant. They should always share knowledge related to the relevant topic and this knowledge should be useful i.e. it should help to achieve a goal.

e) The last maxim is the maxim of manner. It says how to structure and deliver a text. According to the maxim, texts cannot be

incomprehensible. Text producers should avoid ambiguity (unless it is intended ambiguity). The way text is delivered should be brief and orderly.

The maxims or cooperative principles have been discussed. A conclusion drawn from the discussion could be: A text that does not follow the maxims is not a good text. However, it turns out that it is not necessarily true. There are lots of respected texts by great authors that violate the maxims. Again, it does not mean that these texts are not good texts. Instead, if the maxims are violated, it may be a sign to the readers that there is a hidden meaning in the text, and the violations of the rules may be an intentional action of the author to provoke the readers to find it.

Taking all the conclusions into consideration, a definition of acceptability arises. Acceptability is the receiver's attitude to the text. First of all, if the reader accepts a text, it is believed by him/her that this text is a cohesive and coherent text. Secondly, if the reader finds violations of the maxims and rules in the text, they should be tolerated, given the fact that the disturbances have the meaning on their own and can influence the way the text is perceived. There is even more in the definition of acceptability. A text should be acceptable from the receiver's point of view, the receivers' needs, interests, speaking styles, even the social status should be taken into consideration. Given this, it is obvious that a text can be accepted by one (social) group and not accepted by the other.

2.3.4 Informativity

The next standard that will be discussed is informativity. The definition given by De Beaugrande and Dressler is as follows: '[informativity is] the extent to which a presentation is new or unexpected for the receivers' (De Beaugrande and Dressler, 2002, chapter 7; 1). The authors also claim that informativity is usually related to content. It happens because of the dominant role of coherence in a text (rather than cohesion). In some languages, phonemes and syntax have an auxiliary function and thus they are not given

so much attention. In this case, content is far more important than form. It is worth mentioning that attention is referred to as focusing on one particular element and thus giving less importance to other elements. Some authors may deliberately create a non-coherent text in order to draw attention to different elements, for example to the sounds of the text.

Meeting meat Twelfth Night.

The short text given above seems to consist of randomly chosen words that make no sense. If it is deprived of coherence, it should be a sign that attention should be given to other elements. If the sentence is repeated all over again, the sounds should solve the mystery:

Meet ing me at twelve Night.

Though it is a simple example, it illustrates how authors can use attention distraction to make the reader focus on whatever they want to emphasize.

Moreover, De Beaugrande and Dressler say that the value of information a text carries is greater, if there are more possible alternatives. The value depends on statistical and contextual probability, on how often or in which circumstances things come together. Statistical and contextual probability are the parts of 'the real world' that influences everyone's perception of a text. De Beaugrande and Dressler claim that 'the real world' is our point of orientation. The point from where we start looking and interpreting everything that is happening around us, texts included. In other words, the knowledge that has been already acquired, has an influence on how new knowledge will be obtained.

All people have some expectations about 'the real world', an idea of what a real world is. They are the global patterns that are stored in mind. De Beaugrande and Dressler are trying to identify sources of the patterns, frames, expectations. First of all, people use ordering strategies for talking about the world. They usually follow a schema that is narrating in time sequence or monitoring a visual scene from the top downward.

A different strategy is related to language, to the way it is organized in a text. The organization is reflected in the structure of a language and may

differ from language to language. De Beaugrande and Dressler talk about English specifically and they claim that “as many conventions for combining forms are arbitrary [...] the organization of events and situations is not reflected directly in the organization of language” (De Beaugrande and Dressler, 2002, chapter 7; 18).

The next source of expectations stems from the techniques of arranging the sequence of events given their importance. People tend to put the most informative occurrences at the end of a text in order to emphasize their meaning. Consequently, less informative sentences will be put at the beginning of a text.

Finally, De Beaugrande and Dressler give text types and immediate context as the last two sources of expectations. To understand what immediate context is, co-text and context must be first defined. Co-text is linguistic context, i.e. words used in the same phrase or sentence. Context, or physical context, on the other hand, is everything that surrounds us (physical conditions: place, time etc.) at the moment of reading a text, and helps us understand it (Yule, 2010: 129-130). Immediate context is the state of our mind at the particular moment of utilizing a text. It can happen that under the influence of different factors, we change our point of view and we behave and interpret differently than we would have done if these factors had not occurred. De Beaugrande and Dressler use the term “actualization” to describe this phenomenon. Immediate context is given as the most powerful source. The researches claim that other sources may be overshadowed by immediate context. The source influences people at the time when a text is being read and utilized. To give an example, it is widely agreed that the same text, read by the same receiver can have different meanings and convey different information when read at different times.

The idea of a text having different meanings for different readers is very closely related to a French literary critic Roland Barthes. In his short essay, *The Death of the Author* (1968) he “rejects the traditional view that the author is the origin of the text, the source of its meaning, and the only authority for interpretation” (Selden, Widdowson, Brooker, 2005: 149). The

ideas of Roland Barthes have influenced many authors and literary critics. One of them is a representative of deconstruction – Jacques Derrida. This approach to text analysis deprives the author of any importance and puts the reader in the centre, as the creator of the meaning.

The last source is text types. It is natural that different things are expected from different types of texts. Scientific and poetic texts cannot be compared.

According to De Beaugrande and Dressler, there are three extents to which texts can be informative. They are called three orders of informativity. The first type is first-order informativity. They are occurrences that are fully predictable in cohesion, coherence and planning. De Beaugrande and Dressler give the simplest example of a first-order informativity text and it is a STOP road sign. There is no possibility that this text can be misinterpreted, even its shape is unique. What characterizes first-order texts is that they are trivial and thus very little attention is given to them. A text that consists of first-order occurrences only would be very artificial, extremely difficult to create and exceptionally unexciting.

Another type is second-order informativity. According to the authors, it is the normal standard of a text. The last type is third-order informativity. Texts on this level are quite rare and they seem to be “outside of probable options” (De Beaugrande and Dressler, 2002, chapter 7; 13). They either lack some material and seem incomplete (discontinuity) or text patterns do not agree with the real world (discrepancies). It makes them incomprehensible. To understand such texts, one must do “motivation search” which is a kind of problem solving process in order to find the continuity of senses (De Beaugrande and Dressler, 2002, chapter 7; 13). If the task is achieved, absurd occurrences in the text will gain meaning, and the text will no longer be “outside of probable options”. This process is called downgrading. An incomprehensible third-order text was downgraded into an understandable second-order text. However, if a text cannot be downgraded, cannot be brought to the second-order, nonsense appears. To cite De Beaugrande and Dressler: “nonsense results from lack of continuity between an occurrence

and the rest of our knowledge and experience, and is doubtless hard to tolerate” (De Beaugrande and Dressler, 2002, chapter 7; 14).

In conclusion, it is again worth emphasizing the fact that informativity of a text depends on one’s own perception of the real world. It may happen that a text will be meaningless to one reader and completely clear to another.

2.3.5 Situationality

The sixth standard of textuality is situationality, which refers to all factors which make a text “relevant to a current situation of occurrence” (De Beaugrande and Dressler, 2002, chapter 8; 1). A text should be appropriate to the situation, the text producer ought to find optimum relevancy. A concept of “mediation” is used to describe the factors that make a text relevant to a situation. According to De Beaugrande and Dressler, mediation says how much one’s beliefs and aims are used in perceiving a “model” of the current communicative situation. In short, it all relates back to the notion of “the real world” that has been earlier discussed. How a situation in a text is perceived depends on one’s own definition of “the real world”. Consequently, individuals will read the situation in a text differently and the situationality of the occurrences will not be identical for all text receivers.

In *Introduction to Text Linguistics* there are two strategies related to situationality given: Situation monitoring and situation management. Situation monitoring occurs when a text producer gives a reasonable account of the situational model. In other words, monitoring means describing objectively. Earlier mentioned ordering strategies are used for this task quite often. What is interesting is that even describing is not always objective. To describe anything, it must be, first of all, believed that it is worth noticing and describing. Even here, the influence of “the real world” is noticeable.

Situation management, on the other hand, means guiding the situation “in a manner favourable to the text producer’s goals” (De Beaugrande and Dressler, 2002, chapter 8; 1). The authors give a wide range of discourse

actions used for goal negotiation. These actions are called planboxes. Examples of planboxes are: asking, invoking, informing about the reason, bargaining. If these planboxes fail, one can use planbox escalation, such as stealing or threatening.

In summary, situationality says how “texts are correlated with discourse actions and applied to a situation” (De Beaugrande and Dressler, 2002, chapter 8; 28).

2.3.6. Intertextuality

By this point, it should be clear that no text is an original text. It is not original from the point of view of the author who has been under influence of different texts, and it is not original from the point of view of text receivers who already have some knowledge and an idea what the real world is. All of these factors influence the way a text is perceived and understood. Given the lack of originality, it is important to remember that the key is to say the same things, but differently.

A concept describing this phenomenon of texts is called intertextuality. Intertextuality says “how production and reception of a given text depend upon the participants’ knowledge of other texts” (De Beaugrande and Dressler, 2002, chapter 9; 1). The authors also claim that this “knowledge” is closely related to the concept of mediation, which has been earlier mentioned in this chapter (how much one’s beliefs and aims are used in perceiving a ‘model’ of the current communicative situation). And mediation is best pictured by the use of text types. According to De Beaugrande and Dressler, it is extremely difficult to classify texts given the fact that most of them do not have one pure form and are a hybrid of a few text types. However, they give some basic text types. Texts can be descriptive, narrative, argumentative. A special type of texts are literary texts, texts “whose world stands in a principled relationship of alternativity to the accepted version of the “real

world” (De Beaugrande and Dressler, 2002, chapter 9; 8). A subcategory of literary texts are poetic texts. Furthermore, there are scientific and didactic texts.

Another phenomenon related to intertextuality is text allusion. Text allusions are the ways “people use or refer to well-known texts” (De Beaugrande and Dressler, chapter 9 2002; 12). The ways to refer to other texts are multiple. The aim may be mocking the previous author, agreeing/disagreeing with previous author’s point of view or being inspired by earlier works. An example of reference like this may be a sentence preceding Adam Mickiewicz’s poem *The Romantic*. The phrase is taken from Shakespeare’s *Hamlet*. Mickiewicz refers to a well-known, previously written text to show the similarity of ideas between the texts (romantic ideas).

Intertextuality is also present in conversation. Although intentionality and situationality are of greater importance in a conversational dialogue, a text cannot be relevant to participants’ intentions only. Other texts in the discourse should also be taken into consideration.

CHAPTER 3 QUESTIONNAIRE ANALYSIS

To evaluate ELT books it is necessary to take the opinions of ELT teachers and students into consideration. For this reason, I have prepared a questionnaire and distributed it to the teachers and those students who have different social backgrounds. The following chapter will summarize the results and will help me to draw some conclusions concerning ELT books.

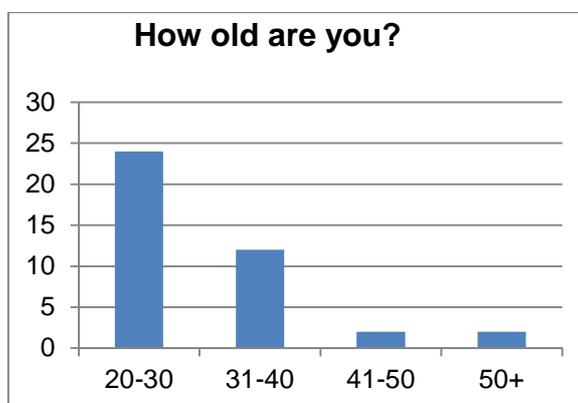
I have prepared two different questionnaires: One for teachers (Appendix 2) and one for students (Appendix 3) because I think each group's ideas are essential in creating a balanced view about assessed ELT books.

The questionnaire for the teachers is divided into four parts. The first part of questions is about their students. This part tries to evaluate how much information they have about their students and how it affects their way of teaching. In the second part there are questions about teachers and their teaching methods. The third part of the questionnaire asks questions about ELT books. Finally, the fourth part of the survey deals with text and text linguistics. This part will help me evaluate books and their texts from the point of view of text linguistics.

3. 1. TEACHERS' PROFILE

The number of the teachers who participated in this study is 40.

Chart 1



Most of the teachers who took part in the survey are young (over 50%). Their age range is between 20-30. The second biggest group are teachers in their early 30s. Very few teachers (2) are over 40. It means that the course books will be evaluated by young teachers who were educated in late 1990s and after 2000. It is important because it means that they were certainly educated with the emphasis on communicative approach to language teaching. It is worth mentioning here that The Communicative Approach became popular as a result of the 20th century language philosophy. The components of the philosophy are:

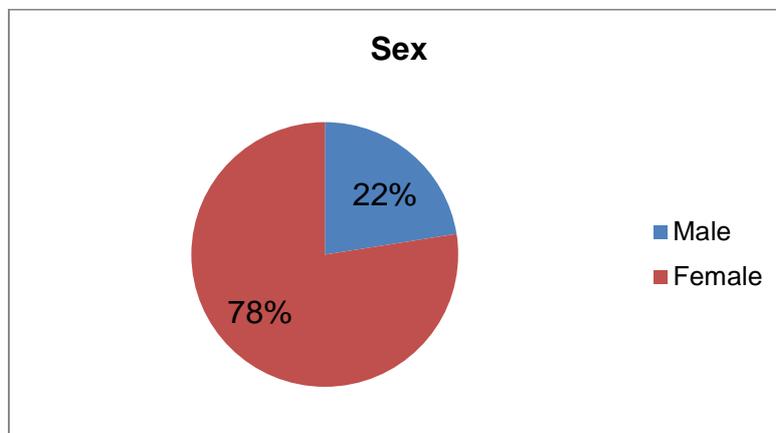
a) Logical atomism: every sentence is like an atom composed of object and predicate. Subject is any part of the world, predicate is the information about subject.

b) Logical Empiricism: there are two kinds of sentences: analytic (true by definition) and synthetic (their true value should be examined).

c) Ordinary Language Philosophy: language is an act. This is why when we speak we perform certain acts. This is translated into Speech Act Theory that has been discussed in the theoretical chapter of this paper (adapted from linguistics classes with Prof. dr. Veysel Kılıç at Istanbul Aydın University in 2011/2012 academic year).

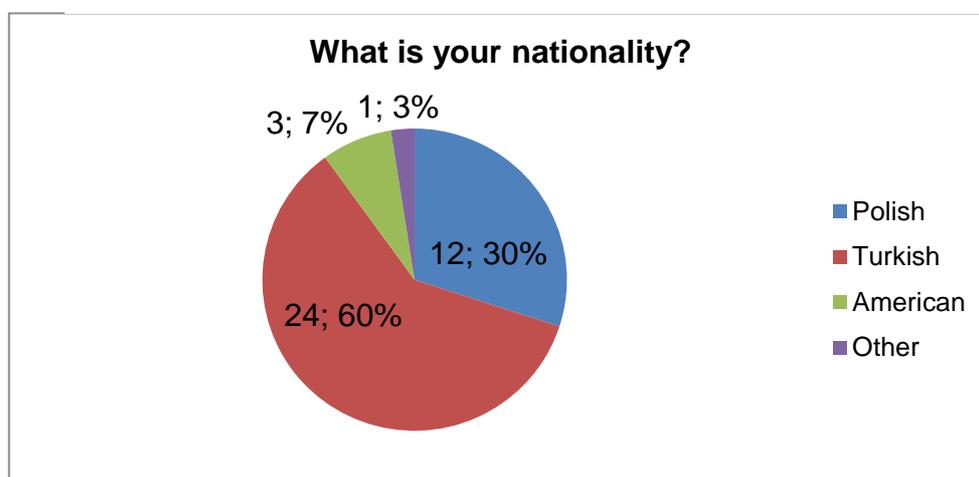
I will now move on to discussing sex of the participants.

Chart 2



Out of 40 teachers, only 9 were male. All the teachers who took part in the survey come from my close environment (university, work).

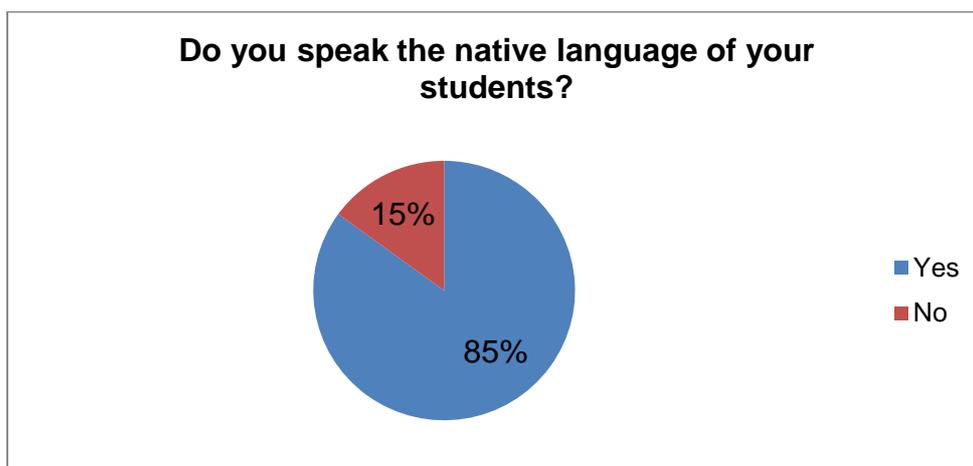
Chart 3



The questionnaire was distributed in Turkey (mostly Istanbul), most of the teachers who took part in it are Turkish. However, there is also a certain number of teachers who come from America and they teach in Turkey. Furthermore, I distributed the questionnaire to some Polish teachers (some of them teach in Poland, some of them teach in Turkey) and thus it would be

interesting to check how many teachers can speak the native language of their students.

Chart 4



15% of the teachers do not speak the native language of their students. It means that they conduct their lessons only in English. That is certainly an advantage from the communicative approach aspect.

I will now compare educational background of Turkish and Polish teachers. The questionnaire was given to ELT teachers in Turkey and Poland. I asked them where they were educated and where they teach. These are the results.

Chart 5

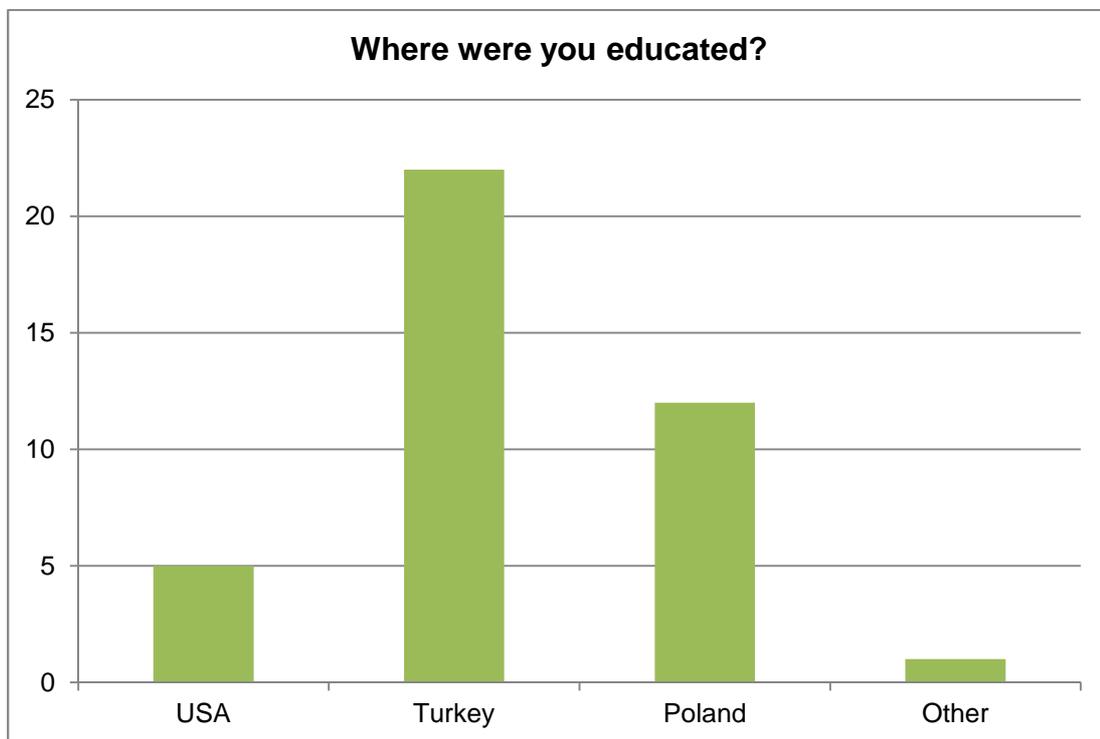
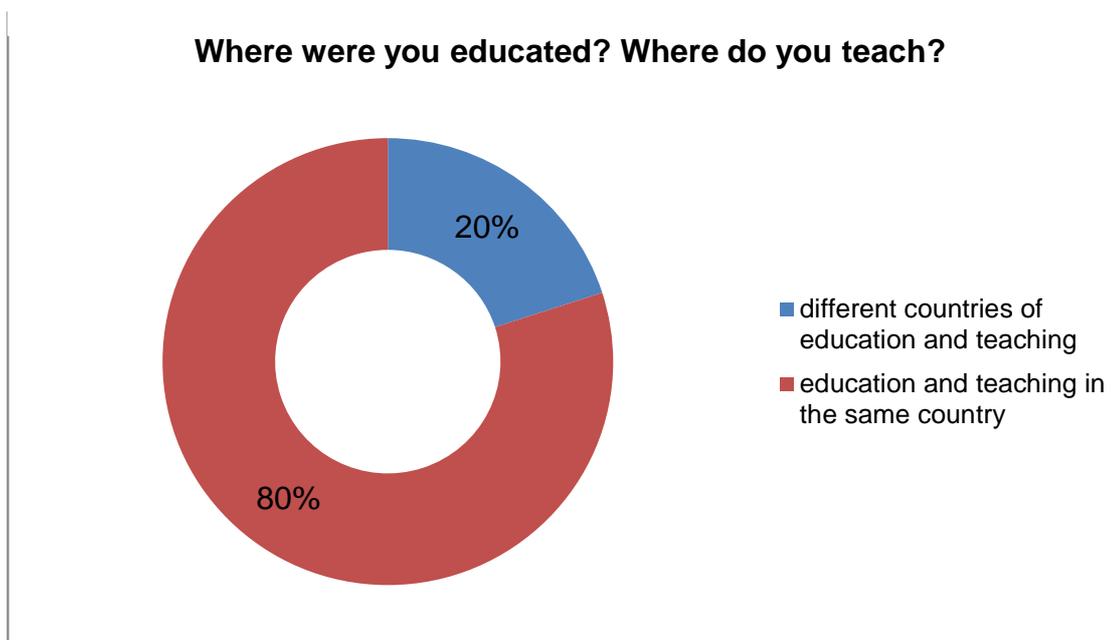


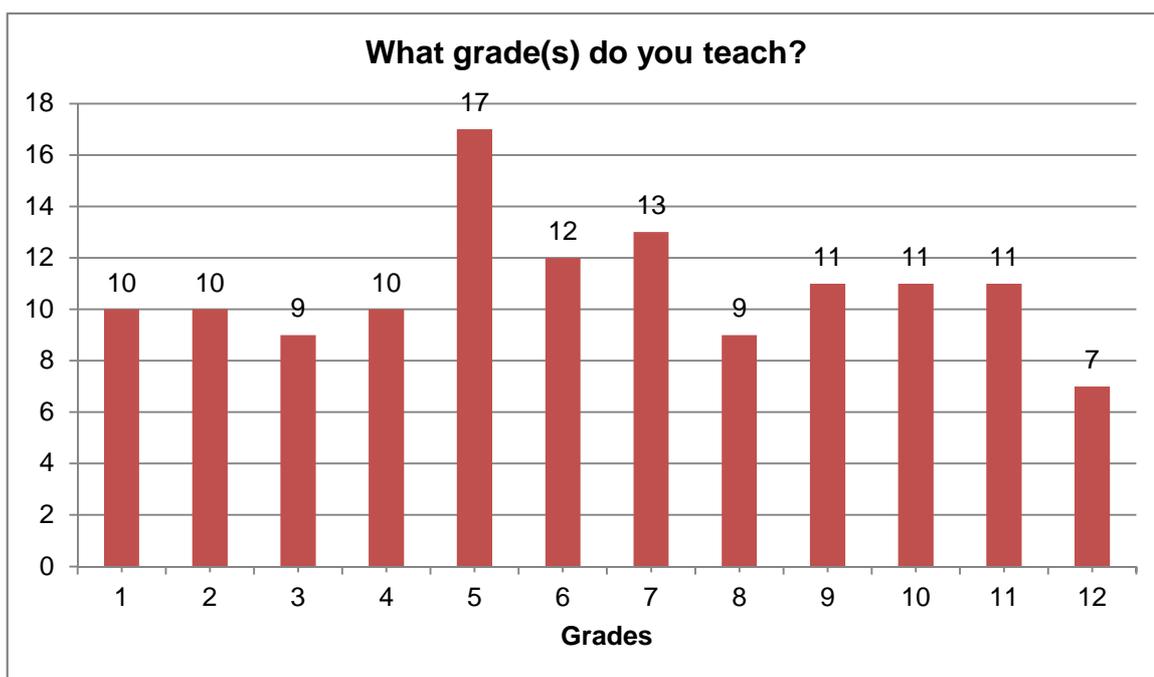
Chart 6



Most of the teachers (80%) can speak the native language of their students. Furthermore, the number of teachers working abroad is bigger than the number of teachers who do not speak the native language of their students. The conclusion is that some of the foreign teachers are bilingual. It certainly has some interesting consequences on their teaching. Knowing more than one or two languages, having the experience of learning a foreign language must be very helpful in teaching.

The next question I asked the teachers was about the grades and levels they teach.

Chart 7



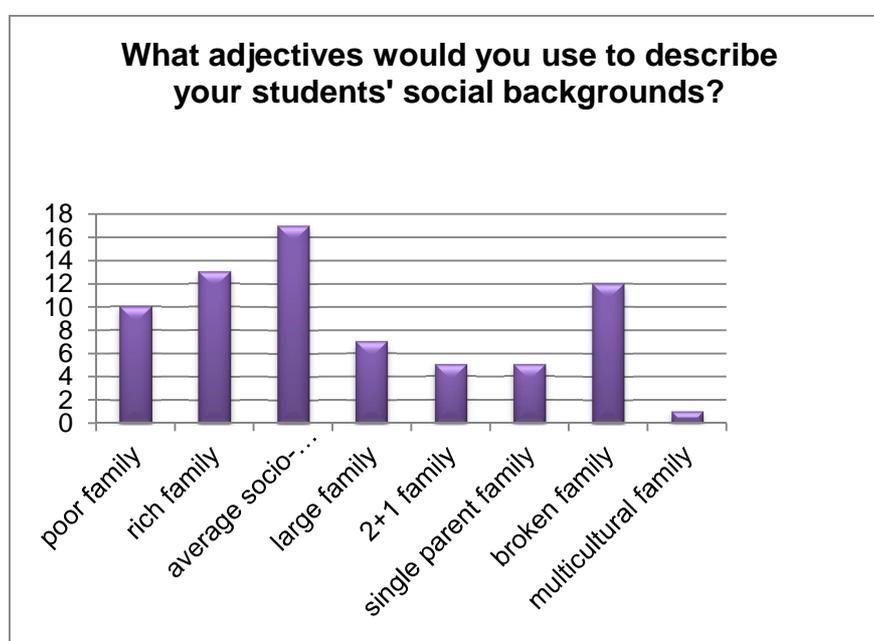
The first thing that is easy to notice is that teachers usually have more than one level to teach. There were 40 teachers taking part in the survey. If we add all the teachers who teach particular grades this number rises up to 130. It means that, in average, one teacher has more than 3 different levels. It is certainly a factor that influences one's teaching. The more levels a

teacher has, the more difficult preparations are and the less time the teacher can spend on working with individual groups.

What is more, it seems that grade 5 and then grades 9,10,11 are most popular among teachers.

To complete the profile of the teachers who took part in the survey, I will have a look at the environment they teach in. I asked a question about students' social background. These are the results.

Chart 8



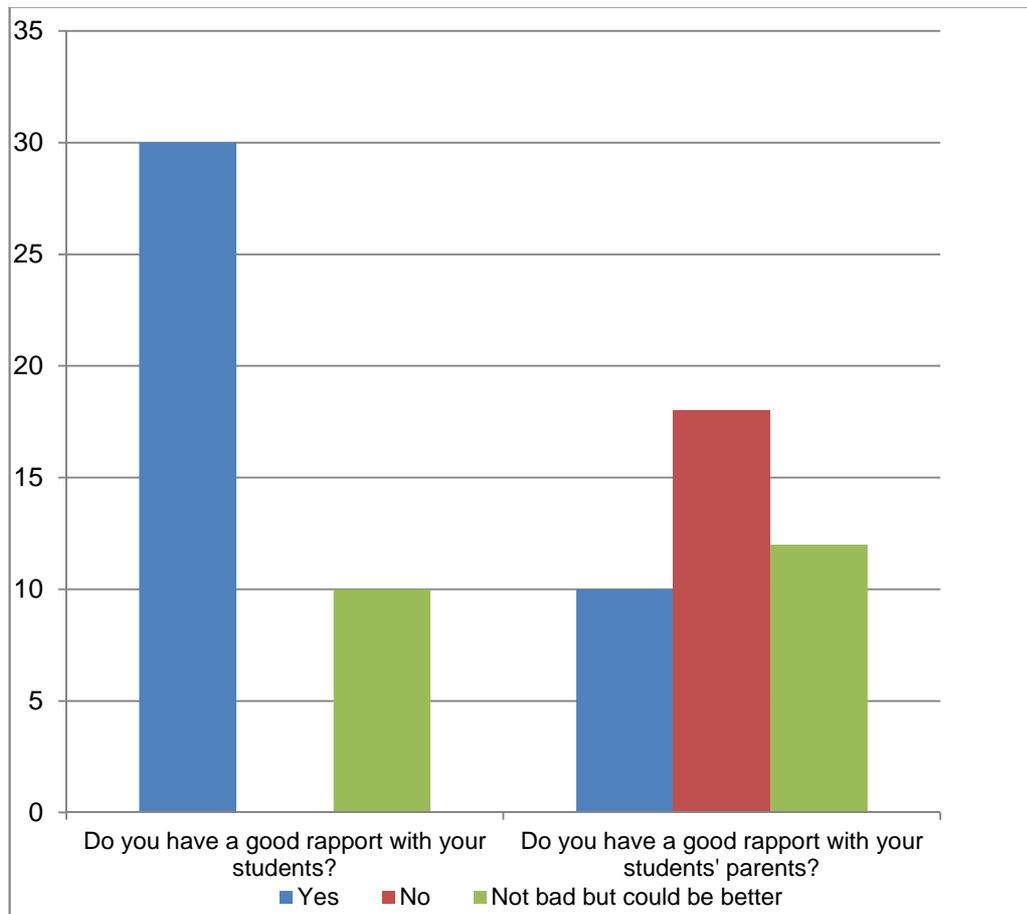
Most of the students (17 answers) come from families with average socio-economic status. However, there is also quite a big number of students who come from rich families (13 answers). What is alarming is that there are a lot of students coming from broken families. Furthermore, one teacher usually gave more than one answer. It means that groups in schools are very diverse. Students coming from different social classes meet and learn together. It is also quite a challenge for a teacher to work with such differential groups.

The most important conclusions that can be drawn from this part of the survey are that teachers are usually young (in their 20s or 30s) and most of them are female. Some of them know more than one foreign language. Their work is quite difficult because they have a mixture of many different levels. Finally, their students have different social backgrounds but most of them come from families with average socio-economic status. What may be problematic is the fact that there are a lot of students coming from broken families.

In the second part I will try to analyze the relationship between teachers and students.

3.2. TEACHER – STUDENT RELATIONSHIP

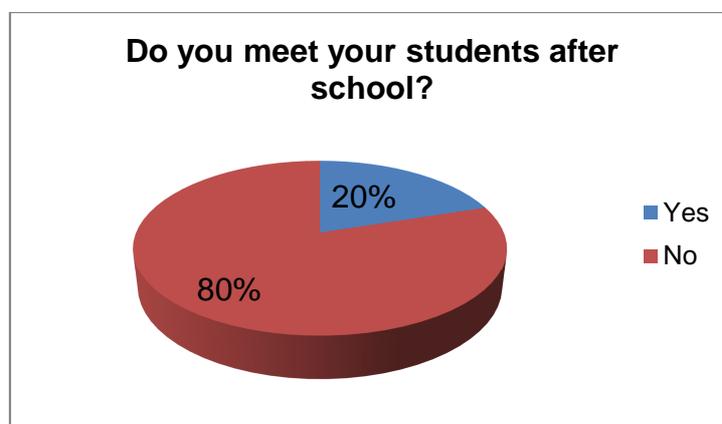
The basis of relationship is good communication. I asked the teachers how they develop a rapport for an effective communication with their students and students' parents.



It seems that most teachers can communicate effectively with their students. Thirty of them have a good communication. Ten of them would like to improve it. None of the teachers thinks there is a bad or no communication between them. Communication with parents, however, does not look so optimistic. Only ten teachers said admitted that they had a good relationship with the parents of the students. Eighteen teachers think there is no communication between them.

Now I will have a look at how well teachers think they know their students.

Chart 10



How well do you think you know your students? 1 – lowest, 5 – highest.

Chart 11

Points given	Number of teachers
<u>1</u>	0
<u>2</u>	1
<u>3</u>	18
<u>4</u>	13
<u>5</u>	8

It is interesting to notice that teachers gave quite high points when deciding how much they know their students. At the same time, the majority of the teachers admits that they do not meet their students after school.

The next question I asked was:

How much do you think your students like you? 1 – lowest, 5 – highest.

Chart 12

Points given	Number of teachers
<u>1</u>	0
<u>2</u>	0
<u>3</u>	8
<u>4</u>	20
<u>5</u>	12

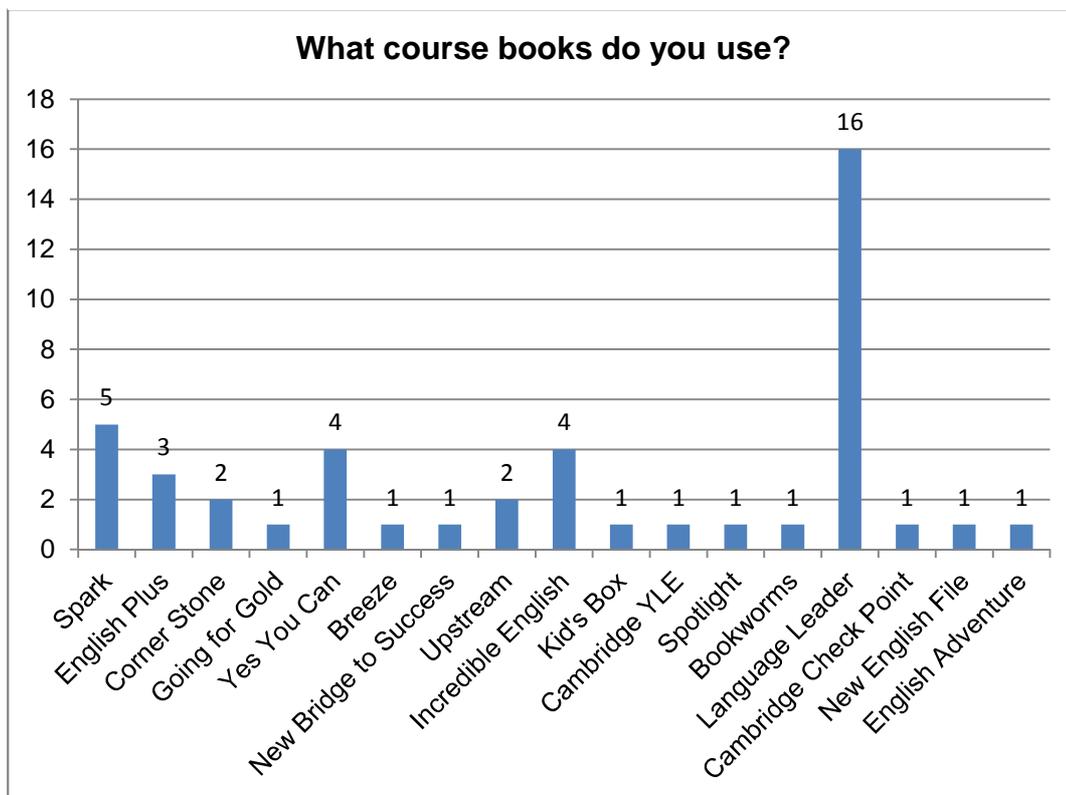
Here again, teachers gave quite high points. It seems that they feel their students like them. It is also a proof of a good communication between students and the teachers.

I have characterized the teacher and their relationship with students. Now I will move on to discussing the materials teachers use in the classroom and their way of teaching as well.

3. 3. TEACHING MATERIALS AND TEACHING STYLES

The first step is to find out what course books are most widely used. The diagram shows the course books used by teachers taking part in the survey. The teachers have different grades so course books for primary, middle and high school are included in the diagram.

Chart 13



It is very clear that the most popular course book is Language Leader.

Analyzing the question: “What course book you think is the best for your students’ level?” is not easy. There is no clear answer to this question. Most teachers say that there are some good books but they are not good enough to be called “best”. Others say that teachers cannot use the books they like because they need to stick to the books The Ministry of Education dictates and they are not usually suitable for their students. What is interesting, young teachers say they are not experienced enough to choose their favorite books. The books that are mentioned a few times are: *Spark* (Express Publishing), *New English File* (Oxford) and *Language Leader* (Pearson ELT). However, every time the teachers mention a particular book, they leave a note that this book is not perfect, it could be still improved but it is the best option available on the market.

The conclusion is simple: Although the market is full of many different types of English text books, they do not meet the expectations of the

teachers and the curriculum. There are still some things that could be improved and would make the books more useful for students and teachers. The following analysis of the questionnaire results should give more details as to what exactly is missing in these books.

Before I go on to evaluating the books, I want to describe teaching styles of the teachers who took part in the survey. The first question is how much time teachers spend working with course books and how much they spend working with their own materials.

How much time do you spend working with course books and with your own materials?

Chart 14

Working with course books %	Number of teachers	Working with my own materials %
<u>10</u>	2	<u>90</u>
<u>20</u>	1	<u>80</u>
<u>30</u>	1	<u>70</u>
<u>40</u>	4	<u>60</u>
<u>50</u>	13	<u>50</u>
<u>60</u>	7	<u>40</u>
<u>70</u>	6	<u>30</u>
<u>80</u>	4	<u>20</u>
<u>90</u>	2	<u>10</u>

The majority of teachers divide the time spent on books and preparing supplementary materials equally; 80% of teachers spend half and more of their time working with course books. Given the fact that the teachers admit there are not very good course books available on the market, the time they

allocate to working with them may come as a surprise. It would be understandable if teachers chose working with their own materials when present course books do not meet their expectations.

Earlier in this chapter, I analyzed the attitude of teachers towards using course books. One of the conclusions was that teachers usually use more than one book for their students. It would not be wise to suppose that students buy a few books at the beginning of year and they use all of them. There is probably one leading book and then, if necessary, the teacher makes copies from other sources. I wanted to learn how teachers use photocopies and I asked this question in the questionnaire.

Do you use photocopied material? If yes, are they in color or black & white?

Chart 15

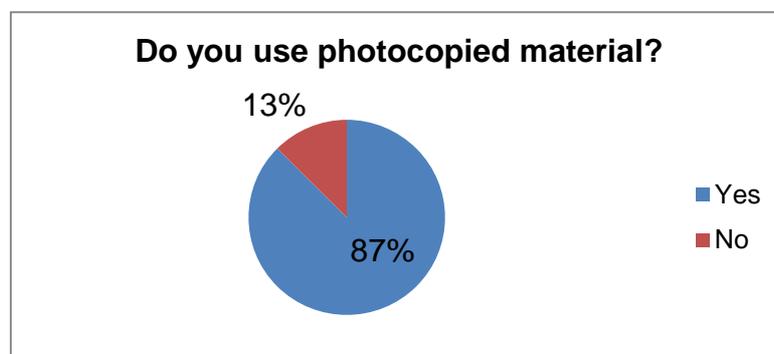
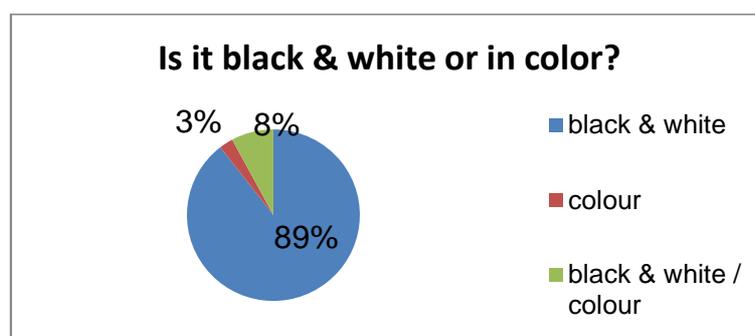


Chart 16



A great majority of teachers (87%) use photocopied material. The photocopies are usually black & white. Only 11% of teachers use photocopies in color. There is no doubt that colored photocopied material would be more attractive for students. The problem is that it is expensive. Even private schools allow colored copies very rarely. This problem is most visible when teaching young and very young learners. Children need something to draw their attention. They need colors and attractive learning materials. Otherwise their learning process will be hindered. It is especially true for very young language learners when sometimes there is no English course book at all. The choice of ELT books for such students is very small because they are just starting to read and write. There are, of course, books for this age group but they are, very often, too difficult.

Drawing from mine and my colleagues! Experience, unattractive learning material is a problem with older groups too. It may affect them as well, though not as much as younger students. But there is no doubt that good, colorful material would be an advantage to all of the students, not only the young ones. I will also evaluate the attractiveness of the course books. Probably all of them are colorful but it is not the only criteria by which the attractiveness of a book should be judged.

Before I go on to evaluating ELT books, I want to discuss the teaching styles a little further. The next aspect I was really interested in when I was preparing the questionnaire was the importance teachers give to the four basic language skills.

How much importance do you give to each of the four language skills?
1- most important; 4 – least important.

Chart 17

SPEAKING		
Points given	Poland (number of	Turkey (number of

1 – highest; 4 - lowest	teachers)	teachers)
1	10 (100%)	8 (32%)
2	-	6 (24%)
3	-	4 (16%)
4	-	7 (28%)

LISTENING		
Points given 1 – highest; 4 - lowest	Poland (number of teachers)	Turkey (number of teachers)
1	1 (10%)	2 (8%)
2	1 (10%)	10 (40%)
3	-	8 (32%)
4	8 (80%)	5 (20%)

WRITING		
Points given 1 – highest; 4 - lowest	Poland (number of teachers)	Turkey (number of teachers)
1	-	4 (16%)
2	8 (80%)	3 (12%)
3	2 (20%)	9 (36%)
4	-	9 (36%)

READING		
Points given 1 – highest; 4 - lowest	Poland (number of teachers)	Turkey (number of teachers)
1	-	10 (40%)
2	1 (10%)	7 (28%)
3	8 (80%)	4 (16%)
4	1 (10%)	4 (16%)

Thirty five teachers gave points to particular language skills. Five teachers distributed the points equally saying that all the four language skills

are of the same importance. Five teachers constitute around 10% of all the teachers who took part in the survey. It means that around 90% of the teachers think the four language skills are not of the same importance and different amounts of effort and time should be allocated to practicing them.

I intentionally want to mark the difference between ELT teachers of the two countries because I think the results of comparison will be very interesting.

The first conclusion that can be easily drawn from the data is that the idea of the most significant skill tends to be different in the two countries. All the Polish ELT teachers who gave points to particular skills think that speaking is the most important. It was an unanimous decision. In Turkey, on the other hand, two skills share the majority of points. Although reading was highly rated, there was a very small difference of points between reading and speaking. It means that Turkish teachers do not agree on one skill, their ideas are different, contrary to Polish teachers. The summary of the results is as follows:

POLAND: 1 – speaking; 2 – writing; 3 – reading; 4 – listening

TURKEY: 1 – reading; 2 – speaking; 3 – listening; 4 – writing

It seems that in Poland productive skills are given more importance than receptive skills. Speaking and writing have the highest rate. It may reflect the idea that language is production, not recognition. It is also related to communicative language learning that is widely recognized as the best approach. I will come back to this concept later in this paper.

Looking at the results in Turkey, it can be noticed that speaking is also given a lot of importance, but still, for the teachers who took part in the survey, reading is the most important skill.

My last observation concerning the importance of the four skills is the rate of writing. There is quite a big difference regarding writing in Poland and in Turkey. It is the second important skill in Poland while it comes last in Turkey.

3. 4. BOOKS

My next step will be discussing those questions where teachers evaluated the course books they use. Before doing this, it would be worth remembering that teachers use a variety of books. For this reason, the following analysis and conclusions will refer to evaluating English course books in general, not to one specific title. I asked such questions in the questionnaire because I wanted to know how teachers feel about the course books they use.

I have grouped the questions. In this way, I created four criteria for evaluating the books. The first group of questions ask whether the books are attractive, logical and well-planned for students. The second group touches upon the concept of a book being 'culturally biased'. The next is whether the books are suitable for students' level. The last criterion is whether the books are easily available and economical.

The first group of questions: attractiveness of books

Is the book well-illustrated, colorful? Does it have a clear layout?

Chart 18

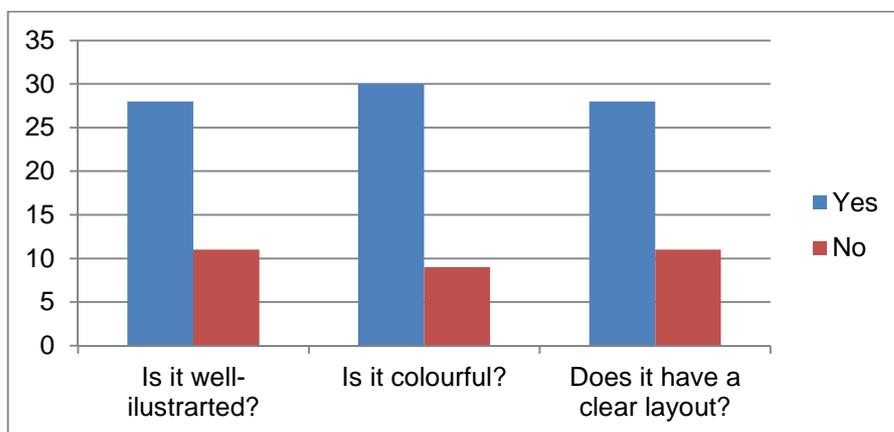
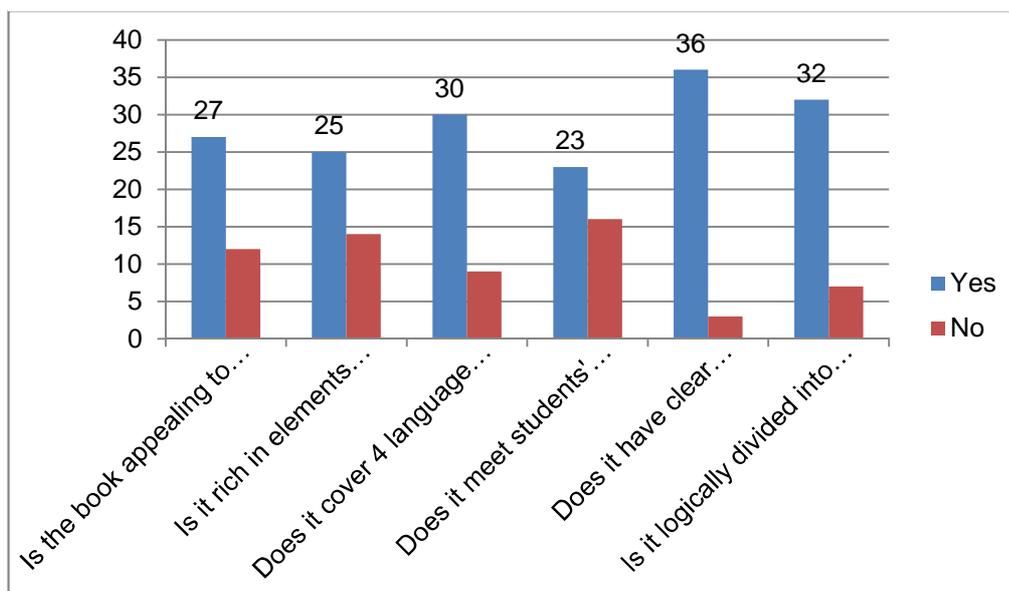


Chart 19



As it stems from the diagrams, the attractiveness of the books was highly rated. The majority of teachers think that the books are appealing to students. The books are well-illustrated and colourful, they are also well-planned and logically divided. According to the teachers, the books are full of potential teaching materials that provoke thinking. There are not only written texts but also photos, pictures, diagrams etc.

What is disturbing, however, is the fact that quite a high percentage of teachers (around 40) think the books do not meet students' needs. It is quite

alarming and provokes a much wider discussion about the role of school in education. Do we teach what our students will need in their future life? What is that they will need? It is also surprising because one could think a foreign language, especially English, will be useful no matter what career a student chooses. I could even argue that the problem is much deeper than when more emphasis is put on receptive skills and grammar instead of teaching the real language – conversation. Unfortunately, to answer these questions one would have to examine what students want to learn, ask the parents what they think would be useful to their children, ask teachers' ideas and then confront them with the curriculum.

The second criterion for evaluating ELT books is whether they are culturally biased or not, i. e., whether they are adapted and modified according to the needs of students culture. My own opinion on this topic is that most of the available books are not culturally biased. The reason for this is simple – the most popular publishing companies such as Oxford, Pearson or Express Publishing, create their books for international sale. In consequence, students from different countries around the world learn English using the same books: Reading the same texts and doing the same exercises. The books cannot be universal and culturally biased at the same time. Of course, there are some ELT books published by, for example, Express Publishing, and they are specially adapted for the demands of particular countries. However, judging from my own personal experience, those are the books that are supposed to prepare students to a specific exam. Most of them are grammar books. For example, there is a very important exam in Poland at the completion of high school education. It is easy to find lots of publications by Oxford, Express Publishing, Cambridge, Longman etc. preparing for this exam. Can it be said that those book are culturally biased?

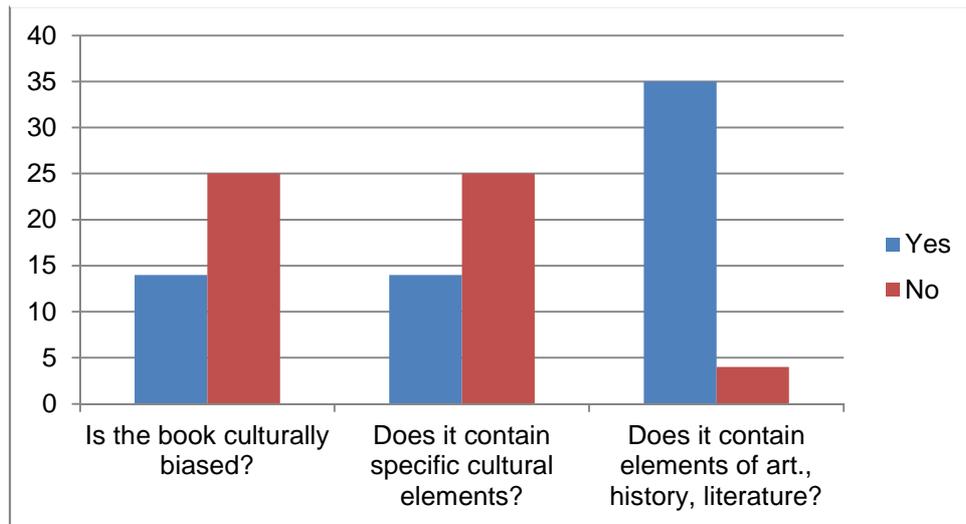
There is a special section on Express Publishing website. It is called *Thinking Globally, Acting Locally*. For starters, *Thinking Globally*, does not sound very encouraging for those who are interested in culturally biased books. In a short paragraph, it is said that Express Publishing “is one of the

world's leading publishers of ELT materials" and has "sails in six continents". Later, there is a piece of information saying that "In several countries, Express produces special editions to meet local requirements, and we also work in collaboration with local publishers and local authors to produce customized material for specific purposes".

First of all, if the publisher has sales on six continents, special editions in 'several countries' are not enough. Secondly, I am afraid that those 'specific purposes' are nothing more than the grammar books I have mentioned before. Local publishers and authors are surely interested in cooperation with big publishers because books with the logo of Oxford or any other famous publishing company will simply sell better.

A good example of culturally biased language teaching was given to me when I was attending a course on language teaching provided by British Side. The example was related to teaching the names of fruit and vegetables. It turns out that most of the students know what 'pineapple' means in English although this fruit is not very popular in Turkey. At the same time, very few students know the English equivalent of 'incir' even though the fruit is very common. Another example, this time from Poland. Most of the students know the word 'robin' describing a small, very common bird in the States. However, they do not know the word 'sparrow' describing a small bird specific to Poland. They know an American robin, but they do not know a Polish sparrow. This is the problem: We should not teach what is in the book, we should teach what is around us. Then we can say that our teaching adapted to the cultural needs of our students.

I asked the teachers what they think about their books they currently use. Do they meet students' cultural needs?



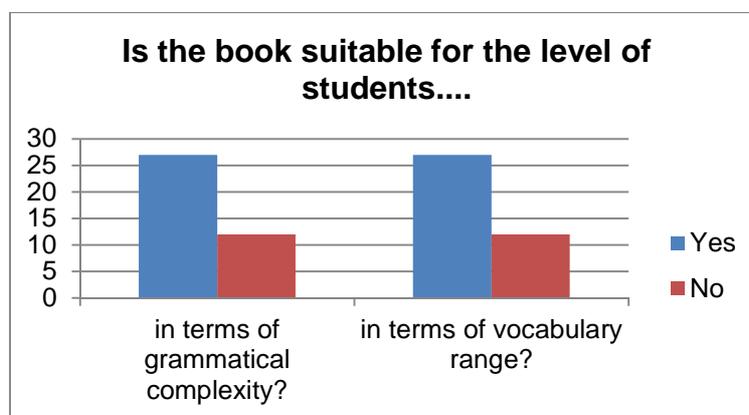
Around 70% of teachers who took part in the survey think their books are not culturally biased. A similar number says that the books lack specific cultural elements. The number changes when teachers are asked whether there are any elements of art, history and literature in the books.

I was curious if there are culturally biased books for Turkish students. I asked teachers if they knew or if they came across such books. I was informed about *New Bridge To Success*. It was not published by a big or famous company. There is the logo of the Turkish Ministry of Education on the cover page of the book. At the first glance, it does seem to be a great culturally biased book. I will certainly evaluate this book very carefully in the next chapter of this paper.

To sum up, it seems that other teacher's opinions are similar to mine as far as cultural bias is concerned. I will certainly take this criterion into account when I move on to evaluating ELT books.

The next group of questions concerning the books teachers use was about the suitability of the books for students' level of English. It is accepted that the input students receive should be roughly tuned, i. e., should be slightly above students' level. It cannot be finely tuned (exactly students' level) and it cannot be too easy or too difficult either. I asked the teachers how they perceive the level of the books.

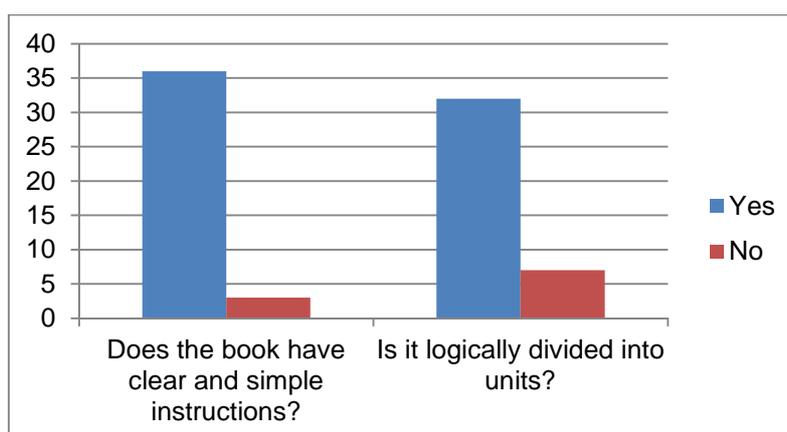
Chart 21



70% of teachers think that the level of the books is suitable for their students in terms of both grammatical complexity and vocabulary range. However, there is still 30% of teachers who admit that the books are too difficult.

Other two questions related to the suitability of the books for students concern the instructions in the books and the division of the material into units.

Chart 22



Both of the criteria were highly rated. It seems that there is no problem with the books as far as instructions and unit division are concerned.

The last criteria I will talk about is very mundane though important. I asked questions about the availability of the books on the market and their prices.

Chart 23

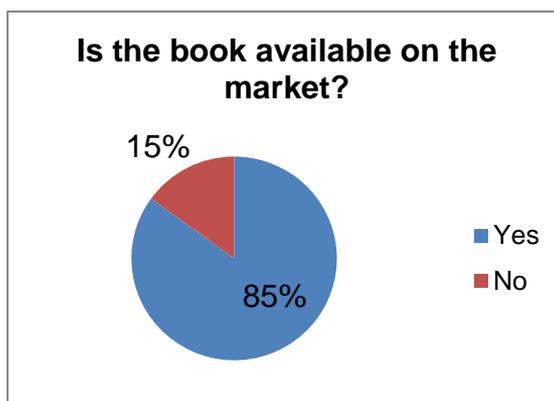
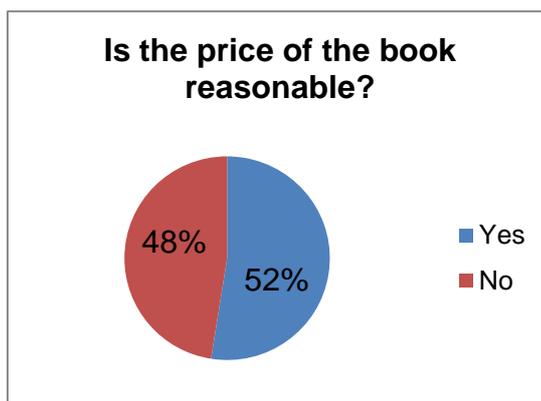


Chart 24



It seems that the books are easily found on the market, it is not difficult to find the title that is needed and buy it. The problem is, however, with the prices. Almost half of the teachers said that the price of the books is not reasonable. As far as I know, English course books are very expensive. Books for teaching literature, mathematics are much cheaper. I checked the prices of the most popular books and these are the results.

Chart 25

Book	Publisher's website	Turkey	Poland

<i>Language Leader</i> (Pearson ELT)	25,5 £ ≈ 76 TL	76 TL	62 PLN ≈ 36 TL
<i>Spark</i> (Express Publishing)	11,81 £ ≈ 35 TL	75 TL	Not available
<i>English Plus</i> (Oxford University Press)	Oxford University Press does not provide online shopping	65 TL	37 PLN ≈ 21,5 TL
<i>Upstream</i> (Express Publishing)	21,12 £ ≈ 62,60 TL	97 TL (book + workbook)	54,99 PLN ≈ 32 TL
<i>Kid's Box</i> (Cambridge)	16,20 £ ≈ 48 TL	71,25 TL	32,87 PLN ≈ 19 TL
<i>Click On</i> (Express Publishing)	13,54 £ ≈ 40,13 TL	52,50 TL	54,90 PLN ≈ 32 TL
<i>Enterprise</i> (Express Publishing)	18,37 £ ≈ 54,44 TL	85 TL	50-60 PLN ≈ 29-35 TL
<i>English Adventure</i> (Longman ¹)	16,50 £ ≈ 48,90 TL	50 - 60 TL	35 PLN ≈ 20 TL
<i>Incredible English</i> (Oxford University Press)	Oxford University Press does not provide online shopping	70 TL	35 PLN ≈ 20 TL
<i>New English File</i> (Oxford University Press)	Oxford University Press does not provide online shopping	65 TL	60-70 PLN ≈ 35-41 TL

Before I move on to analyzing the results, I want to explain how I checked the prices. First of all, these are the prices of brand new books,

¹ Longman publishing has recently changed its name and now functions as Pearson

available in bookshops. I do realize that most of the students buy second-hand books and they are much cheaper in this way. Internet is full of websites offering second-hand books with the prices at least 50% lower. However, I just wanted to have an idea and a basis for comparing the prices.

All the prices come from online shopping. I checked a few links before putting a number into the chart. If a price was not fixed, it differed from bookshop to bookshop, I always tried to choose a price that was somewhere in the middle of all available prices I could find. The websites I used most were: www.panelkirtasiye.com for Turkey and www.nokaut.pl for Poland. The prices shown in the chart are prices for elementary level of the books.

The conclusion is simple – English course books are very expensive. It is true that one can get a book that is needed at a reasonable price directly from the publisher. However, the price is reasonable, or even cheap, for those who earn in pounds. Though the calculation from pounds to liras is still more attractive than buying from Turkish bookshops, the shipping fee from abroad makes it completely pointless. It seems that Turkish distributors add quite a high commission to the original price of a book.

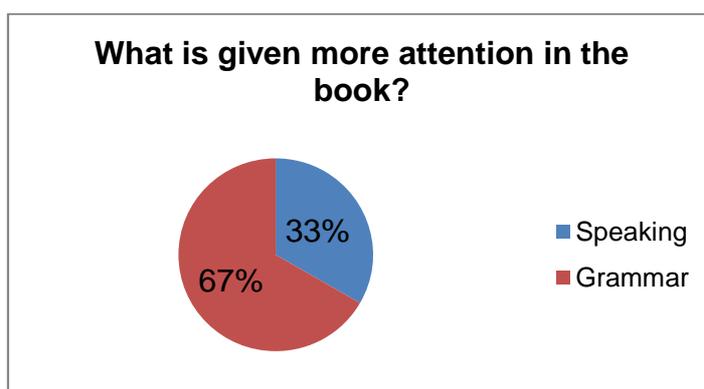
I was surprised by the comparison of the prices of ELT books in Poland and Turkey. I did not expect that books in Turkey would be more expensive. However, the differences in the prices are quite significant. It seems that Poland is the best place for buying ELT books. What I noticed, however, is that the books that are sold in Poland are adapted by Polish authors. Not all ELT books, but in most of the cases, there is an additional, Polish author added on the cover page of a book. I think this is why the books are cheaper than the originals – Polish co-publishers buy the right to use the content of the book but they change it according to Polish requirements and thus the book is cheaper. I have not come across any Turkish authors added to the original authors of a book.

The most expensive course book is *Language Leader*. What is interesting, *Language Leader* is the most widely used course book. The cheapest book available from the publisher is *Spark*. The cheapest in Turkey are *Click On* and *English Adventure*. The cheapest books in Poland are

English Adventure and *Incredible English*. *English Adventure* and *Incredible English* are books designed for young learners. They are very thin and short. It may be the reason why they are the cheapest.

I have discussed all the three most important criteria for evaluating ELT books. However, there is another aspect I would like to talk about. Earlier in this chapter, I have mentioned that quite a high number of teachers, about 40%, think the books do not meet students' needs. This problem may be caused, to some extent only, by the division of attention the book gives to speaking and grammar. Teachers answered the following question with reference to the books they currently use and thus the diagram shows very general data. It does not refer to any particular title.

Chart 26



Most teachers think that books focus on teaching grammar. It is surprising given the fact that most of new books, published by big publishing companies were written with reference to communicative language teaching. As I have said, giving more importance to grammar than to speaking may be the reason for not fulfilling students' needs and expectations and thus making learning English a long, difficult and sometimes even worthless process.

I have tried to collect and comment on teachers opinions about ELT books. I will certainly use these ideas in the next chapter, when I try to evaluate ELT books. My evaluation, however, will not only refer to the criteria I have discussed. I will try to do this with reference to text linguistics.

3. 5. ELT BOOKS WITH SPECIAL REFERENCE TO TEXT LINGUISTICS

Before I start evaluating ELT books with reference to text linguistics, I would like to comment on the questions I asked about texts in English course books that teachers use and some basic concepts of text linguistics.

The first question I asked was: ‘What is your definition of a text?’. In the second chapter of this paper I defined the concept of a ‘text’. The reason I asked teachers how they define texts is because this knowledge has serious consequences on teaching, and it gave birth to the creation of the most important and recognized as the best approach to teaching – communicative approach. This is why it is essential that teachers know what a text is. I will explain the relationship between a text and communicative approach.

First of all, an ultimate language unit must be defined. Can a word or a sentence be an ultimate language unit? The ultimate linguistic unit would be the unit that carries meaning. In the context of the definition of a text I gave in the second chapter, a text would be this ultimate unit. A text, contrary to words or sentences, is functional, it carries meaning and information. Words and sentences are components of a text. They are the context. As Halliday and Hasan say, there is no text without context: “[context and text] are the aspects of the same process” (Halliday, Hasan 1990: 5).

However, context is not only words and sentences that go with the text. Context is something more complex that “goes beyond what is said and written” (Halliday, Hasan 1990: 5). Context in its first meaning is what I have said before – words and sentences that surround a text. This type of context is called “linguistic context” in *The Study of Language* (Yule 2010: 129). In *Language, Context, and Text: Aspects of Language in a Social-semiotic Perspective* it functions under the name of “con-text” (Halliday, Hasan 1990: 5). Given the fact that texts are used for the purpose of communication and

communication is not only written and not only verbal, there must be another kind of context provided. Yule calls it “physical context” meaning the environment in which the text functions. A similar concept, though much more complex and more broadly defined is discussed by M.A.K Halliday and R. Hasan. It is also referred to as the environment of a text. The difference is that it cannot be limited to the physical environment only. The authors use Malinowski’s theory of the context of situation to explain this phenomenon. There is, so called, context of situation that refers to the immediate environment (most often physical) in which a text exists. It is explained by saying that sometimes to understand the language it is necessary to know what is going on at the moment of producing and receiving the language. However, there is also something more abstract, i. e. context of culture. This kind of context emphasizes the importance of the knowledge of cultural background in which the text is produced. (Halliday, Hasan 1990: 6-7).

Actually, this could be an argument against culturally biased books that I have mentioned before. One could say that if context of culture is required to understand and to interpret texts correctly, it is important that students know British / American culture. Learning English using students’ culture would be useless because it will not help them to understand and interpret texts.

When the definition of a text is enriched with context, I would like to continue discussing the relationship between text and communicative teaching. According to H.G. Widdowson a text is ‘an actual use of language, as distinct from a sentence which is an abstract unit of linguistic analysis’ (Widdowson 2007: 4). It can be said that a word, a sentence and a text are all linguistic units. However, words and sentences are abstract, artificial concepts whereas a text is the real, actual language. What makes it real and actual is its functions, the purpose of communication.

The functions of language are the basis of Austin’s Speech Act Theory which I have mentioned in the second chapter. It is important for the discussion of the Communicative Approach. In communicative teaching, the emphasis is put on language functions rather than the forms of language, i.e.

grammar and vocabulary. In simple words, students should be taught how to offer, promise, apologize, describe, complain, order, refuse etc. They should know how to use language to perform some actions. In Austin's theory there are three kinds of actions:

- a) Locutionary act is the physical act of uttering words/sentences.
- b) Illocutionary act is the activity that is the producer's intention. It may be threatening, promising, apologizing, offering etc.
- c) Perlocutionary act is the impact on the receiver (Yule 2010: 133).

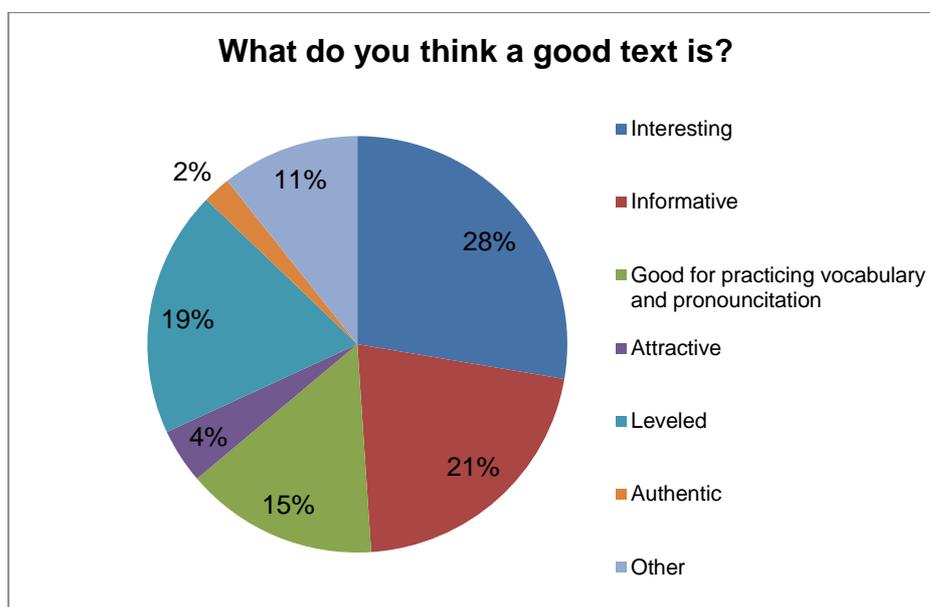
What is important is that to perform something, one needs to have a purpose for doing so. As far as language is concerned, it means that in order to use language functions one has to have a desire to communicate. If a piece of language is produced in order to communicate, it means that this piece of language is a text. This is the reason why all teachers should know the definition of a text. If communicative approach is to be applied in teaching, the knowledge about texts is essential.

The results of the questionnaire are alarming. Over 50% of teachers did not answer the question 'What is your definition of a text' at all. Only a few answers have anything to do with communication. Most of the teachers see texts as mere tools of introducing structures or practicing pronunciation by reading aloud.

I asked teachers how many texts, approximately, their books contain. There were a variety of different numbers given. The smallest amount of texts was 15, the highest over 100. The differences may be caused by the fact that teachers use different books and teach different levels. However, most teachers (75%) agree that the number of texts given in the books is enough.

The next question I asked was: What do you think a good text is? Again, teachers gave a variety of different answers. However, there were some that were repeated quite a few times.

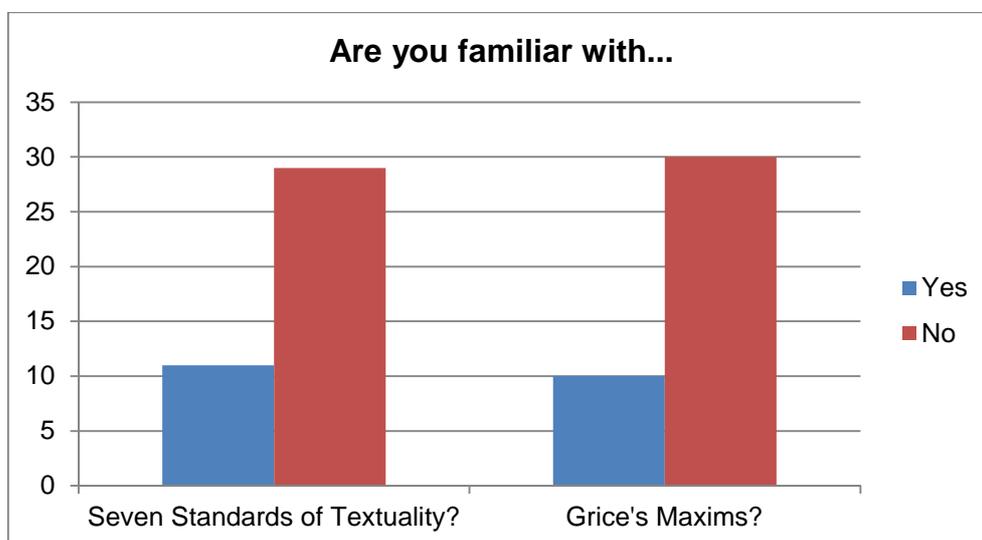
Chart 27



“Interesting” seems to be the most used adjective describing a good text. Later comes informative, leveled and good for practicing vocabulary and pronunciation. Teachers answered this question thinking of their students. They chose adjectives that make texts good teaching materials. My aim was to learn what teachers think a good text is in general.

There was only one adjective describing a good text that complies with one of the standards of textuality. The standard I am thinking about is informativity. Most of the teachers agree that texts should teach something. I wanted to check teachers’ knowledge even further and I asked them if they were familiar with Seven Standards of Textuality and Grice’s Maxims.

Chart 28



Around 75% of teachers are familiar neither with Seven Standards of Textuality nor with Grice's Maxims. The conclusion is that teachers are not really prepared to work with texts. If teachers are to use texts in the class properly and to teach students how to work with texts, they should have the basic knowledge of text linguistics. It could be a good idea to have a compulsory linguistic course at English Language Teaching department at all universities.

My next step was to ask a variety of questions about texts in the books. I was curious how teachers evaluate them. In the previous paragraph I wrote that according to the teachers, the most important adjective describing a good text is 'interesting'. I also asked them if they and their students consider the texts from their course book interesting.

Chart 29

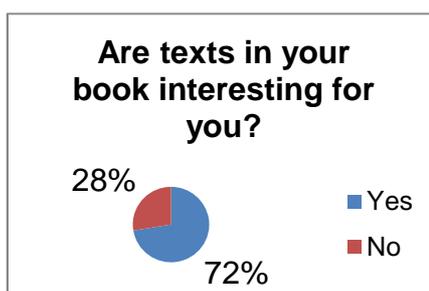
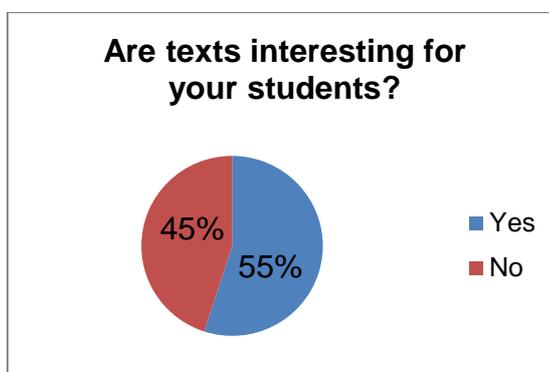


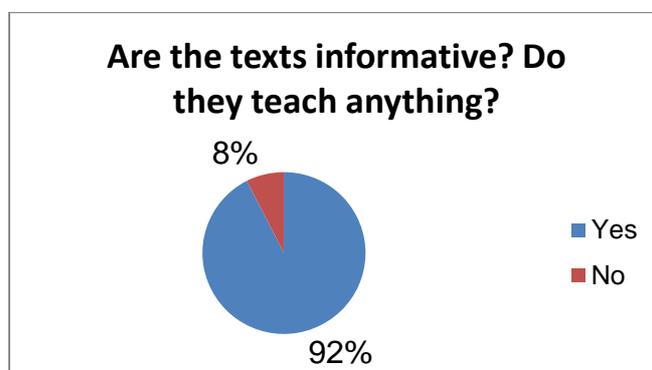
Chart 30



As much as 72% of the teachers think that texts in their course books are interesting. For most of the teachers, an interesting text is a synonym for a good text. Given this, it can be said that 72% of the teachers think texts in their course books are good. The number slightly changes when teachers are asked if the texts are interesting for their students. To be more specific, it goes down. It provokes an interesting conclusion. It seems that students and teachers have different opinions of what is interesting. What is amusing and thought-provoking for the teachers can be boring and unattractive for the students. Taking this conclusion into consideration, it can be said that course books and texts should be evaluated by students, not by teachers. As it stems from the diagram, almost half of the students find the texts not interesting.

The second most often used adjective describing a good text was 'informative'. I asked the teachers if they think the texts they work with are informative or not.

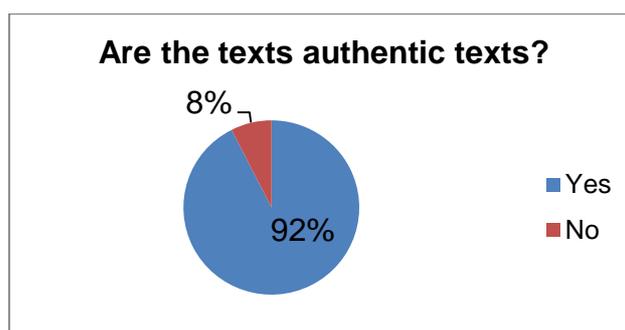
Chart 31



A great majority (92%) of teachers think the texts are informative. It means that the texts can be used not only for learning the language but also for learning about different cultures. It is learning the language through experiencing the world and it is certainly useful for shaping young people's minds.

The next group of questions I asked concerned types of texts. First of all, I wanted to know if the texts are authentic.

Chart 32



The results are very positive. According to the teachers, most of the texts are authentic. It means that they 'were not originally developed for pedagogical purposes'. The definition of an authentic text follows as such:

"Examples of authentic texts are: 'magazines, newspapers, advertisements, news reports, or songs. Such materials are often thought to contain more realistic and natural examples of language use than those found in textbooks and other specially developed teaching materials' (Richards, Schmidt, 2002: 42).

There is no doubt that authentic materials are the basis of communicative language teaching. The fact that such a high percentage of teachers admit there are authentic texts in the books is a very good argument in evaluating these books.

The next few questions in the questionnaire were related to the types of texts that are found in English course books. Before I go on analyzing the results, I would like to discuss text types.

There is probably a great number of different typologies of texts. I have decided to choose the one proposed by Robert-Alain de Beaugrande and Wolfgang Dressler in their *Introduction To Text Linguistics*. Authors admit that the typology they presents is traditionally established.

a) The first text type that is discussed is descriptive text. This text type is designed to enrich knowledge about objects and situations. It presents attributes, states and specifications of the objects or situations it describes. The most often used pattern² in descriptive texts is frame. Example: 'My Uncle George' from *New Bridge To Success For Grade 11*

b) A narrative text is a text that tries to arrange actions and events in order. The relationships between presented events and actions are explained by the help of cause, reason, purpose, enablement and time proximity. Mostly applied pattern in narrative texts is schema. Example: extract from *Robinson Crusoe* from *Upstream Intermediate*

c) The next text type is argumentative text. This kind of text tries to convince text receivers about certain believes being true or false, positive or negative. Reason, significance, value, opposition are used frequently. Most often used pattern is plan for inducing belief. Example: *Independence now... or never!* by Abigail Smith from *Cornerstone C*.

d) Literary texts are very interesting. According to the authors, a literary text is a text that provides an alternative version of the currently accepted 'real world'³ and thus provokes insights into the arrangement of the real world. Consequently, each non-literary text would aim at sharing

² Global patterns were discussed In the second chapter of this paper

³ The concept of the 'real world' has been already explained in the second chapter

knowledge about the currently accepted world. A subclass of literary texts are poetic texts. Example: *The Little Land* by Robert Louis Stevenson from *Upstream Intermediate*.

e) The next text type is scientific text. Scientific texts try to examine and enlarge people's knowledge. It is achieved by examining evidence drawn from observation. Example: *Photovoltaic energy – just a bright idea or a practical solution?* from *World Wonders 4*

f) The last text type is didactic text. On the contrary to scientific texts, didactic texts do not try to enlarge people's knowledge. Their aim is to teach already established knowledge to those who are not specialized in one specific area or to those who are learners. Example: *Writing a Great Speech* by Dan Ahearn from *Cornerstone C*.

Given all these different text types, it is worth considering which of them should be used in language teaching. Taking into consideration the results of the survey where teachers unanimously decided that texts should be, above all, interesting and informative, it can be said that the best texts for teaching are scientific, didactic and literary. Scientific and didactic texts are highly informative, students can gain some new knowledge by studying them. Literary texts, on the other hand, have a great potential of being interesting. Of course, one literary text cannot be interesting for all of the students, but there is such a variety of literary texts available that I am sure that each student would find something interesting if a single attempt was made to actually try to find it. What is needed, however, is a good tutor who will be willing to guide students in the right direction.

In the questionnaire, I asked two questions concerning types of texts found in ELT books. These are the results.

Chart 33

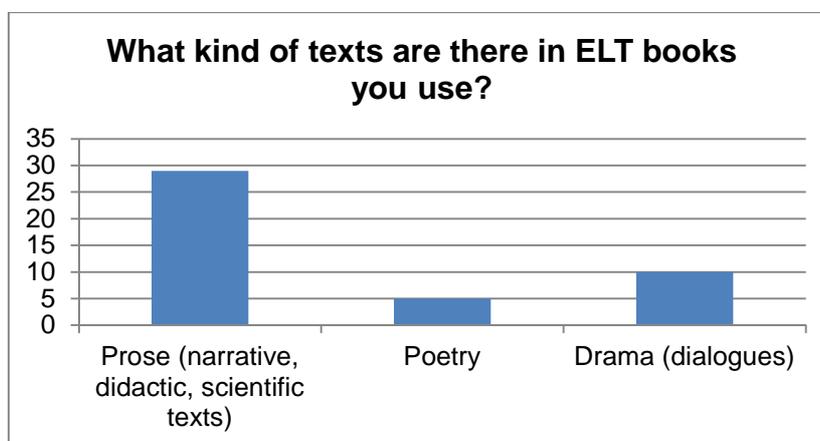
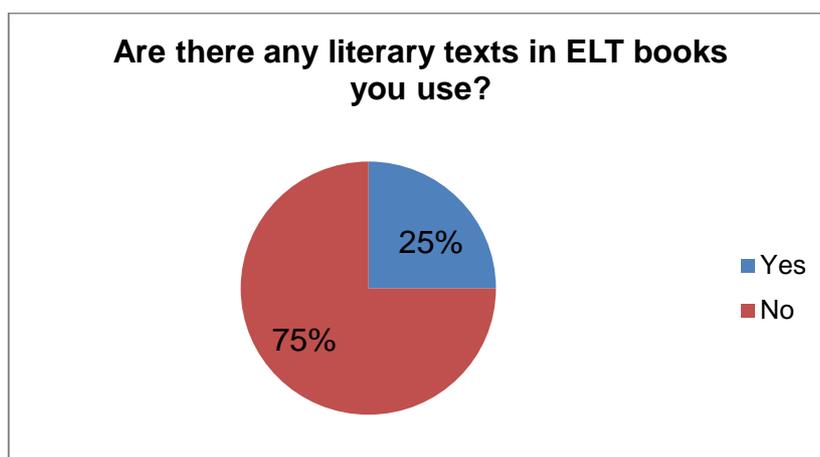


Chart 34



The majority of texts are prose. There is a significant difference in the number of texts in prose, poem and dialogues. The conclusion is that there is no diversity in the books.

Furthermore, there is a very small percentage of literary texts in English course books. Only 25% of the teachers came across a literary text in the book. The most obvious conclusion is that literature is not used in language teaching. It is worth remembering that the conclusion concerns primary, secondary and high school students. The statement is not valid for majority of university students. A great number of teachers in Turkey graduate from English Language and Literature department where they learn language through literature.

Finding a teacher using literature as a language teaching material might cause some difficulties. On the other hand, using literature in language teaching is probably as old as literature itself. Its role may be declining currently in ELT classes but it has been a great source of language input for centuries. One of the oldest approaches to learning foreign languages, The Grammar Translation Method, uses literature as means of teaching a language. As Diane Larsen-Freeman says, it is also called The Classical Method, as it was used for teaching Latin and Greek (Larsen-Freeman: 2008, 11). These languages are the languages of literature and philosophy and thus they were taught to people who wanted to appreciate classical literature. There was a moment in the history when people learned foreign language only for the purpose of understanding foreign literature. To cite Larsen-Freeman again:

“Finally, it was thought that foreign language learning would help students grow intellectually; it was recognized that students would probably never use the target language, but the mental exercise of learning it would be beneficial anyway”. (Larsen-Freeman: 2008, 11).

Though literature used to be at the centre of language teaching, currently it is almost completely out of the language classroom. It may have happened because of the changing needs of the students and the ways in which they learn.

First of all, using a text (any text, not necessarily a literary one) for the whole lesson and translating sentences all the time would be unacceptable. Modern world is multisensory. A pure, written text is not attractive enough for the twenty-first century learners. They need colors, sounds, pictures, videos, movement. The advancement of technology has influenced the needs of the learners. According to Gardner and his theory of Multiple Intelligence, a lesson, or the material that is going to be used for teaching, should be designed in a way that includes all the eight types of intelligences. And these include 1) logical/mathematical 2) linguistic 3) musical 4) spatial 5) bodily-kinesthetic 6) interpersonal 7) intrapersonal 8) naturalist. (Richards and Schmidt, 2002: 346). What is more, nowadays, the emphasis is put on the

functional role of language. The Communicative Approach is on the top. People learn languages because they want to speak these languages. They want to communicate with people around the world. Their aim is not to spend hours and hours doing translation and then not being able to utter a simple sentence in the target language. Given this, literature looks very simple and plain, it stands no chance compared with multisensory teaching. However, the importance of the classical literature is still emphasized. The media, the universities encourage people to read. It may be the response to or the counter-attack against the multisensory world. The world where people cannot concentrate on a discourse that is not 'attractive'.

An analysis of The International Baccalaureate (IB) Middle Years Programme (MYP) may help in finding a deeper explanation of using literary texts in language teaching. To start with, it is an international educational programme used in over 900 countries around the world (The IB Middle Years Programme Statistical Bulletin: 2012, 4). The following is a short description of the programme:

The MYP is designed for students aged 11 to 16. It provides a framework of learning which encourages students to become creative, critical and reflective thinkers. The MYP emphasizes intellectual challenge, encouraging students to make connections between their studies in traditional subjects and to the real world. It fosters the development of skills for communication, intercultural understanding and global engagement, qualities that are essential for life in the 21st century. (The IB Middle Years Programme Statistical Bulletin: 2012, 4)

What does this programme have to do with using literature in teaching English? It is worth knowing that intercultural awareness is one of the three fundamental concepts of MYP (together with holistic learning and communication). Reading foreign literature is the cheapest and the easiest way of learning about different cultures and understanding them. It is not only a way to learn a language, but also a way to get to know the people who use this language.

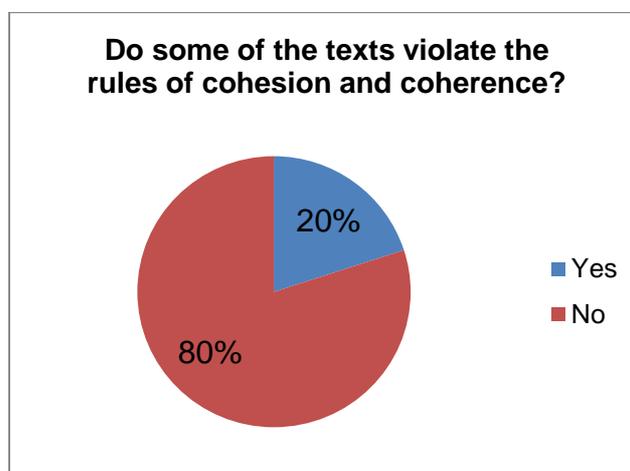
Furthermore, a comment on literature given by Peter Stockwell in his article *Language and Literature: Stylistics* will add more arguments for using

literature in language teaching. According to Stockwell, literature is: 'the most culturally valued and aesthetically prestigious form of language practice' (Stockwell 2008: 742). Not only is literature language, but it is also its most perfect form. It is logical to use this perfection as a source for language learners. Stockwell's point of view might be used in convincing teachers to using literature. He discusses stylistics, a branch of linguistics, not as science of interpreting texts, but as science of texts analysis. To be more specific, analysis of the forms of language. It will, eventually, lead to a certain interpretation, but it will be only the product of the process, not the aim of it.

Another arguments is the fact that stylistics, during the process of development as an individual scientific branch, gave birth to a phenomenon called 'pedagogical stylistics'. Stockwell claims that it was a natural consequence of using literature in language teaching. In 1970s, when many areas of linguistic study were rather suspicious of stylistics, the branch was eagerly welcomed by teachers and used in their classes. The author claims that it happened because of the attractiveness of texts to students and the fact that texts very clearly illustrated language usage. Stockwell concludes the article saying that stylistics can be used for a variety of purposes. Among others, for teaching a language and for teaching literature.

Speaking of literature in a language classroom, I asked the teachers if any of texts in the books violate the rules of cohesion and coherence. I have discussed the meaning of these violations in the second chapter of this paper. I asked this question because I think that if such text were chosen for the course books, they would definitely draw the attention of students. It would be much more effective than classic literary texts that comply with all the rules.

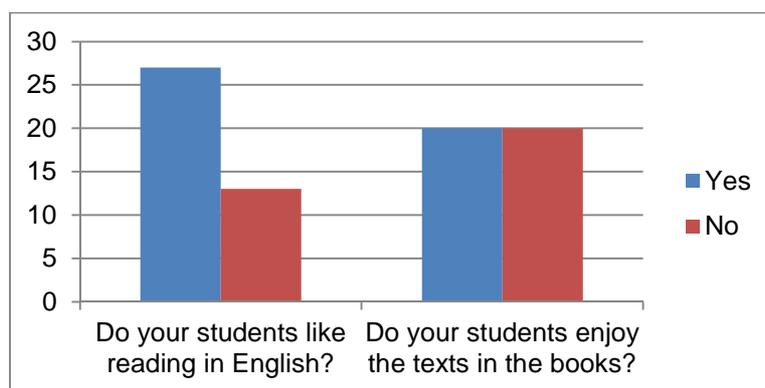
Chart 35



Only 20% of the teachers claim that there are such texts. Even if there are literary texts, they are probably not attractive to students. Lack of cohesion and coherence could provoke discussions between students and the teacher.

The next two questions I asked were about reading in general. I wanted to know how teachers perceive their students' approach to texts and reading.

Chart 36

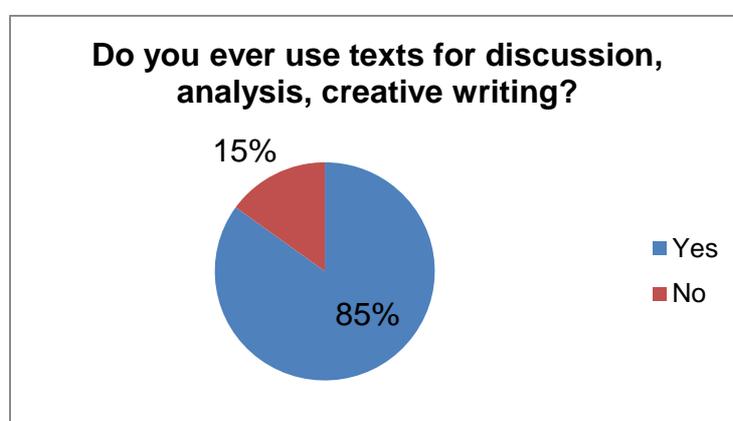


According to the English teachers, the majority of students like reading in English. When it comes to the texts in the books, half of the teachers say their students enjoy the texts, and half of the teachers think they do not enjoy

them. The results are interesting. If students like reading so much and they do not enjoy the texts in the book, maybe the texts are not appropriate for them? It would be a good idea to ask students what kinds of texts they would like to have in their course books.

The last question in the questionnaire was about using texts as the basis for different activities. I asked teachers whether they use texts for purposes other than checking the understanding of language.

Chart 37



The results are optimistic. As much as 85% of the teachers do not consider texts as mere reading exercises. Texts are also used for other activities. Teachers use the content of texts to provoke discussions and creative thinking.

I have finished analyzing the questionnaire for teachers. I will confront the results with my own evaluation of ELT books in the next chapter. However, before I move on to this task, I would like to comment on the questionnaire for students.

3. 6. QUESTIONNAIRE FOR STUDENTS

So far, teachers have tried to comment on the course books on behalf of their students. I would like to confront their ideas because I distributed some questionnaires to students. The questionnaire was filled in by 30 students from two different classes. Grades 10 and 11. These are the results.

The students are aged 16, 17 and 18. They are all Turkish. Language groups are small. What is interesting is the fact these students give more importance to English than to other subjects since around 70% of them admits that English is the most important subject at school. Consequently, these students have high motivation to learn the language, and the choice of books must be very important for them.

Again, I have grouped the questions and there are four criteria for evaluating the books. The first group of questions concerns the attractiveness of the books.

Chart 38

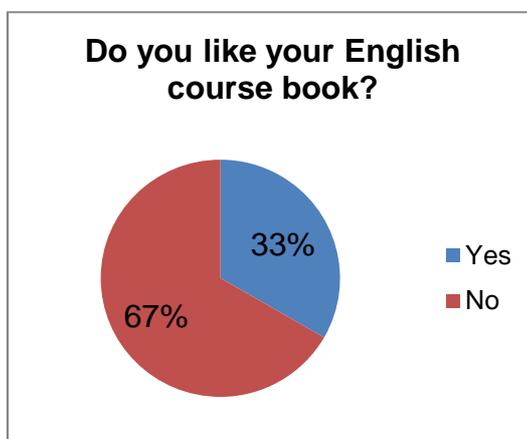
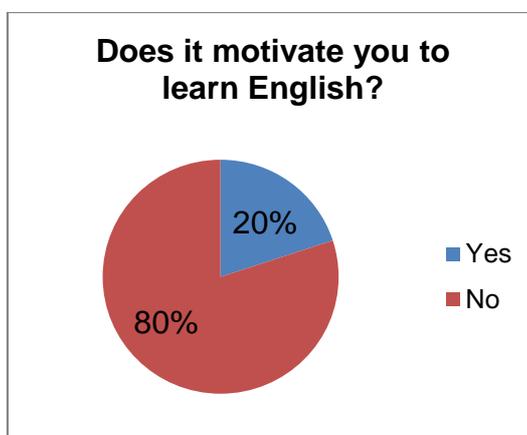


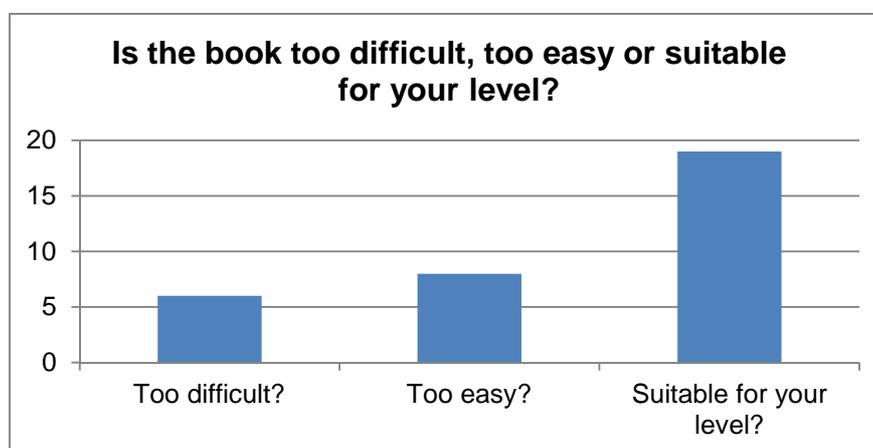
Chart 39



Almost 70% of the students do not like their course books. This is a very high number. It is worth reminding that when teachers were asked: 'Is the book appealing to your students', almost 70% of them gave a positive answer. It seems that teachers do not really know what their students think about the books. Furthermore, only 20% of the students are motivated by their books to learn English. The remaining 80% claim they are not motivated by the books to learn English.

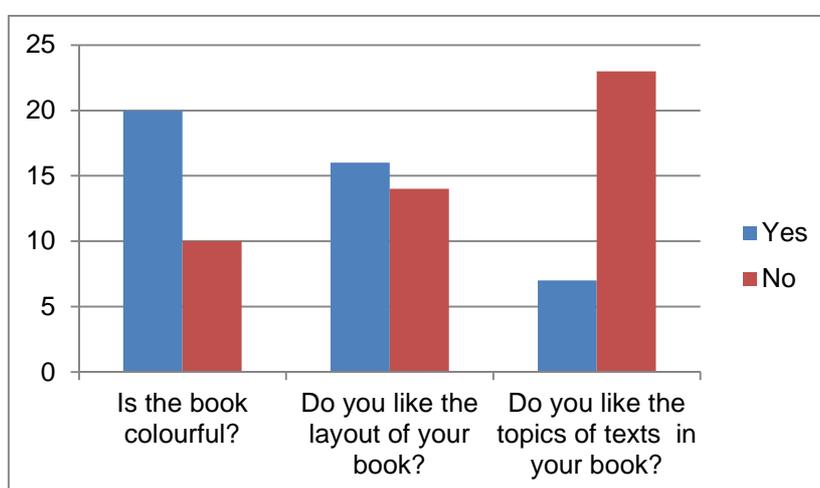
Having the experience of learning and teaching a foreign language, it is understandable that students do not like their book especially when they think it is not suitable for their level.

Chart 40



The results are surprising. I supposed that students do not like their books because they are too difficult for them. However, it seems that the books are leveled according to students' needs. What is even more surprising, there are more students thinking the book is too easy for them than students who consider it too difficult. If it is not the matter of the books being not suitable for students' level, there must be another aspect making the books unattractive to students.

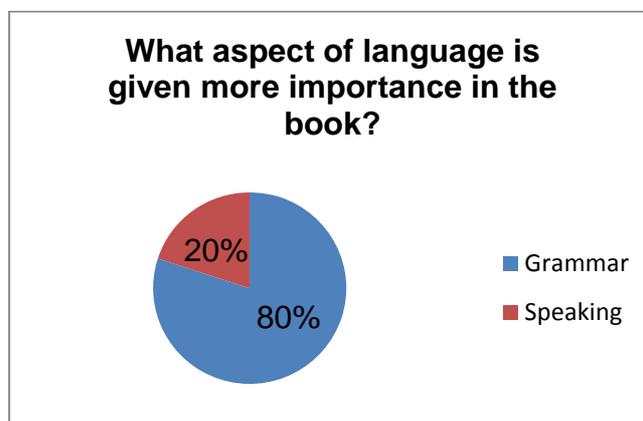
Chart 41



Most of the books are colorful. More than half of the students like the layout of the books. It looks that the problem lies in the themes / topics of the books. Almost 80% of the students do not like them. However, it is difficult to judge any book by this criteria. The lexical content of the books, areas of vocabulary range are usually designed in a way that fits the standards of curriculum given by The Ministry of Education. Publishers and teachers cannot choose the topics, they can only change ways in which they are presented to students.

The next group of questions concerned the content of the book. By content I mean the exercises and language focus. The most important question here is whether the books focus on speaking or grammar. Earlier, I asked teachers the same question. Now, I can compare the results.

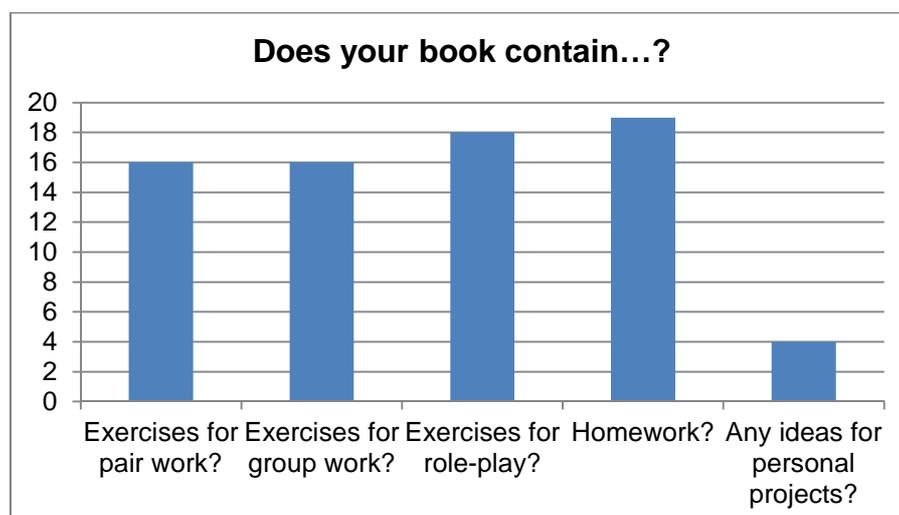
Chart 42



As much as 80% of the students admit that that grammar is given most emphasis in the books. When teachers were asked the same question, the division was 67% for grammar and 33% for speaking. It may be one reason why students do not like their course books.

A good book should contain a variety of different exercises. I asked the students how they evaluate their books in terms of exercises provided by the book.

Chart 43



According to the students, the course books are rich in many different types of exercises. What is important here is the fact that there are a lot of exercises for role-play. Role-play is one of the most basic activities in communicative teaching. It involves students in real language use and provides a purpose for communication. In such activities language accuracy is not as much important as successful communication (Larsen Freeman, 2008: 128).

My next questions were about reading passages in the books. First of all, I wanted to know if students like reading in general. Over 70% of the students say they like reading in English (teachers said only 50% of their students like it). Sixty percent read story books. Over 70% say that they read for pleasure in English. Surprisingly, only 60% admit they read for pleasure in their native language. Taking these results into consideration I can say that they are good readers. They like reading and, what is more important, they enjoy reading in English. It is time the students evaluate the texts from their course books.

Only 40% of the students would describe the texts as 'interesting'. More of them, around 70% say they are informative. Teachers were right when they admitted the texts in the books are not attractive for students. What is interesting is the fact that though students admit the texts are informative, they can teach something, they do not consider them interesting. It could be a very good project, to ask students what they are interested in and then choose texts for the course books accordingly.

I have finished analyzing the questionnaire results. I discussed both teachers' and students' answers. The evaluation of the course books on the basis of the questionnaire is as follows.

Most of the books are very attractive, they are colourful and both teachers and students like their design. The activities are very diverse and were created to fit the communicative approach. However, most of them do not meet students' cultural needs. Furthermore, the prices are quite high, especially in Turkey. What is the most alarming, however, is the fact that the texts in the books seem not to be suitable for the students. They are

informative but not interesting. There are not many different types of texts. The focus is mainly on prose. Taking the ideas of the teachers and the students into consideration, I will try to evaluate the texts more closely in the next chapter of this paper.

CHAPTER 4 EVALUATION OF TEXTS IN ELT BOOKS

4.1. INTRODUCTION

In the previous chapter , I discussed the results of the questionnaire in which teachers tried to evaluate available English course books. In this part of my paper, I will present my evaluation of the books. Apart from discussing the layout, content, appropriateness to students level (the criteria that were used in the third chapter), I will also focus on the texts in the books. I will try to evaluate them in terms of Seven Standards of Textuality and Grice's Maxims. Before I move on to theory, I would like to answer a few general questions. I will see what kind of texts there are in the books, if they are diverse or not. Furthermore, I will check the sources of the texts, their approximate length and taking the previously discussed definition of a text, check if they can be called texts at all.

I was trying to choose course books that are popular among teachers. I found the titles that were used in the previous chapter. Also, I found a few very interesting books. I will justify my choices when discussing each book.

Before I move on to particular books, I would like to refer to the definition of a text I discussed in the second chapter. In that meaning, everything is a text as long as it has a communicative function. Given this definition, it can be questioned if texts in course books can be called texts at all. It all depends on what teachers do with these texts and how they use them in a language classroom. If texts are used only to present grammar rules or vocabulary, they cannot be called texts because they play very little role in communication. They are only a mere tool of teaching language structures. On the other hand, if they are used for teaching the real language,

students can gain some knowledge by reading them, the communicative function is very clear. The same thing can be said about pictures and diagrams, which, according to the definition, can be texts as well. For example: A picture or a photograph in a book used by a teacher to teach students a piece of language like: 'In the picture I can see..' cannot be called a text because it has no communicative value. It is used for teaching language structures. However, the same picture may be used in a communicative way. A teacher can discuss not what is in the picture but what it means. In this way, a picture is certainly a text.

After a short introduction, I will move on to evaluating texts in chosen course books.

4. 2. NEW BRIDGE TO SUCCESS FOR GRADE ELEVEN INTERMEDIATE, MEB DEVLET KİTAPLARI BİRİNCİ BASKI

The first book I will evaluate is *New Bridge to Success*. I will spend more time and I will discuss it in more details than any other book, because, as I have mentioned in the third chapter, it is one of culturally biased books available on the market. I think that the book is really worth looking into.

I have discussed the importance of culturally-biased teaching in the previous chapter. It seems that it is essential for students to be able to talk about their home country and its traditions in a foreign language. However, some teachers would not agree with it. The fact that *New Bridge To Success* has been criticized by many teachers and it is not a very popular book means that culturally-biased teaching does not play a great role in education. Another fact is constantly growing number of native English teachers in Turkish schools. If a parent has a choice of sending a child to a Turkish English teacher or a native teacher, the choice will be usually on the latter. It is probably the matter of how students are expected to use their English. If

they study to go abroad and work there, it is understandable that they need to learn not only the language but also the culture of the country. In this case, learning about their home culture by studying English is not so important. On the other hand, an educated person should be able to talk about their culture in English and share their knowledge with foreigners who want to learn something about Turkey or any other country.

As far as the attractiveness of the book is concerned, *New Bridge To Success* looks rather plain. Though it is logically divided into units and it does have a clear layout, the quality of the pictures and photographs is not encouraging. The edition I have was published in 2007, not such a long time ago, but the photographs look as if they were taken in early 1990s. Furthermore, it is easily noticeable that they were modified and the person who did it was not very skillful. One of the examples is a picture from *New Bridge To Success For Grade 9 Elementary* (2007) on page 65. It shows several people dining together. They look as if they were cut out from many different pictures and put together in one photo. What is even worse is the unnatural size of the plates in the photo.

What seems to be a much bigger problem than bad quality pictures is the fact that the book seems not to be suitable for students' levels. The levels are elementary for grade nine and intermediate for grade eleven. Before 2012, in state schools, students started learning English in grade four, probably from the first, beginner level. After five years of studying, they reached only elementary level. The learning process was really slow. After the changes from 2012, children start learning in the second grade, which means that *New Bridge To Success* cannot be used because it is too easy for the students. Not to mention private schooling, where children start learning English in a kindergarten. *New Bridge To Success* seems to be a book that cannot satisfy students' abilities to learn. The authors were not very ambitious while planning the levels of the book. The conclusion is very disappointing. Even if there are valuable culturally-biased texts, they cannot be used by teachers because their level will not suit the level of the students.

In choosing the level of the books for evaluation, I always try to choose the highest possible level. It is caused by the fact that more advanced courses will have more texts, and they will be more complex. This is the case for *New Bridge to Success* as well, I will focus on the book for grade eleven, intermediate.

The first text in the book, on the first page is İstiklal Marşı. Given the fact that this book is considered to be culturally-biased, it seems to be a good start. However, the text is only in Turkish. This is the first disadvantage. Though promoting national anthem in an English course book actually is a good idea, presenting its text only in Turkish makes it futile. I think that by the time students reach grade eleven, they all know their national anthem by heart. Putting an English translation next to the original text would be more useful for the students. It would serve its purpose much better. The same thing is valid for with Ataturk's speech to the youth on the next page. It is given only in Turkish. The national anthem and the speech could be really valuable texts if only they were given English translation.

What I like in the book is the division into units and a comment in each unit about which language functions students are going to learn. It refers to Austin's Speech Act Theory and the communicative function of language. It emphasizes the fact that language is used to perform something, to do something and this approach is very valuable in communicative language teaching. The language functions that are covered in the first unit are, among others, offering, thanking and apologizing etc. All of the units are planned in this way.

Apart from language functions, 'Fun Corner' and project activities are interesting and worth mentioning as well. They usually come at the end of each unit. 'Fun Corner' is a very simple activity, aimed to make students feel relax. It is really funny and does teach something new at the same time. Very often it is a play on the meaning of idioms and fixed phrases. Except for idioms, there are funny short stories, pictures, word puzzles, tongue twisters and riddles. The one I like most is a picture of a cat with a computer mouse in its teeth and a description: 'The cat has just caught the mouse' (*New Bridge*

To Success For Grade Nine Elementary p. 152). It is worth mentioning that the grammar section for unit nine was Present Perfect Simple. I am sure students will really enjoy doing these exercises.

Project activities are very interesting. First of all, the very idea of having a project included in a language learning is very important. As soon as a project is involved, learning becomes interdisciplinary. It is no longer learning English. It becomes learning English through a different medium - science, history art and different branches of knowledge. Not only are the projects constructed in a way that involves different fields of knowledge, but they also involve different people. Most of the project activities ask the students to use the help of their parents, friends or even grandparents. One of the examples: 'Ask your grandparents what has changed in their hometown since their youth. Then make a collage of things to show how things have changed in their town' (*New Bridge To Success For Grade Eleven, Intermediate* p. 14). In the following chapter students are asked to prepare a questionnaire. There is a variety of different projects in the book and, in my opinion, they can be a great tool for teaching and learning English.

Because the book is considered to be culturally-biased, I will now discuss its culturally biased elements. The first element is noticeable at the very beginning. Instead of using British/American names of the characters, the authors mixed them with Turkish names. The result is that in the first chapter (and in the following) there is Emily and Angie, but there is Mrs Yıldız as well. I strongly believe that such mixture is a great help for students. This is especially true for beginner level students for whom most of the English words sound unfamiliar. When there are Turkish names in the texts, it gives them a clue of how a sentence is constructed. They can see that subject is first and then comes predicate, some much different from the Turkish sentence order.

Furthermore, all the themes of the units are related to Turkey and Turkish culture. The theme of the chapter ten in *New Bridge To Success For Grade nine Elementary* is food. There is some standard vocabulary related to the topic, such as chicken, cheese, butter, but there are also some dishes

specific to Turkey, for example rice pudding or meatballs. In the chapter on famous people, there are photos of people famous around the world, such as Steven Spielberg, and some famous Turkish people, for example Yıldız Kenter. Photos and pictures play a great part in making this book culturally biased. They are used to illustrate most of the themes and related vocabulary. There are some universal pictures that could have been taken anywhere in the world, but there are also photos showing Turkey and its people. For example, pictures illustrating living in the countryside show a typical Turkish village. On the next page, however, there are photos that do not show any particular country. The book is filled with photos both from Turkey and other countries. I strongly believe that seeing a familiar-looking photo in the book makes a student feel more comfortable and self-confident. It underlines that English is not learned to describe what is foreign but also what is known and familiar. This way of thinking could really positively influence students' attitude to learning English.

There is one more aspect of the pictures in the book which I would like to describe. I think that the authors managed to take advantage of putting so many diverse photographs in the book. There are very simple activities, such as 'look at the pictures and describe each of them', but they are the minority. As I have mentioned before, they are only used to practice a given range of vocabulary or a specific grammar structure. Most of the activities related to the photographs are very creative. They provoke thinking and are aimed to make students interpret. Some of them are in form of a game. For example, one of the activities in *New Bridge To Success For Grade nine Elementary*, on page 92, asks students to look at a picture quickly, cover it and then answer a few questions. In this way, students exercise their brain and their memory. They can see how much they could remember. There are also a lot of pictures showing reason – outcome sequence. Students are asked to compare, see the differences and draw conclusions. It can be said that these pictures can be called texts. It would agree with the definition of a text I have used so many times in this paper.

I think that the most culturally biased aspects of the book are in its texts. It is their content that makes the book suit Turkish students' needs. I will now move on to text analysis. I will not only focus on texts as culturally-biased elements, but I will also analyze them using Seven Standards of Textuality and Grice's Maxims. In this way, I will be able to say if they are good and valuable teaching and learning materials.

I will start with classification of texts and their general description. It is worth mentioning that reading passages are usually linked with speaking and/or writing activities. It is certainly an advantage. It means that texts are used to provoke discussions. What is not so useful, however, is the fact that most of the reading passages are not complete. They are in a form of an exercise, where students need to fill in the blanks or put shorter passages in the correct order. What is missing is a complete text of a certain length. Intermediate students are certainly capable of dealing with such texts. Splitting the text or making it just another exercise distracts students from reading, interpreting and understanding the text. Instead of this, they focus on the given task.

There are thirty three texts in sixteen units devoted to reading skill. There are, of course more texts in the book, but they were designed to practice grammar or vocabulary. In the previous chapter I discussed the typology of texts proposed by Robert-Alain de Beaugrande and Wolfgang Dressler. They mention six different types of texts:

- a) Descriptive,
- b) Narrative,
- c) Argumentative,
- d) Literary/poetic,
- e) Scientific,
- f) Didactic.

I have collected and classified the thirty three texts found in *New Bridge To Success For Grade eleven, Intermediate*. It turns out that a great majority of texts (nineteen) are descriptive. I have classified four texts as didactic. I have also differentiated dialogues (eight) and questionnaires (two)

which, all in all, belong to descriptive texts. No scientific, narrative, argumentative or literary texts could be found, although some of the descriptive texts had literary (a story of Sherlock Holmes in a dialogue) and argumentative elements (exchanging points of view in a dialogue). There is a wider diversity of texts if 'Fun Corners' are taken into consideration. The typology is then enriched with short stories (narratives) and some more didactic texts. However, the general evaluation of the diversity of texts looks rather plain. Most of the texts are descriptive, usually characterizing people and places. Furthermore, eight dialogues are certainly not enough. Their quality is poor as well. They usually consist of two friends talking about a certain topic (favorite singer, free time activities etc.). The aim of role-playing and consequently dialogues in communicative language teaching is to create a real-life situations and make the students be able to communicate. This real-life situation could be at the airport or in a grocery. Dialogues provided in the book are not useful at all.

Moreover, the texts seem to be non-authentic. Most of them do not have the source given and when they do, it indicates that the text is not authentic. One of the sources as an example: 'Intermediate Stories for Reproduction – First Series, pg 32, by L.A. Hill'. It seems that those text were written to fit the themes of the units.

The texts are certainly culturally biased. They do contain information suitable for Turkish students. The number of texts that describe Turkey, its people, climate and history is very high. However, one may have the impression that when Turkish elements in the book are given a lot of importance, the book does not give enough attention to the culture of English speaking countries. They seem to be neglected. There should be at least a few texts on famous buildings, places and celebrations in The United Kingdom, The USA, Canada or Australia. At this point, it could be even argued if the book is culturally biased at all. A good culturally biased book does not ignore the culture of English speaking countries in favour of the national culture. Just the opposite, the information should be biased so to touch upon the two cultures.

I will now evaluate the texts using Seven Standards of Textuality. I will discuss two texts. I chose one from the first unit and one from the last unit so that there is a difference in the level of the texts.

4.2.1 Evaluation of “My Uncle George” with reference to Seven Standards of Textuality

One of the texts in the book is titled “My Uncle George” (Appendix 4) (*New Bridge To Success For Grade 11, Intermediate* p. 4). It is one of the very first texts in the book. The discourse is very descriptive. It may be caused by the fact that the first unit aims at describing people’s physical appearances and characters.

a) The first standard I will talk about is cohesion. In the theoretical chapter, I discussed cohesive devices. One of them is reference which is used to avoid repetition. In the first two lines of the text, the author starts referring to Uncle George as “he”. Unfortunately, though the reference does help to avoid “Uncle George”, it is repeated too many times and thus almost every sentence starts with “he”. The effect that is achieved is just the opposite of what was aimed. The reference “he”, instead of avoiding repetition, is its source: ‘(...) **He** is a tallish man in **his** late thirties. **He** has hazel eyes, a dark complexion, long wavy hair, which **he** wears in a pony tail. **He** has a friendly-looking face and a scar on **his** face.’ (*New Bridge To Success For Grade 11, Intermediate* p. 4)

What is more, the reference seems to be one of the very few cohesive devices in the text. Except for “he” repeated 15 times in a 215 word text, there are very few devices that show the relations between sentences. “And” is used nine times. It is the only adverb conjunction. No “but”, no “next”, no “so” can be found. Relative pronouns, which can be treated as conjunctions, are used twice. Once in a sentence: “He has hazel eyes, a dark complexion, long wavy hair, which he wears in a pony tail.” The second time: “All in all, my

Uncle George is a fantastic man, who gives me the spirit and the core of life". Lastly, "all in all" is used to sum up the description of Uncle George.

Though the text is not very rich in cohesive devices, lexical cohesion is definitely a part of the text. I discussed lexical cohesion in the second chapter. It is based on the choice of words and does not provide grammatical cohesion, as the previous devices, but the unity of words and their meaning. The words are certainly appropriate to the topic (most of the vocabulary is related to describing people) and the level of the students (all words have similar level of difficulty). It is an advantage but unfortunately, it only proves that the text is not authentic and was created for a specific purpose.

b) The next standard of textuality is **coherence**. A text is coherent when there is a continuity of senses. If I want to check whether "My Uncle George" is coherent, I need to discuss the following relations.

Texts represent a textual world consisting of frames, schemas, plans and scripts (patterns in general). Readers are the text's receivers and all of them may have different versions of what the world looks like. Coherence is when the readers' established version of the world complies with the textual world. In other words, the text will be coherent to a particular reader if the world presented in the text is similar/identical to what the reader thinks the world is.

It is difficult not to agree that it "My Uncle George" is coherent. The text is based on a family frame (uncle - mother's brother - in his late thirties - working). All of these things belong together and it would be difficult to find a reader for whom the frame would look different. The textual world and the real world come together. In this aspect, the text is certainly coherent.

However, what is interesting is the fact that the family frame is the only pattern found in the text. There are no schemas, no plans and no scripts. It has a great impact on spreading activation, the phenomenon I discussed in the theoretical chapter. If there is only one frame in the text and it is a very common one, not too many associated concepts can be activated at the same time. Given the very limited patterns, spreading activation cannot work

properly and the reader is prevented from making associations and thus arriving at his/her own interpretation.

Taking these arguments into consideration, I can say that the author(s) certainly intended the text to be cohesive and coherent.

c) Consequently, another standard of textuality is fulfilled. The standard is **intentionality**. However, De Beaugrande and Dressler state that there is much more to intentionality than just the intention of the text to be coherent and cohesive. As I have said earlier, they identify author's intentions with the functions of language. To check if the text really fulfills the standard of intentionality I need to find the function it has. What did the author(s) want to achieve? How does the text influence the reader? The text is certainly not used to offer, to threaten or to apologize. It seems that the language function it carries is not very clear. The text does not try to influence the reader, it is a kind of passive action, reading and not being a part of it. To make it clear, I will try to find Austin's three acts in the text.

Locutionary act is what is read, the physical text. Illocutionary act is the author(s)' intention, which, in my opinion is absent in the text. One could argue that the author(s)' intention is to describe Uncle George. However, it would be true only if the description had any impact on the reader, and, according to me, it does not. There are no devices in the text that involve the reader. The author does not try to convince text receivers that Uncle George is a very good uncle. Readers are only presented with his description and left with no chance of forming their own ideas about Uncle George. Thus the text has no impact on the readers at all. The conclusion is that though there is a locutionary act, illocutionary and perlocutionary act are missing. If they are missing, the text has no function. If there is no language function, there is no communication. If a text is not used for communication, it cannot be called a text.

d) When reader-oriented **acceptability** is concerned, I think that the text is acceptable from the point of view a high school, intermediate level student. Only the fact that it is in an English course book is enough for the students to consider it coherent and cohesive. In my opinion, however, the

text should not be considered as such because, as I have discussed, its cohesion and coherence are not satisfactory.

e) The next standard of textuality is **informativity**. Contrary to acceptability, informativity is writer-oriented. Though the content of the text is surely new to the readers, it cannot be said that it is unexpected at the same time. It is new because the character of Uncle George is unknown (even if it is a fictional character). It is not unexpected because Uncle George is a very common example of what uncles are. Nothing in his life comes as a surprise to the readers. The frame the readers are presented with is the frame that most of them already have in their storage. I would classify the text as being of the first-order informativity (fully predictable in cohesion, coherence and planning). It is worth remembering that most of the texts are on the second-order informativity. I really think that it is below the average level.

f) The sixth standard of textuality is **situationality**. Situationality means being appropriate to a current situation. Again, when the text is considered to be a tool for learning English, the standard is fulfilled. However, if we look at it from the linguistic point of view, not as a learning/teaching tool but as a piece of language used for communication, this standard and the previous ones are not fully fulfilled in the mentioned text.

g) The seventh and the last standard is **intertextuality**. Firstly, it is easily noticeable that the author did not use any other sources when writing this text, no references are made. It is completely based on the author's personal experience. However, according to De Beaugrande and Dressler, intertextuality does not only depend on the author using different sources. It also involves the reader, with his/her own perception of the real world that influences the way a text is understood. Unfortunately, as I have said before, the text is based on a very simple and common frame that does not really allow too much interpretation on the reader's side.

4.2.2 Evaluation of “My Uncle George” with reference to Grice’s Maxims

To complete the evaluation of the text, I will also use Grice's maxims to discuss it.

a) The first maxim is the maxim of co-operation. It is very similar to the maxim of relevance. The difference is that all the participants, not only the author, of the discourse/conversation should make statements related to the topic and useful for the required purpose. This maxim is missing in the text because, as I have said before, readers are not a part of the text.

b) The maxim of quantity states that there should be new information added in a text. It is true for "My Uncle George". Even though the information is not interesting, it is new to the reader. In this way, we touch upon the third maxim – **c) the maxim of quality**. It states that text producers should never lie or say something of which they do not have evidence. It is impossible to check whether there are lies in "My Uncle George" because he is a fictional character. However, adding more details, making the text and the character more complex would add some reality and evidence of what is being said in the text. Without this, there is something missing in the discourse.

d) The fourth maxim is **the maxim of relevance** (relating to the topic, usefulness for the required purpose). The text is related to the theme of the first unit – describing people. However, when it comes to being useful, it can be interpreted in two ways. If the purpose of the text is to present the vocabulary and structures that can be used in describing people, it is certainly useful and the co-operative principle is fulfilled. Nevertheless, saying that any text is used for such a purpose means depriving it of the communicative function which ends up in the text not really being a text.

e) The last maxim is **the maxim of manner**. The manner in which 'My Uncle George' is presented to the readers is certainly a plus. The structure of the text is very brief and orderly.

The final evaluation of 'My Uncle George' is as follows. There are very few cohesive devices in the text which means that sentences are not logically linked to one another. There is no reason – outcome structure. Furthermore, the text is coherent but it operates on a single, very simple frame. The author certainly intended the text to be coherent and cohesive but no language

functions can be found. The text is informative but the quality of information is very poor. The evaluation of the text looks a little better in the light of Grice's Maxims. It can be said that three out of five maxims are fulfilled.

In conclusion, "My Uncle George" is a very descriptive text. Its aim is to teach particular structures and words. Given this, I would argue that it is not a text at all. This statement is also true when the definition of a text as both product and process is concerned. This text is only its author's product. It is not a process because it does not provoke thinking in the reader. It is not the source of interpretation. All in all, I would advise the teachers not to use such texts in the classroom.

4.2.3 Evaluation of "Rate of Unemployment" with reference to Seven Standards of Textuality

I have deliberately chosen a second text from one of the last units in the book because I want to see if the quality of texts improves with more advanced levels. The next text is titled "Rate of Unemployment" (Appendix 5). It is certainly more complex from the previous one because it consists of a written text and diagrams. It is still a descriptive text though this time the description is based on scientifically measured data. Though the text looks authentic, there is no source given. It makes me suspect that only the data in the text is authentic and the wording, the description was created for teaching purposes.

a) From the linguistic point of view, the structure of the text is quite compound. As far as **cohesion** is concerned, there are quite a lot of cohesive devices. There are many deictic expressions such as "the", "its", "that", "then". The references in "Rate of Unemployment" are much more diverse than in "My Uncle George". The sentences are longer and conjunctions are used to join them and show how they relate to each other. One of the examples are the following sentences: "At that time, the average unemployment rate in European Union countries was 8.8 per cent and 7.3

per cent in OECD member countries. However, Turkey's unemployment rate in 2002 was slightly higher in 2003" (*New Bridge To Success For Grade 11, Intermediate* p. 93).

The use of such conjunctions is a proof that there is reason-outcome structure in the text. Each sentence is a conclusion/result of the previous sentence. In this way, the second standard of textuality is fulfilled. The continuity of senses between words and sentences makes the text **b) coherent**.

As far as **c) intentionality** and **d) acceptability** are concerned, they are also fulfilled. The author's aim was to present some data to the readers and it was achieved in a coherent and cohesive way. All three acts from Austin's Speech Act Theory are present in the text. Locutionary act is the text itself. Illocutionary act is the author's intention to inform the reader about the unemployment rate in a given period of time. Perlocutionary act is making the reader compare the data and draw conclusions. The text is also acceptable from the point of view of a teenage student.

e) The next standard of textuality is **informativity**. Though the text is descriptive it is also very informative at the same time. It presents measured data and its analysis. The information that is found in the text is certainly unknown to high school students and thus the text has an informative function.

f) The text is also fitted in the right situation – it is placed in a unit titled 'Employment'. The topic itself is well-suited to the needs of teenage students. They should be informed about unemployment rate in the country. In this way, the standard of **situationality** is fulfilled.

g) The last standard I will discuss is **intertextuality**. The text refers to data taken from different sources very often. However, names of the sources are not provided. It can raise the suspicions that the data is not real and it was made up. Lack of sources is a disadvantage of the text. Consequently, it cannot be said that the discourse is intertextual.

When it comes to Grice's Maxims, I would say that four out of five are fulfilled. The text is relevant and co-operative because it is related to the topic

and it makes the reader to think/talk about this topic. There is certainly new information added in the text so the maxim of quantity is fulfilled. The information is structured and delivered in an organized manner. However, I have some doubts about the quality of the information. The maxim of quality states that there should be neither lies in the text or information the author has no evidence of. Given the fact that there is no source of the data given, one could suppose that the author actually does not have the evidence.

In sum, "Rate of Unemployment" seems to be a better text than "My Uncle George". The question is whether it is caused only by the differences of levels the texts represent. In my opinion, no. The main difference is that "My Uncle George" is a very artificial and extremely uninteresting text. It does not involve the reader in any way. 'Rate of Unemployment, on the other hand, requires the reader to analyze and draw conclusions. Even though it is probably not authentic, it is more interesting and thought-provoking.

4.2.4 New Bridge To Success for Grade Eleven Intermediate, MEB Devlet Kitapları Birinci Baskı - Conclusions

I have analyzed the texts and the book in general. My conclusions are as follows. The biggest disadvantage of the book is the fact that it is not suitable for the level of the students. Most of its content would be too easy for high school students. Furthermore, the quality of the graphical design is very poor. It will certainly discourage students from learning. Given the fact that information on Turkey is given too much attention, and the culture of English speaking countries is left out, I have doubts if it can be called a culturally-biased book at all. What is more, the evaluation of texts is not very optimistic. They are not authentic and there is a small variety of texts. The only advantage of the book is the activities. I like the way they were constructed to involve the students.

Overall, I would not recommend this book as a good teaching material. I am really disappointed after its analysis. When I first saw it I expected something much better.

4. 3. Cornerstone C, Pearson Longman

I decided to evaluate *Cornerstone* even though not too many teachers mentioned this book as the one they use. What drew my attention, however, was the fact that it was listed a few times as a good source of, especially, literary texts. A few teachers admitted that though they do not use it as a leading course book, they usually take the advantage of it to enrich their teaching materials.

Cornerstone is published by one of the leading publishers on the market, Longman (Pearson Longman). It is a series of course books aimed at primary school students, grades 1-5. Again, I have decided to use it though my main goal is to evaluate more advanced books. I will focus on *Cornerstone C* for grade five.

There are six units in the book. It is not a high number, one could think that not enough but it can be completely justified by the age of the students and their abilities in grade five. There are twenty four reading texts in these six units. It is quite a high number. Reading and practicing reading skills are given a lot of importance in the book. Every unit has four reading texts. What is more, each text is classified. The typology of text is a little bit different than the one I used earlier in this paper. There are literary texts, such as realistic fiction, folktale, poetry, fantasy, short story, play, historical fiction, song. There are also informational texts such as newspaper article, magazine article, speeches, social studies, science, internet article, music. And functional writing texts such as email and scrapbook. A great diversity of texts is certainly an advantage of the book. Furthermore, the students are familiarized with text typology because each text is classified. I also like the

way the texts were chosen. There are some literary texts but also the texts that are used in everyday life, such as emails.

What is interesting is the amount of space that is devoted to literary texts. It is not very common to use literature in a language classroom. However, the texts in the book are not literal in the common meaning of that word. Most of them have a form of literary texts but they are not classic literature. They were probably written for the purposes of this book. There is only one commonly accepted, though adapted to the abilities of the students in grade five, literary text, namely "The Wizard of Oz". Nevertheless, it does not change the fact that students are presented with literary forms. I would say that the authors found a compromise between the need to use literature in a classroom and the actual language abilities of the students at this age.

I have chosen two texts from the book for evaluation. One of them is classified as literature/folktale and the second one as informational text/speeches.

4.3.1 Analysis of "Stone Soup"

According to the typology of texts proposed by Robert-Alain de Beaugrande and Wolfgang Dressler, "Stone Soup" (Appendix 6) is a literary text. The subcategory would be short story. The main character of the story is John, a little boy. He is hungry and he has nothing to eat. There are ten movements in the story:

- 1) John decides to trade a pot that once belonged to his mother for food.
- 2) He cannot do this because there is a lack of food in all the villages he is visiting.
- 3) He finds a stone in the road and decides to cook stone soup.
- 4) A girl sees what he is doing and she shares her extra potatoes with him; they put them in the soup.
- 5) A boy comes and adds carrots.

- 6) A woman comes and adds some meat.
- 7) Another woman comes and adds onions.
- 8) Many people come and each shares an ingredient and adds it to the soup.
- 9) All people share the soup with one another and they eat it.
- 10) John gives the little girl who brought potatoes the stone and assures her that with this stone, her village will never be hungry.

Now, I will evaluate the text using seven standards of textuality. Firstly, the text is certainly cohesive. Reference is used quite a lot of times. E. g. In the passage:

“One of John’s favorite things was a big iron pot. The pot had once belonged to his mother. As much as he loved the pot, John was hungry. He decided to trade the pot for something to eat.”
(Cornerstone C, Pearson Longman 38)

John is referred to as “he”. Then the reference “his” is used to indicate his mother. Furthermore, “the” is repeated quite a few times with reference to “pot”.

The sentences are linked to one another. According to grammatical rule, most of the text is written in past tense. However, there are some real-time dialogues in the story and they are marked with quotation marks.

When coherence is concerned, all the sentences are connected meaningfully. The real world does not comply with the textual world when John decides to cook stone soup. In the real world people do not cook stone soup. The frame ‘soup’ usually goes with ‘water’, ‘meat’ and ‘vegetables’, not ‘stone’. This is the moment when the continuity of senses is shaken. However, it may be a clue from the author that this stone is a metaphor. It makes the reader stop and think about it. If it is believed so, we arrive at the third standard – intentionality.

As long as we believe that the author intended this small lack of coherence, the text has a function. If it has a function, the standard of intentionality is met. According to Austin’s theory, the physical existence of the story is locutionary act. The intention of the author, the hidden message

behind lack of coherence would be the illocutionary act. Perlocutionary act would be the impact on the reader. In this case it may be thinking about the importance of sharing what you have with other people. And as long as the reader accepts the text with its slight lack of coherence, the standard of acceptability is obeyed.

I also believe that the text is informative. Though it does not contain any new piece of information in the scientific meaning of the word, it does teach something and it is enough for a text to be informative.

Furthermore, the standard of situationality is also met. I think that the text is appropriate to the students' levels and it tells a story that could actually draw their attention.

Though there are no direct references to other texts in 'Stone Soup', it is certain that the author must have been influenced by such. It could have been other texts or just his personal experience but the standard of intertextuality is definitely obeyed.

As far as Grice's Maxims are concerned, I think that elements of all of them can be found in "Stone Soup". The text leaves a topic to discuss for the readers, it teaches something new, the author strongly believes in the message of the text, it is related to the topic and the text is delivered in a logical and structured manner.

My final assessment is that 'Stone Soup' is a very good text and it exercises students' reading skills properly. The text (aimed at primary students) is much more complex and leaves much more discussion than the texts from *New Bridge To Success* (aimed at high school students).

4.3.2 Analysis of "Writing a Great Speech"

The next I would like to discuss is "Writing a Great Speech" (Appendix 7) by Dan Ahearn. According to the typology of texts proposed by Robert-Alain de Beaugrande and Wolfgang Dressler, 'Writing a Great Speech' is a didactic text. It does not provide the readers with a new piece of knowledge

but it teaches a skill some of the readers might not have. In this case it is how to write a good speech. It is quite a short text, it consists of around 253 words. It is definitely cohesive and coherent. Tenses are used appropriately. The text teaches how to write a good speech so the tense mostly used is Present Simple. Furthermore words useful for giving advice are found, e.g. "should". It is logically divided and conjunctions are used to join sentences and paragraphs. E.g. "first", "then", "finally". The sentences are related to the topic, they all tell about the properties of a good speech. The language function is to teach how to write a good speech. It is the intention of the author at the same time so the standard of intentionality is fulfilled. It is certainly acceptable from the student's point of view (not too difficult, interesting and useful topic). It is also informative in a way that it teaches something (maxim of quantity is obeyed). The standard of situationality is fulfilled because the text has been placed in a unit about building a new country. As far as intertextuality is concerned, the text refers to famous speeches several times (e.g. Dr. Martin Luther King, Jr.'s *I Have a Dream*), and is followed by them as an example. It is at the same time the maxim of quality because the example speeches are evidence that the text is true. It seems that all the standards and all the maxim are obeyed.

What is more, the book provides well-planned and multiple exercises to the text. There are both exercises before and after reading a text. It also familiarizes students with reading strategies which is very useful and helpful.

4.3.3 Cornerstone C - Conclusions

In summary, I think that *Cornerstone* is a much better book than *New Bridge To Success* regarding both general content, layout and of course, reading texts. The difference is visible especially when the texts are compared. I really think that texts from *Cornerstone* are very valuable and can be great sources of teaching English. However, I cannot imagine using this book as a leading course book. Its content focuses on reading too much

and thus other language skills are neglected. Nevertheless, it is still a great source for using in a classroom.

4.4. UPSTREAM INTERMEDIATE, EXPRESS PUBLISHING

I decided to evaluate *Upstream* because I worked on this book before and I really think it is worth examining it. Furthermore, it is one of the very few books that offers original literary pieces as reading texts. For this reason, I will carry out a linguistic analysis of a story and a poem.

Before I start the analysis, I will give a few general facts about the book. I will use *Upstream Intermediate*. It is an advanced course aimed at high school students. It was printed by Express Publishing. The book consists of ten units and there are two main reading texts in each. That gives twenty texts in the book. The first reading text is always at the beginning of a unit and it is usually related to the theme of the unit. The second one comes at the end of a unit and it is either information related to British culture or a literary text with the majority of the latter. There are texts such as an extract from “Jack & Jill” by Louisa May Alcott; a poem “The Little Land” by Robert Louis Stevenson; an extract from “The Time Machine” by Herbert George Wells; an extract from “Oliver Twist” by Charles Dickens and an extract from “Robinson Crusoe” by Daniel Defoe. Before the main text, students read a note on the author. There are two pages of exercises and questions to the text. They are not only multiple choice but also open questions, where students can give their own interpretations. I will analyze both the text and the exercises that are provided.

4.4.1 Analysis of the poem “The Little Land” with reference to text linguistics

“The Little Land” (Appendix 8) by Robert Louis Stevenson is the only poem in the book. It is quite long, it consists of five stanzas. I will now show the division into stanzas and clauses because a clause is a semantic unit and it will help me to analyze the poem.

First stanza:

1. At home alone I sit
2. And I am very tired of it
3. I have just to
4. Shut my eyes
5. To go sailing through the skies
6. To go sailing far away (to the pleasant Land of Play; to the fairy land afar)
7. Where the Little People are
8. Where the clover-tops are trees
9. And the rainy-pools are the seas
10. And the leaves, like little ships, sail about on tiny trips
11. And above the Daisy tree Through the grasses, High overhead the Bumble Bee hums
12. And passes

Second stanza:

1. In that forest to and fro I can wander
2. I can go
3. (I can) see the spider
4. (I can) see the fly
5. (I can) see the ants 5a go marching by 5b carrying parcels with their feet Down the green and grassy street
6. (I can) in the sorrel sit 6a where the ladybird alit
7. (I can) climb the jointed grass and on high
8. (I can) see the greater swallows 8a pass in the sky 8b and the round sun rolling by 8c heeding no such things as I

Third stanza:

1. Through that forest I can pass

2. Till, as in a looking-glass, 2a Humming fly and daisy tree And my tiny self I see 2b bainted very clear and neat On the rain-pool at my feet
3. Should a leaflet come to land 3a Drifting near to where I stand
4. Straight I'll boar that tiny boat 5a Round the rain-pool sea to float

Fourth Stanza:

1. Little thoughtful creatures sit On the grassy coast of it
2. Little things with lovely eyes see me 2a sailing with surprise
3. Some are clad with armour green
4. These had sure to battle been
5. Some are pied with every hue Black and crimson, gold and blue
6. Some have wings
7. And swift are gone
8. But they all look kindly on

Fifth stanza:

1. When my eyes I once again open
2. And see all things plain, High bare walls, great bare floor; Great big knobs on drawer and door 2a Great big people perched on chairs 2b stitching tucks 2c and mending tears
3. Each a hill that I could climb
2d And talking nonsense all the time (Oh dear me)
4. That I could be a sailor on the rain-pool sea; a climber in the clover tree
5. And just come back a sleepy-head 5a late at night to go to bed.

What can be concluded from the first reading of the text is that the poem talks about things that are considered pleasant. The author is very close to nature and it is nature mostly described in the text. It is also noticeable that there is contrast between the 'real world' and what could be if imagination was used. The cheerful atmosphere is maintained in the lines when the author uses imagination. When it comes to describing the real world in the last stanza, the atmosphere and the vocabulary used changed

drastically. It comes back again to the imaginary world in the last four lines of the fifth stanza.

The first few sentences of the fifth stanza:

‘When my eyes I once again Open, and see all things plain: High bare walls, great bare floor; Great big knobs on drawer and door; Great big people perched on chairs, Stitching tucks and mending tears’

can be treated as foregrounding. They stand against the rest of the poem because they indicate the contrast what is and what could be if imagination was used. Thus their role in interpretation of the poem is of great importance.

The most often used linguistic device is repetition. There are quite a few lines in each stanza that begin with the same word. For example, in the first stanza there is a sentence “I have just to shut my eyes” and then three following lines complement the clause and they all start with “to”. When it comes to the selection of tenses, the whole poem is based on the Present Simple Tense. It may indicate the timelessness of the poem – it is true no matter the place and no matter the time.

I will now discuss the processes in the poem.

Chart 44

	Ma terial Processes (lin e number)	N on-finite verbs	Be havioral Processes	Exist ential Processes	Me ntal Processes	Rel ational Processes
st stanza	1 I sit, 10 leaves sail, 12 Bumble Bee passes	4 to shut, 5 to go sailing, 6 to go sailing	2 I am tired, 11 Bumble Bee hums	7 Little People are, 8 clover- tops are trees, 9 rainy-pools are the seas		
nd	1 I wander, 2 I	5 a (ants)			3 see the	

stanza	go, 6 I sit, 6a where the ladybird alight, 7 climb	go marching by 5b carrying parcels, 8a pass in the sky 8b and the round sun rolling by 8c heeding no such things as I			spider, 4 see the fly, 5 see the ants, 8 I see the greater swallows	
rd stanza	1 pass, 3 come, 4 board	2 a humming fly 2 b bainted very clear and neat, 3a drifting			2 I see my tiny self	
th stanza	1 sit, 6 have	2 a me sailing		3 Some are clad with armour green, 4 These had sure to battle been, 5 Some are pied with every hue, 7 swift are gone	2 Little things with lovely eyes see me	8 they all look kindly on
	1	2		4 I	2 I	

th stanza	open, 2a Big People perched on chairs, 3 climb, 5 come back	b stitching tucks 2c and mending tears 2d talking nonsens, 5a to go to sleep		could be	see	
--------------------------------	---	---	--	----------	-----	--

There are very few material processes in the poem. The conclusion is that the text is not about 'doing'. It does not focus on physical activities. Instead, it underlines the importance of the mental. It allows the interpretation of the poem as an encouragement to use imaginary.

Now I would like to discuss tense relation in the poem. What is interesting is that the whole poem is written in Present Simple Tense. There is not a single past or future event described in the text. Furthermore, there is not even Present Continuous Tense. However, there is a modal verb "could" used once to indicate a possibility related to future: "I could be A sailor on the rain-pool sea, A climber in the clover tree". The use of such tense may be a clue to the interpretation of the poem. The text not only describes a given imaginary situation. If that was the case, some parts of the poem would be in Present Continuous Tense. The use of Present Simple may indicate that using imaginary is always possible and it is a way of escaping the real world.

To sum up, I think that the poem is a good source for learning. Each high school student would be capable of analyzing the poem in the way that I did it. It would be beneficial not only for learning English but also for practicing other skills, such as close reading and interpretation.

4.4.2 Analysis of an extract from “Robinson Crusoe”

Now I would like to analyze a prose with reference to text linguistics. I decided to choose an extract from *Robinson Crusoe* (Appendix 9) by Daniel Defoe from the last chapter of the book. I will start with discussing the plot. To do this, I need to identify the movements that are centered around discrete events and states.

- 1) Arranging a cave as a house.
- 2) Earth falling from the roof of the cave, indication of something dangerous happening.
- 3) Crusoe realizes that an earthquake is taking place.
- 4) Fear of losing the house and belongings. Consequently, Crusoe is losing self confidence and courage.
- 5) Earthquake stops.
- 6) Storm starts.
- 7) Everything calms down.
- 8) Decision to build a second, safer house.

The moment when Crusoe realizes that an earthquake is taking place can be interpreted as foregrounding because this is the moment when he no longer feels safe. It stands against the rest of the text when he was quite self-confident, being able to survive on a deserted island. He managed to survive and even built a house. However, when the earthquake starts, he realizes that he is helpless and the power of nature can take everything from him. It can be interpreted as the wish of the author to show that although a man is strong and can survive in the worst conditions, compared to the power of nature he is quite powerless.

The text is quite unified concerning the style of the author. There are no drastic changes in the way the author presents the plot throughout the story.

There are no time shifts in the text. The sequence of tenses is obeyed. It is presented to the reader in a chronological order. Almost all of the

sentences are affirmative. There are no questions and no conditional sentences. It is a simple narration without involving the reader.

As far as grammar complexity and vocabulary range are concerned, they are quite complex. The tenses used are past tenses. Past Simple and Past Perfect most often. They help the reader follow the time sequence of the story. As the author narrates past events, Past Perfect is used to indicate the events that had happened before. The vocabulary range is quite wide, I would even say that it may come as difficult to high school students. I think the extract was chosen in order to present some extreme weather and natural disaster-related vocabulary. E.g. hurricane, storm, earthquake. What is interesting is that there are very few deictic expressions in the story (words in language that cannot be interpreted unless the context is provided). I have found only two 'the very next day' and 'for some time'. It seems that the text is very concrete and it gives detailed information about the events.

It is worth remembering that the extract in the book is only a small part of the whole novel and thus it does not allow too much interpretation. It should not be analyzed from the literary point of view. I think the authors only meant it to be a kind of a model of what a good story should be. It is also used to introduce and illustrate some vocabulary (there are highlighted and explained words in the story). It is also a good example of use and usage of past tenses. The functional purpose of the text is further illustrated by the exercises following the text. They all aim to check the understanding of vocabulary used in the text and a general understanding of the story. It proves that the authors had a variety of purposes in mind when choosing literary texts for the book.

4.4.3 Upstream Intermediate - Conclusions

I think that *Upstream* is a very good course book, especially when reading texts are taken into consideration. The texts are used to force students to analyze and interpret (*The Little Land*) and to practice grammar,

vocabulary and reading skills (*Robinson Crusoe*). The book includes a great variety of texts and is one of the very few course books on the market that offers literary texts. I also like the exercises that follow reading. I would strongly recommend it to all teachers.

4.5. WORLD WONDERS 4, HEINLE CENGAGE LEARNING

The last book I will evaluate is *World Wonders* published by Heinle Cengage Learning. *World Wonders* is a series aimed at primary school students. It starts from beginner up to pre-intermediate level. The book was published as a result of partnership between the publishing and the National Geographic Society, one of the world's largest nonprofit scientific and educational organizations. I have chosen this book because of its texts. I think that using scientific texts written with the help of the National Geographic Society is a very interesting idea.

The book consists of twelve units. Each unit has two reading texts plus a few additional short texts for practicing grammar or/and vocabulary. The first text in a unit is usually less informative than the second. It has multiple forms, such as a website, a blog entry or a questionnaire whereas the second text is usually an article. The texts get more informative with more advanced units.

I think that the photos that start each unit are worth mentioning. They are real photographs showing a scene related to science or history. Their quality is very high and they are really impressive. For example, there is a photo of Titanic in unit five. It is huge (printed on two A4 pages of the book) and shows many details of the ship. Unit seven starts with a real photograph of a spacewalking astronaut Bruce McCandles. There is always a short description of the photograph (what it shows, when it was taken why it is so important). I think that these photographs will really draw students' attention and provoke fruitful discussions. They are certainly texts.

I want to explain that I am a little disappointed in the reading texts, especially first texts of the units. Though they contain some scientific information they are usually artificial and not interesting. The very first text of the book is titled "Reach for the Stars" (Appendix 10) It has a form of a website and gives advice as to how become a star. I really do not think that the content of the text is useful to children in primary school. Furthermore, it may be harmful to try to convince students to become "stars". What is more, it is difficult to evaluate the text. Its structure is very simple, it does not allow any interpretation and is extremely uninteresting.

The first text of the second unit is better. It is a story. It is a good text from the linguistic point of view. It is coherent and cohesive. It is also quite interesting. However, it is very artificial. The story is made up to fit the requirements of the unit. Moreover, it seems that the authors really wanted to include any piece of information in the text. And thus it tells a story of a young journalist, Rebecca, who is called in to a museum. It turns out that she looks exactly like one of the girls whose portraits the museum owns. The part when the text is supposed to teach something is when the curator informs Rebecca that the girl from the portrait wanted to become a journalist too but 'Unfortunately, Victorian society didn't approve of such profession for a girl. She was expected to marry and have children'. The information included in the text would be useful if the book was aimed at schools in Great Britain. I think that it does not suit the needs of students from different countries, especially at this age. In general, I think that there is too much detailed information on Britain's history in the texts. The book should contain some universal knowledge so that students from different countries can benefit from it.

When it comes to the second texts of the units, they are undoubtedly very informative. They are also interesting at the same time. There is always a piece of information students can gain. Among others, there are texts such as "Photovoltaic Energy" (Appendix 11), "Biomimetics" or "Greek Beat". They are very unusual texts when learning a language is concerned. However, if they are used too often, it will be too difficult for students to remember so

much new information. It is not only the knowledge they gain, but they also study a foreign language through the text. Most of the texts in *World Wonders* are packed with difficult vocabulary and a lot of facts and dates. With this argument, I have reached the conclusion.

World Wonders is a very good source for teaching English. It is colorful and well-illustrated. The topics certainly draw students' attention. However, the book will work well only if it is used as a resource, not as a leading course book.

CHAPTER 5 CONCLUSIONS

The aim of this thesis was to evaluate ELT books with reference to text linguistics. I decided to pursue this topic because I wanted it to be useful to me as a teacher. There is a great choice of English ELT books nowadays. Though teachers are not allowed to choose course books they want, they can always use additional resources. I wanted to check if the most popular course book can be good resources for them. The following are my conclusions.

In order to check if the books are good sources, I discussed some theoretical concepts of text linguistics. I needed these concepts while evaluating ELT books. The key concepts I used were The Seven Standards of Textuality, Grice's Maxims, text.

After I discussed the theory, I moved on to analysis of a questionnaire where teachers talked about course books they use. First of all, based on the results of the questionnaire, I can say that the working conditions of teachers are quite difficult. There are usually quite a few different levels in one group which makes it difficult to choose only one good English course book. Furthermore, students have different social backgrounds which makes it even more difficult. Having such a mixture of different students and levels it is almost impossible to choose a book that will meet the needs of all of them.

Secondly, teachers admit that they have not found a book that would be 'the best' or their favorite. Most of the books are very attractive, they are colorful and both teachers and students like their design. The activities are very diverse and were created to fit the communicative approach. The disadvantage, however, is that they are very expensive. What is even worse, the texts in the books seem not to be suitable for the students. They are

informative but not interesting. Although there is such a diversity of books available on the market, it is impossible to choose one that could be the leading course book. For this reason, teachers use whatever book is required in a particular school and then use their own sources to enrich teaching materials. One of the conclusions arises: There is a need for creating a new course book suited for the needs of the students.

What is alarming is the poor knowledge about texts and text linguistics among teachers. The result is that neither teachers nor students can fully explore the potential of good reading texts. Another conclusion: Text linguistics should be included in professional development programmes for teachers. Furthermore, students should also be taught some basic knowledge about texts.

The analysis of the questionnaire indicated the books I would like to analyze. In this way I chose four different course books and analyzed them using my linguistic knowledge. I focused on the texts. The conclusions are quite disappointing. Both texts from *New Bridge To Success* were of very poor quality. Extremely uninteresting and not authentic. Texts were much better in *Cornerstone C*. Though not authentic, more complex, carefully designed and thought-provoking. Although the texts from *World Wonders* were quite good, their focus on science and vocabulary range (scientific language) makes it difficult to use the book as the leading one.

Out of all of the books, only *Upstream* was the one I would strongly recommend to other teachers. The other three books were lacking something. *Upstream* has some very good literary texts. I am sure that high school students would be capable of making an analysis similar to mine (linguistic analysis of a poem and a story). They would benefit so much from it. Unfortunately, as far as I know, most of the teachers using *Upstream* simply skip the parts with literary texts.

Another conclusion is that there are no good culturally-biased books available on the market. *New Bridge To Success* has the potential. It was surely aimed to be a culturally-biased book. The idea of creating such a book was good, but the authors did not do this skillfully. This is something that

publishers, teachers, schools and The Ministry of Education should really work on. There is a great need for a good, balanced culturally-biased ELT book.

The main focus of this paper was put on the texts and their analysis. The conclusion is that most of the texts in available course books are only products, not processes. They do not involve the reader and thus are extremely uninteresting. Schools and students are in need of good, culturally-biased, leveled, attractive and containing valuable texts course books. I strongly believe that the person who will try to create such book should be a linguist.

The final conclusion is that most of the books are not good course books from the linguistic point of view. Although the market is full of many different types of English text books, they do not meet the expectations of the teachers, the curriculum and the texts they contain are not good teaching and learning sources. The only solution for now is to look carefully for supplementary resources and make sure that students are provided with good texts for practicing and developing their language skills.

REFERENCES

1. HALLIDAY, M.A.K.; Hasan, Ruqaiya. **Cohesion in English**. Longman, 1976
2. HALLIDAY, M.A.K.; Hasan, Ruqaiya. **Language, Context, and Text: Aspects of Language in a Social-semiotic Perspective**. Oxford University Press, 1990
3. LARSEN-FREEMAN, Diane. **Techniques and Principles in Language Teaching**. Oxford University Press, 2008
4. RICHARDS, Jack.C; Schmidt, Richard. **Longman Dictionary of Language Teaching and Applied Linguistics**. Longman, 2002
5. ROOKER, Peter; Selden, Raman; Widdowson, Peter. **A Reader's Guide to Contemporary Literary Theory**. Pearson Longman, 2005
6. STOCKWELL, Peter. 'Language and Literature: Stylistics'. **The Handbook of English Linguistics**. Ed. Bas Aarts and April McMahon. Blackwell Publishing, 2008, 742-758
7. STOPPARD, Tom. **Rosencrantz and Guildenstern Are Dead**. Faber and Faber, 1967
8. WIDDOWSON, H.G. **Discourse Analysis**. Oxford University Press, 2007

9. YULE, George. **The Study of Language**. Cambridge University Press, 2010

INTERNET SOURCES

1. DE BEAUGRANDE, Robert-Alain; DRESSLER, Wolfgang. 'Introduction to Text Linguistics', 29 August 2013:
<http://beaugrande.com/introduction_to_text_linguistics.htm>
2. 'The IB Middle Years Programme Statistical Bulletin', 29 August 2013:
<<http://www.ibo.org/myp>>

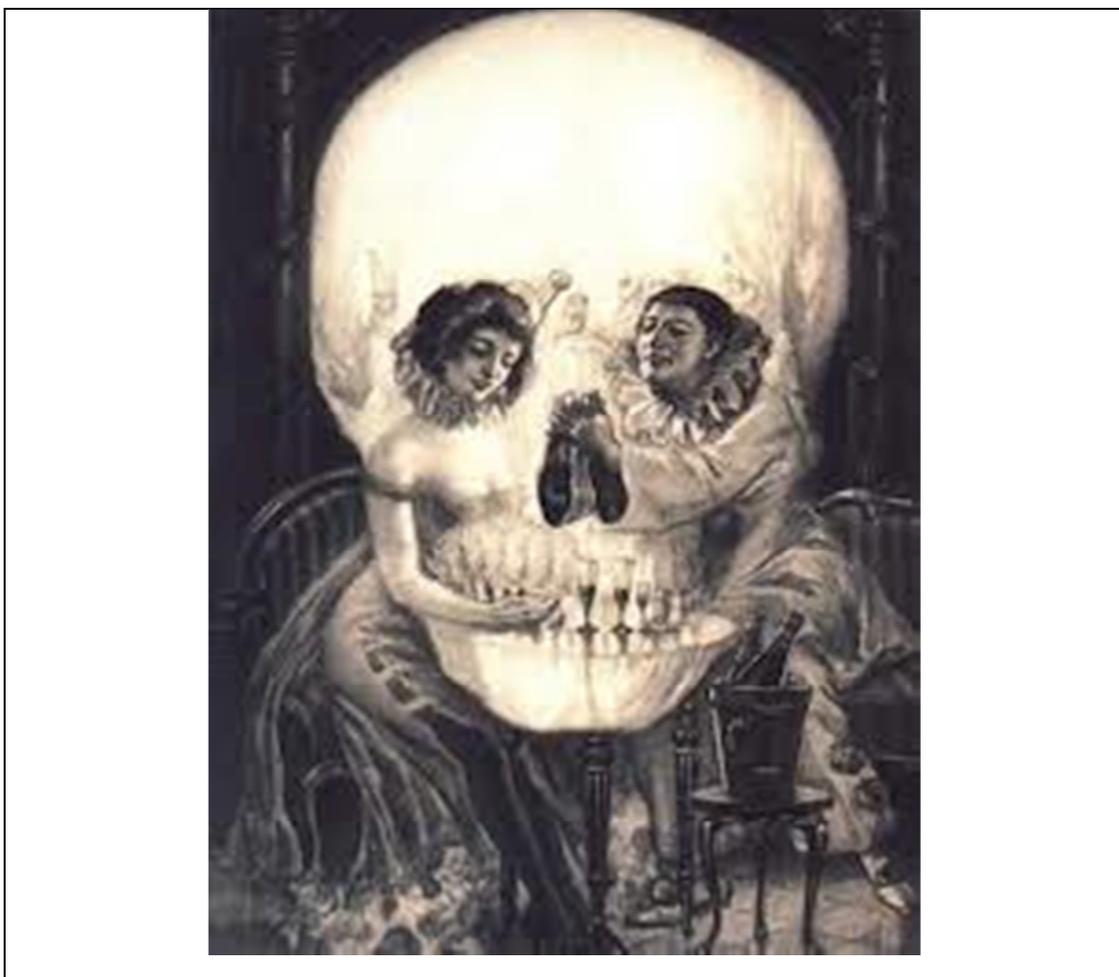
COURSE BOOKS

1. **Cornerstone C**. Pearson Longman, 2007
2. **New Bridge To Success For Grade 9, Elementary**. Devlet Kitapları Birinci Baskı, 2007
3. **New Bridge To Success For Grade 11, Intermediate**. Devlet Kitapları Birinci Baskı, 2007
4. **Upstream Intermediate**. Express Publishing, 2006
5. **World Wonders 4**. Heinle, 2006

APPENDICES

- 1) Salvador Dali *L'amour de Pierrot*
- 2) Questionnaire for teachers
- 3) Questionnaire for students
- 4) *New Bridge To Success*, "My Uncle George"
- 5) *New Bridge To Success*, "Rate of Unemployment"
- 6) *Cornerstone*, "Stone Soup"
- 7) *Cornerstone*, "Writing a Great Speech"
- 8) *Upstream*, "The Little Land"
- 9) *Upstream*, "Robinson Crusoe"
- 10) *World Wonders 4*, "Rich For The Stars"
- 11) *World Wonders 4*, "Photovoltaic Energy"

APPENDIX 1 “L’AMOUR DE PIERROT”



APPENDIX 2 QUESTIONNAIRE FOR TEACHERS

QUESTIONNAIRE for teachers

The following questionnaire will be used for academic purposes only. It will help me to evaluate English course books. Thank you for taking part in the survey.

I. Students

1. What grade(s) do you teach?
2. What nationality are your students?
3. Do you know your students' interest? If yes, what are they?
4. How much importance do your students give to learning English? More or less than to other subjects?

More less the same
5. Do you meet your students after school? – Do you organize trips / go to the movies / spend time together after school?

Yes No
6. How well do you think you know your students? 1 – lowest, 5 – highest.
7. Do you have a good communication with your students?

Yes No Not bad but could be better

8. Do you have a good communication with your students' parents?

Yes No Not bad but could be better

9. Do you like your students?

Yes No

10. How much do you think your students like you? 1 – lowest, 5 – highest.

11. How well do you think you know your students' background information? 1 – lowest, 5 – highest.

12. Which of these adjectives would you use to describe your students' social background?

poor family rich family average socio-economic status large

family 2+1 family single parent family broken family

multicultural family (mother & father of different nationalities)

13. How do you motivate your students to learn English?

II. Teacher

14. Your sex: M F

15. Your age:

16. Your nationality:
17. Where were you educated? (country)
18. Where do you teach? (country)
19. What course book(s) do you use?
20. How much time do you spend working with course book(s) and on your own materials? % - course books;% my own materials.
21. Do you speak the native language of your students?
- Yes No
22. How much importance do you give to each of the four language skills? 1 – most important; 4 – least important.
..... speaking; listening; writing; reading.
23. How much time do you spend on each of these skills in your class? (%)
..... speaking; listening; writing; reading.
24. Do you use photocopies? If yes, are they in colour or black & white?
- No
- Yes Colour Black & White

III. Books

25. What do you think is the best course book for your students' level?

26. In your opinion, what kind of ELT books are popular and useful?

The following questions will concern the course book(s) you use.

27. Do you think the book(s) is (are) appealing to your students' needs?

Yes No

28. Is it (Are they) well-illustrated ; Is it (Are they) colourful ; Does it (Do they) have a clear layout ?

29. Do you think it is (they are) culturally biased? Yes No

30. Does it (Do they) contain specific cultural elements? E. g. descriptions of famous places in the country of your students; vocabulary specific to that region (fruit, vegetables)

Yes No

31. Is it (Are they) suitable for the level of the students in terms of grammatical complexity?

Yes No

32. Is it (Are they) suitable for the level of the students in terms of vocabulary range?

Yes No

33. Is it (Are they) rich in elements stirring imagination? Pictures, photos, texts, diagrams, charts, symbols, metaphors etc?

Yes No

34. Does it (Do they) contain elements of art, history, literature?

Yes No

35. Does it (Do they) contain enough material to cover four basic language skills? (Reading passages, discussions, writing exercises etc.)

Yes No

36. Does it (Do they) meet students' needs?

Yes No

37. What is given more attention in the book(s): communication skills or form of the language? (speaking or grammar)

Speaking Grammar

38. Does it (Do they) have clear and simple instructions?

Yes No

39. Is it (Are they) logically divided into units?

Yes No

40. Is it (Are they) easily available on the market?

Yes No

41. Is the price of the book(s) reasonable or not?

Yes No

IV. Texts & Linguistics

42. What is your definition of a text?

43. How many texts (approximately) does your book contain?

44. Do you think the number of texts in the book is enough?

Yes No

45. What do you think a good text is?

46. Are you familiar with Seven Standards of Textuality?

Yes No

47. Are you familiar with Grice's Maxims?

Yes No

48. Are the texts in the book interesting for you?

Yes No

49. Are the texts in the book interesting for your students?

Yes No

50. Are the texts informative? Do they teach anything?

Yes No

51. Are they authentic texts?

Yes No

52. Are there any literary texts in the book(s)?

Yes No

53. What kind of texts are there in the book(s)?

Prose Poetry Drama

54. Are there discussion exercises following the texts?

Yes No

55. What kind of questions are there provided for the texts?

multiple choice

open-ended

yes / no / true / false

56. Do your students enjoy the texts in the book(s)?

Yes No

57. Do your students like reading in English?

Yes No

58. Do some of the texts violate the rules of cohesion and coherence (as in abstract literature, poems)?

Yes No

59. Do you ever use texts for discussion, analysis, creative writing (not only for checking the understanding of language)?

Yes No

Thank you

APPENDIX 3 QUESTIONNAIRE FOR STUDENTS

QUESTIONNAIRE for students

The following questionnaire will be used for academic purposes only. It will help me to evaluate English course books. Thank you for taking part in the survey.

1. How old are you?
2. What is your nationality?
3. Which grade are you in?
4. Do you like your English course book(s)?
Yes No
5. Is it (Are they) colourful?
Yes No
6. Is it (Are they) too difficult, too easy or suitable for your level?
Too difficult too easy suitable for your level ?
7. Do you like the design / format of your course book(s)?
Yes No
8. Are the reading passages in your course book(s) interesting?
Yes No
9. Are they informative? Can you learn anything from them?
Yes No

10. Are there any literary texts in the book(s)?

Yes No

11. Do you like reading in English?

Yes No

12. Do you like the topics / themes in your course book(s)?

Yes No

13. How much importance do you give to learning English? More or less than to different subjects?

More less the same

14. Does your book motivate you to learn English?

Yes No

15. Does the book teach anything except for language? Does it contain elements of art, history, literature?

Yes No

16. Are there more grammar or speaking exercises in the book?

Grammar Speaking

17. What do you think a text is?

18. Does / Do the course book(s) contain exercises for pair work?

Yes No

19. Does / Do the course book(s) contain exercises for group work?

Yes No

20. Does / Do the course book(s) contain exercises for role-play / acting out?

Yes No

21. Does / Do the course book(s) contain homework?

Yes No

22. Are there any ideas for personal projects in the book(s)?

Yes No

23. Do you read story books?

Yes No

24. Do you read for pleasure in your native language?

Yes No

25. Do you read for pleasure in English?

Yes No

26. How many students are there in your class?

Thank you

APPENDIX 4 “MY UNCLE GEORGE”

MY UNCLE GEORGE

Of all my relatives, I like my Uncle George best. He is my mother's younger brother. He has been living in London since he was born.

He is a tallish man in his late thirties. He has hazel eyes, a dark complexion, long wavy hair, which he wears in a pony tail. He has a friendly-looking round face and a scar on his cheek. When you meet him, the first thing you notice is his broad shoulders. He is always very smart and never tends to wear scruffy clothes.

He is a successful executive manager and he is dedicated to his work. He gets along well with the staff. He is flexible and inventive. He often comes up with original ideas. Nowadays, he is working on a new project.

What I like most about him is that he is an outgoing person and likes making new friends. He is also keen on water sports. He enjoys scuba-diving and loves exploring life under the sea. This week, I'm staying with him and we are planning to go scuba-diving at the weekend.

All in all, my Uncle George is a fantastic man, who gives me the spirit and the core of life. He is always fun to be with and I really enjoy his company.

b)

APPENDIX 5 “RATE OF UNEMPLOYMENT”

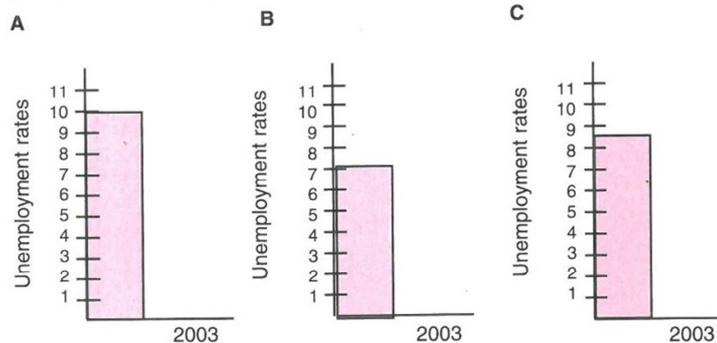
READING & SPEAKING

- A. Is the unemployment rate in our country going up or down? Explain.
 B. Read the text to find the unemployment rate in Turkey in 2002.

Rate of Unemployment

Unemployment is a problem all the world has been suffering in recent years. Its impacts are so severe that it is necessary for every country to take precautions. According to the report, 10 per cent of the workforce in Turkey was unemployed in August 2003, the period when the study was conducted. At that time, the average unemployment rate in European Union countries was 8.8 per cent and 7.3 per cent in OECD member countries. However, Turkey's unemployment rate in 2002 was slightly higher in 2003. As it can be seen, although the economy grew in 2003, the growth was not strong enough to create jobs and keep unemployment from rising. If the authorities had taken enough precautions before, more people would have been employed. So unemployment wouldn't be a problem now.

- C. Work in pairs and match the graphs with the countries.



APPENDIX 6 “STONE SOUP”

As John started to leave the village, he saw a smooth, round stone in the road. If only this stone were something good to eat, he thought.

Then John got an idea. He filled his iron pot with water. He gathered sticks and dry wood and then built a blazing fire all around his pot.

As he waited for the water to get hot, he thought about how good his soup would taste. “This stone soup will be delicious!” he said to himself. “I can hardly wait to eat every drop!”

When the water began to bubble and boil, he dropped the stone into the pot.

“What are you doing?” asked a little girl, who had been watching him from a nearby garden.

“I’m making stone soup,” John told her.

“Stone soup!” she cried. “Is it good?”

“You’ve never had stone soup?” he asked. “Stone soup is delicious!”

The little girl peeked into the pot of water. She saw the stone at the bottom of the pot.

“I have some extra potatoes,” she told him. “Would potatoes be good in stone soup?”

“I like stone soup just as it is,” John said. “But I think potatoes will make it even better.”

The little girl smiled. “Let’s put them in!” she said as she dropped the potatoes into the boiling water.

As the potatoes began to cook, wonderful smells **floated** through the village from cottage to cottage.

A young boy came over with some carrots. "Your soup smells so good," the boy said. "Would these carrots be good in the soup?"

"This stone soup will be delicious," John told him. "But carrots will make it even better."

The boy dropped the carrots into the pot.

John sniffed the delicious **aroma** coming from the pot. "This will be the best stone soup ever," he said to the boy and girl.

That's when John saw how hungry the children looked.

"Will you stay and share this soup with me?" he asked them.

"Will there be enough?" the little girl asked.

"More than enough!" John said.

Soon, other people in the village began to charge toward John and his pot of stone soup.

"I've never heard of stone soup, but here is some meat," said a woman. "You may use it if you think it will be good in the soup."

"I have some onions," said another woman as she dropped them into the pot.

As the stone soup **simmered**, more and more people **lined up** to add something good to the pot.

John said to each person, "Please bring a bowl and spoon and share this soup with me. This is too much soup for me to eat alone."

Each person hurried home to get a bowl and spoon.

When the soup had cooked, John looked at all the people who had gathered. Each person stood by the pot with a bowl and spoon. He wondered if there would be enough soup for everyone.

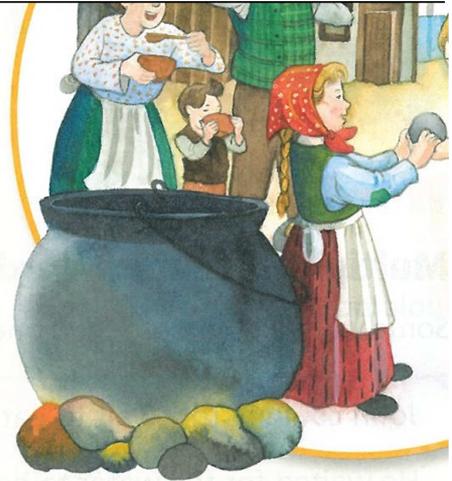
John looked into the pot of soup and saw the potatoes, carrots, onions, meat, and other good things. The pot was full!

John spooned the soup into everyone's bowls.

"This is the best soup ever!" exclaimed one person.

"I didn't know that stone soup could be so delicious!" said someone else.

After John finished his third bowl of soup, he called to the little girl who had given him potatoes. "This stone is for you," he said to her. "Now your village will never be hungry again."



APPENDIX 7 “WRITING A GREAT SPEECH”

Writing a Great Speech

by Dan Ahearn

Dr. Martin Luther King, Jr.'s *I Have a Dream* speech was one of the most famous speeches in U.S. history. The **theme** of King's speech spoke for itself.

First, pick a theme you care about. Be **specific**. The theme “freedom” is too general. “What freedom means to me” is more specific. Then, think about why you want to give the speech. Do you want people to take action? Do you want people to agree with you? Look for true stories about your theme. These stories will show how your ideas work in real life.

Finally, learn about your **audience**. What¹⁰⁰ do they already know? What would you like them to learn?

A speech should have a beginning, a middle, and an end. Make sure each part helps the audience follow your ideas.

The beginning is important. A good beginning gives the speech's theme. The beginning of the speech should also fit the theme. A joke at the start of a speech may not go with a serious theme. A good beginning makes people interested in what you have to say. It will stay in a listener's mind. ⁸⁷

The middle of the speech explains your theme. It gives reasons and facts. ²⁰⁰ It should have a true story or a real-life **example** of your theme.

The ending tells your theme again in a new way. In a few words, connect the theme to your facts. Keep your **purpose** in mind. End your speech by asking the audience to take action or agree with your ideas. ⁵³

APPENDIX 8 “THE LITTLE LAND”



The Little Land

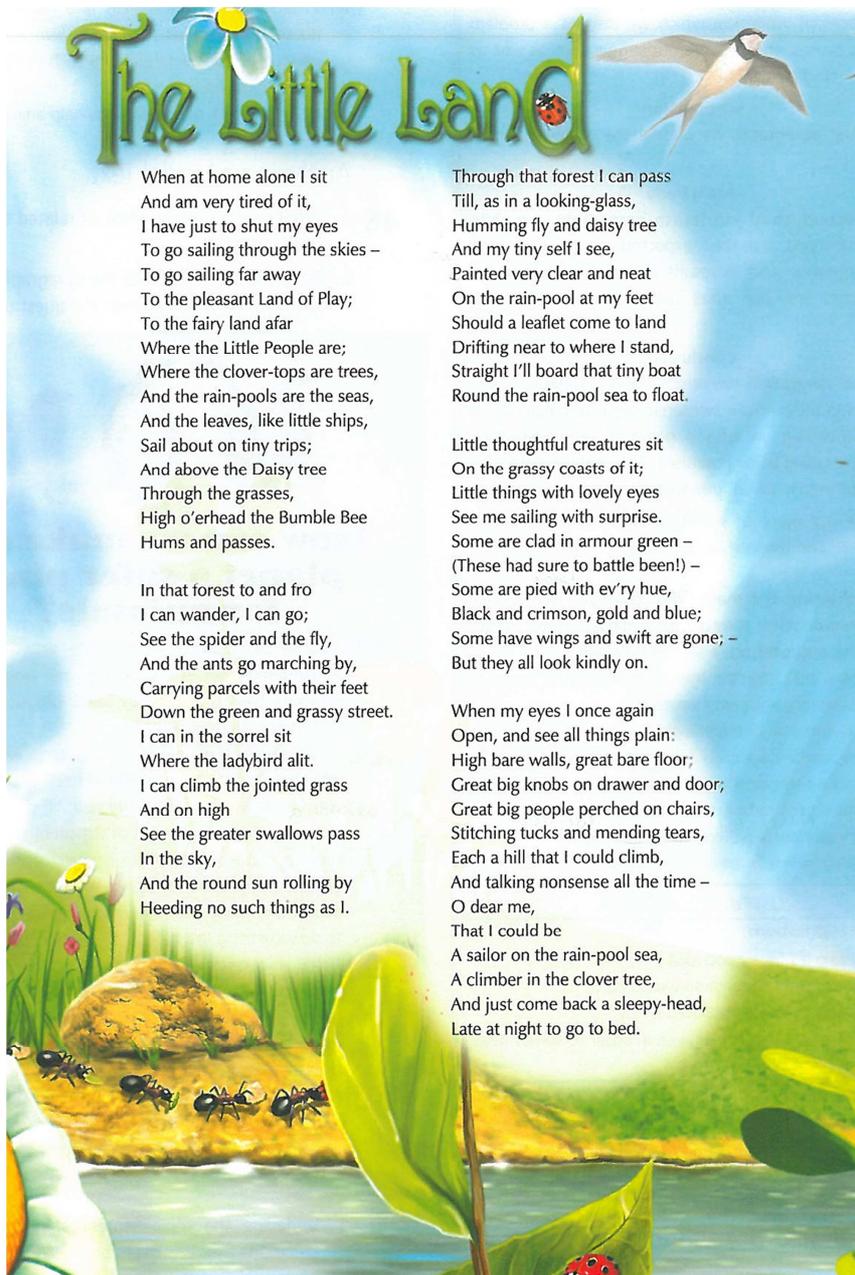
When at home alone I sit
 And am very tired of it,
 I have just to shut my eyes
 To go sailing through the skies –
 To go sailing far away
 To the pleasant Land of Play;
 To the fairy land afar
 Where the Little People are;
 Where the clover-tops are trees,
 And the rain-pools are the seas,
 And the leaves, like little ships,
 Sail about on tiny trips;
 And above the Daisy tree
 Through the grasses,
 High o'erhead the Bumble Bee
 Hums and passes.

In that forest to and fro
 I can wander, I can go;
 See the spider and the fly,
 And the ants go marching by,
 Carrying parcels with their feet
 Down the green and grassy street.
 I can in the sorrel sit
 Where the ladybird alit.
 I can climb the jointed grass
 And on high
 See the greater swallows pass
 In the sky,
 And the round sun rolling by
 Heeding no such things as I.

Through that forest I can pass
 Till, as in a looking-glass,
 Humming fly and daisy tree
 And my tiny self I see,
 Painted very clear and neat
 On the rain-pool at my feet
 Should a leaflet come to land
 Drifting near to where I stand,
 Straight I'll board that tiny boat
 Round the rain-pool sea to float.

Little thoughtful creatures sit
 On the grassy coasts of it;
 Little things with lovely eyes
 See me sailing with surprise.
 Some are clad in armour green –
 (These had sure to battle been!) –
 Some are pied with ev'ry hue,
 Black and crimson, gold and blue;
 Some have wings and swift are gone; –
 But they all look kindly on.

When my eyes I once again
 Open, and see all things plain:
 High bare walls, great bare floor;
 Great big knobs on drawer and door;
 Great big people perched on chairs,
 Stitching tucks and mending tears,
 Each a hill that I could climb,
 And talking nonsense all the time –
 O dear me,
 That I could be
 A sailor on the rain-pool sea,
 A climber in the clover tree,
 And just come back a sleepy-head,
 Late at night to go to bed.



APPENDIX 9 "ROBINSON CRUSOE"

The Earthquake

I had found a cave to live in and had spent three or four months building a wall around its entrance. It meant that I had to enter my home by using a ladder, but at least I would be safe from the wild animals and any other creatures which may live on the island.

When I had finally finished building, I pitched my tent in the space between the cave mouth and the wall and felt very comfortable and content. However, this feeling did not last long. The very next day, when I was busy in my new home, just inside the entrance to the cave, I saw some earth falling from the roof of my cave, and I heard two of the supporting posts, which I had put up, make a frightening, cracking noise. I was afraid that the roof of the cave was about to fall in and bury me alive, so I ran to my ladder and climbed over the wall to get clear of any falling rocks which might roll down the hill.

The moment I stepped down onto the ground, I realised that a terrible earthquake was taking place. The ground I was standing on shook three times, with a pause of about eight minutes between each tremor. The shaking was so strong that it would have brought down the strongest building in the world. Huge waves were crashing on the shore and making a terrible noise as the earthquake shook the water. I think that the shocks must have been stronger under the water than they were on land.

The experience frightened me so much that I was stunned, and could do nothing but stare around me. I felt sick from the shaking of the earth, as if I was in a boat on a rough sea. Then, suddenly, I heard a crash as rocks fell from the hill, and I was filled with fear. I was worried that my months of work would have been destroyed in a few minutes and that

my few belongings would be destroyed. This thought made me so sad that I felt my heart sink in my chest.

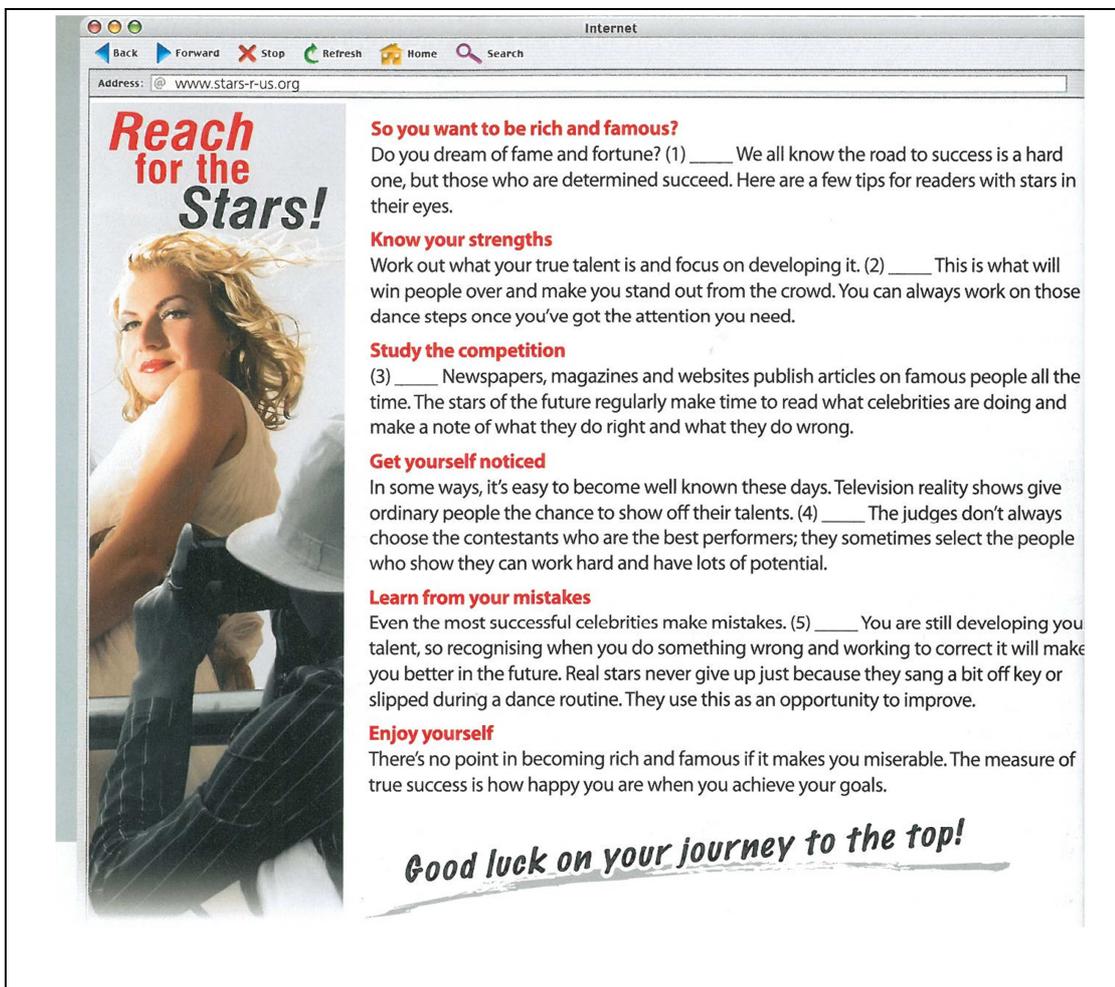
I sat on the ground until I was sure that the earthquake had stopped. When there was no shaking for some time, and it seemed that my wall had not been damaged by the earthquake, I began to feel my courage returning. However, I was still afraid to go back into my cave in case the roof collapsed on top of me. I did not know what to do.

As I sat there, the sky became grey and rain clouds gathered overhead. The wind began to blow, and grew stronger and stronger, until, in no more than half an hour, a dreadful hurricane was blowing. The sea was rough, and trees were being pulled up by their roots. It was a terrible storm. After three hours, the wind dropped and the rain started. Through all this, I stayed sitting on the ground, afraid to move.

Suddenly, I realised that this strange weather must be a result of the earthquake and therefore, it must mean that the earthquake was over. If I was right, then it was safe to return to my cave. I felt happier at this thought, and went and sat in my tent, where I could shelter from the rain. However, my tent was being beaten so hard by the storm that I was forced to go into my cave, although I was still nervous and unsure about the safety of the roof.

After some time, I began to feel calmer. There had been no more shaking, but I had made a new plan. If earthquakes happened often on this island, then I would have to build a new home. A cave was not a safe place to live. This time, I would make a hut, surrounded by a wall, and I would live there without fear.

APPENDIX 10 “REACH FOR THE STARS”



The image shows a screenshot of a web browser window. The browser's address bar displays "www.stars-r-us.org". The page content is titled "Reach for the Stars!" and features a photograph of a young woman with blonde hair, wearing a white top and dark pants, sitting on a balcony. The text on the page provides several tips for achieving fame and fortune, each starting with a numbered blank space for a reader to fill in.

Reach for the Stars!

So you want to be rich and famous?
Do you dream of fame and fortune? (1) ____ We all know the road to success is a hard one, but those who are determined succeed. Here are a few tips for readers with stars in their eyes.

Know your strengths
Work out what your true talent is and focus on developing it. (2) ____ This is what will win people over and make you stand out from the crowd. You can always work on those dance steps once you've got the attention you need.

Study the competition
(3) ____ Newspapers, magazines and websites publish articles on famous people all the time. The stars of the future regularly make time to read what celebrities are doing and make a note of what they do right and what they do wrong.

Get yourself noticed
In some ways, it's easy to become well known these days. Television reality shows give ordinary people the chance to show off their talents. (4) ____ The judges don't always choose the contestants who are the best performers; they sometimes select the people who show they can work hard and have lots of potential.

Learn from your mistakes
Even the most successful celebrities make mistakes. (5) ____ You are still developing your talent, so recognising when you do something wrong and working to correct it will make you better in the future. Real stars never give up just because they sang a bit off key or slipped during a dance routine. They use this as an opportunity to improve.

Enjoy yourself
There's no point in becoming rich and famous if it makes you miserable. The measure of true success is how happy you are when you achieve your goals.

Good luck on your journey to the top!

APPENDIX 11 “PHOTOVOLTANIC ENERGY”

Photovoltaic energy – just a bright idea or a practical solution?

Global warming is a sad fact that we have to face up to. Decades of burning fossil fuels and using nuclear power has been catastrophic for our environment. Much of the destruction of nature that we have seen in the last century would not have taken place if these methods had not been used. Apart from this, the fact that the Earth is running out of fossil fuels means that we have no choice but to look for alternative energy sources.

The burning question is, what kind of alternative energy should we use? There are several, but photovoltaic energy, which involves the conversion of light from the sun into electricity, is one of the most promising. Electricity is generated when sunlight hits the photovoltaic cells on specially designed panels. This process of converting sunlight into electricity has massive benefits for our planet. The environment is not polluted in order to produce it, it causes no noise, and it uses a renewable source as sunlight will never run out.

At the moment, photovoltaic energy is popular in remote areas where there is no access to an electricity grid, but it is also used as a green alternative by some homes and businesses that are connected to the grid. Unfortunately, the small number of people who use this form of energy means photovoltaic equipment is expensive. But if demand increases, then prices will drop. In some countries, rather than wish citizens would turn to photovoltaic energy on their own, governments have established photovoltaic programmes to give people an incentive to adopt it.

Apart from the cost, another drawback of photovoltaic energy is that the efficiency of the panels depends on their location – the sunnier the place, the more efficient they are. Don't despair, though, and think 'If only I lived on the equator!' if you live in Norway. Even in countries which see little sunlight, sufficient energy can be generated if the panels are placed in the correct position and tilted towards the sun.

So is the future photovoltaic? Scientists predict that by 2030 these systems will supply 14% of our energy needs. If this came true, it would be good news for our planet and good news for future generations too.

ÖZET

BARYLA Dorota Kinga, Metin Dilbilim referansıyla ELT kitaplarının değerlendirmesi, İstanbul Aydın Üniversitesi, Sosyal Bilimler Enstitüsü, İngiliz Dili ve Edebiyatı, İstanbul 2013.

Bu günlerde piyasada birçok sayıda ELT kitabı bulunmaktadır. Öğretmenlere, yayıncılar tarafından birçok öğretim materyali sağlanmaktadır. Kitaplar genellikle renkli ve öğrenci dostudur. Bununla birlikte, bir kitap hakkında yargıya varırken, düzenleme tek kriter olmamalıdır. Daha önemli olanı kitaplardaki metinlerdir. Bu makalenin amacı, dilbilim bakış açısıyla çeşitli ders kitaplarındaki metinleri incelemektir. Tez beş bölüme ayrılmıştır. İlk bölüm giriştir. İkinci bölüm, metinleri değerlendirmede gerekli olan teoriden bahsetmektedir. Makalenin üçüncü bölümü, tarafımdan hazırlanan ve öğretmen ile öğrencilere dağıttığım bir anketi ele alıp yorumlamaktadır. Katılımcılara, kullandıkları ELT kitapları ve onların öğretme/öğrenme ortamı ve şekilleri hakkında sorular soruldu. Dördüncü bölüm, ders kitaplarından seçilen metinlerin dilbilim analizini içermektedir. Son olan beşinci bölüm, metinler ve anketin analizinden sonra varılan sonuçları sunmaktadır.

Tez Salvador Dali'nin resmini içermektedir (Appendix 1).

Anahtar kelimeler;

1. Metin dilbilimi,
2. Metinselliğin yedi standardı,
3. Grice'in Özdeyişleri,
4. İletişimsel öğretim,
5. Konuşma Yasası Teorisi.

ABSTRACT

BARYLA Dorota Kinga, Evaluation of ELT books with reference to text linguistics, Istanbul Aydin University, Institute of Social Sciences, English Language and Literature. Istanbul 2013.

There is a great diversity of ELT books on the market nowadays. Teachers are provided with a lot of teaching materials from the publishers. The books are usually colorful and student-friendly. However, the layout is not the only criteria by which a book should be judged. What is more important are the texts in the book. The aim of this paper is to evaluate texts in various course books from the linguistic point of view.

The thesis is divided into five chapters. The first chapter is introduction. The second deals with theory that is necessary in evaluating texts. The third part of the paper discusses and comments on a questionnaire I prepared and distributed to teachers and students. Participants were asked questions about ELT books they use and their teaching/learning environments and styles. The fourth chapter contains a linguistic analysis of texts in chosen course books. The last, fifth chapter, presents conclusions that can be drawn after the analysis of the questionnaire and the texts.

The thesis contains a painting by Salvador Dali (Appendix 1).

Key words:

1. Text linguistics,
2. Seven Standards of Textuality,
3. Grice's Maxims,
4. Communicative teaching,
5. The Speech Act Theory.

