The use of feature articles in Finnish EFL textbooks

Meeri Ojama
Pro gradu - tutkielma
Englantilainen filologia
Nykykielten laitos
Helsingin yliopisto
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1. Introduction

English language textbooks contain a variety of texts presenting a myriad of topics and a diversity of genres from fiction writing to non-fiction. In Finland, new textbook series come out every few years with new features, exercises and activities which are increasingly online based and interactive. However, one thing seems to remain the same: the textbooks and teaching seem to be based on a number of texts written for each book of the series thus creating an individual frame for each lesson and a unique course plan for each course. The texts are numbered, organised according to their topic and often illustrated. They are written to meet the needs of the young English language learners and to fulfil the requirements of the national curriculum.

Magazines and newspapers also present an array of genres from a newspaper article to a theatre review. One of these genres is the feature article, a text designed to spur the interest of the reader and to have an entertaining value to it. A feature story can be thus entertaining but it may also function as a guide to decisions people make in their everyday lives.

Salla Lähdesmäki’s article “Intertextual Analysis of Finnish EFL Textbooks: Genre Embedding as Recontextualisation” (Lähdesmäki 2009) studies genres embedded in Finnish EFL textbooks. She focuses on how texts in textbooks have been chosen and written to meet the needs of young English learning students. Lähdesmäki analyses how the texts are trying to engage their readers to work with the contents and theme of the text itself.

Much inspired by Lähdesmäki’s earlier research on genres in textbooks, in this study, I will analyse how feature articles and textbooks are combined. In my thesis I am going to study EFL textbooks (where English is taught as a foreign language) and have a closer look at their texts and how these texts have possibly been modified for pedagogical purposes. I will concentrate on texts that are in the genre of feature articles, also commonly known as feature stories. This genre will be the object of my study mainly because it shows up frequently in textbooks. Moreover, feature articles share a combination of factors that are suitable for a textbook text: they offer
knowledge and have thus a considerable instructional value to them. Moreover, a feature article is entertaining. Therefore it might also give young English language learners an incentive for reading and studying English.

I am going to have a look at two series of textbooks (ProFiles and Culture Café) by two different publishers, both consisting of eight books. The textbooks that I am going to study are commonly used in Finnish upper secondary education, even though the latter of the two book series is an older one. As stated earlier, my study is going to be about how feature articles have been modified for pedagogical uses in the EFL textbooks. My hypothesis is that the myriad of different types of modification decreases on the higher levels of upper secondary education. In other words, the more advanced the level of education is, the less different types of modifications are to be found in the texts. I am going to study the modification between the two textbook series, and compare the last books of both of the series with the first books intended for the first course students in the Finnish upper secondary school.

I have chosen to study feature stories in EFL textbooks mainly because of the fact that I am going to become an English teacher. As a teacher, I am willing to try different techniques and approaches, especially the ones that are easily adaptable into the world of a student. I believe it is easier to inspire someone to learn new things when the learning goal meets the needs and interests of the learner as well. To me, the motivation and interest of the learner is highly important and results in a better learning experience. Feature articles also offer a sort of a window into the “real world of English”, and although we all read the same text, it manages to evoke different kinds of thoughts in all of us. Different genres have long been studied, but in this study we are not only concentrating on the textual aspects of the genre, but also on its pedagogical aims.

This study is conducted so that it would serve as a useful tool for EFL teachers who benefit from the use of different kinds of texts in their teaching. It aims to serve as an eye-opener about the possibilities of using authentic texts in language teaching. It is also my aim to give an insight on textbook writing as a process. This study can also be considered as an attempt to develop EFL language teaching materials. My analysis focuses on the use of feature articles in textbooks but it might offer an idea
on how other authentic texts could be utilised and modified to develop EFL acquisition as well.

This study is a qualitative one, focusing on the analysis of the actual texts. For evaluating how the texts in the textbooks have been modified, I will trace the texts that have been used as a source for the textbook (in many cases the sources of the texts have been mentioned in the textbook itself). I will also enquire about the textbooks from their publisher to find out how the textbook authors have come up with the texts that provide no clear indication of the sources used in their writing.

My study is divided into seven chapters. After this chapter, I will present my research questions in Chapter 2 to give my readers a clear understanding on what this study is about, and what my personal objectives are as a researcher. I will also present my hypothesis in a more detailed manner. After this, I will move on to build up the theoretical framework of the study.

The theoretical framework (Chapter 3) will be presented in three subchapters: “Genre analysis”, “Textbook as a genre” and “Media genres”. With “Genre analysis”, my aim is to establish this study in the tradition of earlier genre studies. I will also discuss the views of different researchers, aiming to offer different perspectives to the notion of genre. In the subchapter “Textbook as a genre”, I will present certain important definitions connected to the study of teaching materials. I will also discuss the notion of authenticity and the use of authentic texts in textbooks. I will provide the reader with an insight into different opinions about the use of authentic texts and what is considered a ‘good’ textbook. I will also attach here an interview-based section on textbook writing as a process (Section 3.2.1). “Media genres” discusses media as a context and the genres included in it. In its subchapter, “Feature article as a genre”, it is my intention to establish what is meant by the term feature article on a structural level. I was unable to find any earlier genre analyses on feature articles that would define the genre through its structure, so I had to base my structural view on feature stories on various guidebooks that tell their readers what is to be expected of a well-written feature story. This structural viewpoint is essential to this study, because to identify which texts could be qualified as feature articles in a textbook, I would first need to establish what is meant by the term.
Chapter 4 (“Methods and data”) will explain how this study is conducted. It will provide an insight into the methods that have been used in the analysis and into the overall nature of the study. This chapter will also familiarise the reader with the primary sources of this research, the textbook texts and the feature articles that have been used in writing them. I will present the two textbook series here, and state which texts have been chosen for further research and analysis.

“Methods and data” is followed by the analysis itself in Chapter 5, which presents the findings of the study with different categories. Before that, however, I will more profoundly present the texts that have been analysed, especially in terms of their structure. In this chapter, the reader will also be able to find various examples of different types of modifications that the texts have gone through to serve as teaching materials. Section 5.3 discusses the validity of my hypothesis and compares the last and first texts of the book series.

The final chapters of the study, “Discussion” (Chapter 6) and “Conclusions and evaluation” (Chapter 7) aim to discuss and analyse further what was found in the comparative study of the two versions of the feature articles reported in Chapter 5. In “Conclusions and evaluation”, I will ponder the contribution of my research to the fields of EFL textbook and genre studies. My aim is to also come up with possible ideas of further studies of a similar kind that would widen the scope of genre research in EFL textbooks. In this chapter, I will also try to evaluate how effective my research plan was and how well I was able to answer my research questions.

2. Research questions

The purpose of this study is to study and interpret how feature articles as a genre are represented in two EFL textbook series for Finnish upper secondary schools. This analysis deals with the articles in the textbooks and the original articles that the textbook authors have used as their source or reference when writing their own ‘pedagogical versions’ of the articles. The analysis focuses on the textual elements and structure of the articles, leaving only a little room for depicting the layout and visual elements. The analysis of the articles will be carried out on three levels: the structural level of the text (the common structure of a feature story), the lexical level (analysing the vocabulary of and its alterations in the texts) and the visual level
The findings have been listed under different, data-based categories. The analysis of the visual level will be only presented with one of the articles. My intention is to find out which qualities of the feature story can be seen in both versions of the articles and which are only present in the textbook version and in the original version of the article. I will also explore how the textbook version of the feature article may have been altered to meet the pedagogical needs of the language classes. Thus, this study aims to answer two questions:

1. How are the textbook versions of the feature articles altered for pedagogical purposes?

2. In what ways does the modification differ in the first and last texts when comparing the two textbook series with each other?

My hypothesis is that there is less different types (see section 5.2) of modification when moving on to a higher level of education. As stated above, the higher degree of authenticity is connected to the level of difficulty of the text in terms of readability and understandability (see Tomlinson 1998: xi). Therefore it is only plausible to reason that on the higher levels of education, the textbook authors have wished to add some challenge to their textbooks to encourage their students in language learning. I do believe, however, that all of the texts in the textbooks have been modified on some level, whether the level is textual or visual.

3. Theoretical framework

In this section I will present the theory for this thesis book by book, author by author and in the end of each subchapter offer a synthesis of the different views of the writers. This 'book by book approach' aims to ensure that the views of different authors and researchers would not be mixed with each other.

3.1 Genre analysis

This study uses genre analysis as a means to research a specific genre in an English textbook. In this chapter, I will concentrate on the question: What is a genre? However, the concept of genre is not one to be easily defined; in fact, the definition may be rather variable and complicated. To simplify the notion of genre and to better
meet the purposes of this study, I will only focus on textual and written genres. In this chapter, I will discuss the concept of genre and genre analysis through various pieces of research literature on genre studies, and explain their relevance to the study itself.

Firstly, it is necessary to clarify that over time, there have been various approaches to the concept of genre. The so called ESP (English for specific purposes) approach studies genres primarily in academic contexts (Dudley-Evans 1994: 219). However, as I have chosen to study English in the context of secondary education, the ESP theory is not the best possible approach for my thesis. Rather, I have chosen to rely on different authors, who study genres in primary and secondary education.

Norman Fairclough studies discourse analysis and the notion of text in his book, *Analysing discourse* (2003). He offers many useful insights into the notion of genre and genre analysis, primarily focusing on textual genres. Fairclough discusses genres in different contexts and states that: “A genre is a way of acting and interacting linguistically” (Fairclough 2003: 17). This statement links genre to a linguistic action, whether it is reading, writing or talking. Thus, it can be seen that the notion of genres is not only connected to textual genres, but to a variety of actions that take place in linguistic contexts. However, as stated above, this study will focus on genres as textual entities. It is nevertheless important to remember that genres do not merely consist of texts, but they are multimodal and may also include pictures, voice, animations, etc. (Fairclough 2003: 77). This confirms the fact that some attempt should be made in this study to also analyse the multimodal aspects of a text, even though this research mainly focuses on the textual aspects of the feature articles.

Fairclough notes that genres are not fixed in their form: in fact, they may be rather heterogeneous, variable and changeable (Fairclough 2003: 66). This suggests that there are plenty of different kinds of genres and there may even be some variety within a specific genre. Thus, we may find numerous different realisations of a certain genre. Fairclough also suggests that some genres are more fixed in their form and realisation than others (Fairclough 2003: 66). A certain genre may not even possess a fixed terminology, so even the notions depicting different genres may vary according to different fields of studies in which they are analysed (Fairclough 2003: 66).
As stated above, according to Fairclough, the notion of genre is also indisputably connected to the notion of change. In other words, genres do change but not only over time; there is also change from one genre to another. According to Fairclough, genres can be combined in different ways. He suggests that new genres are established in this way, by mixing older genres with each other, creating a variety of new combinations of genres (Fairclough 2003: 66).

In his book Fairclough presents different ways in which genres can be classified and defined. He points out that genres give certain texts a certain structure (Fairclough 2003: 17). In other words, different genres may have different structure patterns. According to Fairclough, this structural classification of genres and their generic structure is especially useful when analysing genres that have a specific purpose (Fairclough 2003: 73). For this reason, as the EFL textbook clearly serves an educational purpose, I aim to analyse a specific genre in it, like the feature article, through its structural elements and the way in which these elements are organized in a certain text. However, Fairclough notes that genres may not have fixed structural patterns but consist of different combinations of elements (Fairclough 2003: 73). Fairclough reminds the reader that a specific genre does not always consist of “predictable elements in a predictable order”; some elements may be omitted and some may be used in various ways in the same realisation of a certain genre (Fairclough 2003: 73).

Fairclough states that genres are also classified on different levels of abstraction and on various hierarchical levels (Fairclough 2003: 68). The feature article, the genre which this study focuses on, has a low level of abstraction; it is specifically situated and presents a subcategory to the narrative genre which has a high level of abstraction (Fairclough 2003: 68). With these higher levels of genres, Fairclough also uses a term by Swales, pre-genre (Fairclough 2003: 68). He also suggests that genres can be defined through the social context in which they are used (Fairclough 2003: 70). This is intrinsically connected to social activities and their purposes. For the purposes of this study, however, I find the structural approach to classification of the textual elements the most useful.

In her article, “Genre systems at work: DSM-IV and rhetorical recontextualization in psychotherapy paperwork” (2001), Carol Berkenkotter studies genres in a
professional context. She argues that genres can be classified not through their structure or the social context they are used in (see Fairclough above) but rather through their ‘inter$textual activity’ (Berkenkotter 2001: 330). She states that different texts have certain connections to each other; therefore the texts can be intertwined with each other (Berkenkotter 2001: 330). This creates, rearranges and modifies genres.

However, Berkenkotter admits that the notion of context is highly important to genre studies. She herself links the notion of genres to professional contexts by studying a professional psychotherapist's notes (Berkenkotter 2001: 326). Berkenkotter suggests that different professions are actually arranged in a certain way by genre systems (Berkenkotter 2001: 327). In fact, Berkenkotter takes her point even further by stating that these genre systems also affect the way in which working in a specific professional context is carried out (Berkenkotter 2001: 327). As an example we could take a look at the educational context. Here, the work at school is realised through various genres: the student's essays, the e-mail exchange between the teachers, the texts of the schoolbooks, etc. These different genres help the teachers and students act in the pedagogical context of the school, in other words, the learning of languages and other subjects is supported by different genres which enhance e.g. the acquisition of a language. For instance, textbooks support students in their learning process through various texts and exercises. Berkenkotter also emphasises that these different genre systems “play an intermediate role between institutional structural properties and individual communicative action” (Berkenkotter 2001: 329).

Thus, different genres have a huge impact both on the overall structure and on the individual realisations of a certain professional context.

Vijay K. Bhatia approaches genre with a different point of view. In this study, I will refer both to his article “Genre-mixing in academic introductions” (1997) and to his book *Worlds of Written Discourse* (2004). Like Fairclough and Berkenkotter, Bhatia approaches genre analysis from a textual point of view. He defines genres in their already conventionalized communicative context (Bhatia 1997: 181). He links genres to specific discourse communities and their contexts (Bhatia 1997: 181). Bhatia argues that in a certain discourse context, genres have come to establish specific structures and forms (Bhatia 1997: 181). Even though Bhatia does not clearly discuss
genres in professional contexts (cf. Berkenkotter 2001), it can be argued that Bhatia's theory about conventionalized genres would apply to the educational context as well. Thus we are able to establish that genres display relatively fixed and clear structures also in the discourse community of an EFL classroom.

Like Berkenkotter, Bhatia notes that genres which are rather fixed in their structure may be refined and restructured in the professional context by the “expert members” of the discourse community to create forms and realisations of the genre (Bhatia 2004: 25). Thus, textbooks can be reformed by teachers who act in the pedagogical context of schools. Moreover, Bhatia states that even though different members of the discourse community name genres specifically used in the community, they too tend to see these genres from different perspectives and have different aspects and insights on them (Bhatia 2004: 25). Therefore he argues that “although genres are identified on the basis of conventionalized features, they continually develop and change” (Bhatia 2004: 25). In other words, Bhatia agrees with Fairclough who also states that genres are frequently subjected to change and modification (see Fairclough 2003).

As stated above, Bhatia analyses genres within discourse communities and in communicative contexts. He argues that genres carry out the needs of certain social and communicative purposes (Bhatia 2004: 25). According to Bhatia, genres are in a certain way a product of a communicative purpose, created and realised by individual members of the discourse community (Bhatia 2004: 11).

Bhatia stresses that genres are far too often seen as ‘pure entities’ (Bhatia 2004: xiv). He recognizes that the borders between genres are often not clear-cut: we may find genres that overlap with each other, are embedded in each other or are mixed with each other (Bhatia 2004: 29; Bhatia 1997: 191). In this thesis, I am especially interested in the concept of genre embedding. Bhatia states that genre embedding is about “the involvement of one genre within the other” (Bhatia 1997: 191):

In genre embedding, for example, one often finds a particular generic form, it may be a poem, a story or an article used as a template to give expression to another conventionally distinct generic form […]

(Bhatia 1997: 191)
In this study, the embedded genre is the feature article, which has been embedded in the genre of a textbook, a generic form which serves as a template and a certain kind of frame for another distinct form, the feature article. Some genres like the textbook may even contain several genres in themselves. The textbook studied here is filled with texts that remind us of newspaper reports, feature articles from magazines, book extracts, dialogues, etc.

Salla Lähdesmäki’s article “Intertextual Analysis of Finnish EFL Textbooks: Genre Embedding as Recontextualisation” (2009) is a study about genre embedding and different genres in an EFL textbook. Lähdesmäki suggests that in embedding an 'authentic genre' into a textbook, the textbook authors are aiming to use it for pedagogical purposes. By showing the authentic use of language to the student, the textbook familiarises the student with different genres that they may encounter in real-life situations. According to Lähdesmäki, often, as a text is used in a textbook it is to be modified to meet the needs of the pedagogical context and to interplay with the educational agenda of the current curriculum (Lähdesmäki 2009: 375-392).

To summarize the views of Fairclough, Berkenkotter and Bhatia, I will briefly discuss here the general outlines of their theories and the way they may overlap or disagree with one another. Each one of the authors presents useful insights into the concept of genre and genre analysis. However, Fairclough, Berkenkotter and Bhatia all seem to differ in suggesting a specific method for the classifying of different genres.

Fairclough offers different methods for the classification of genres. The most useful for my thesis seems to be the classification by the structure of the text analysed (Fairclough 2003: 17). Fairclough suggests that this type of classification is especially plausible with texts that are written for a specific purpose, just like shopping lists serve the purpose of buying groceries (Fairclough 2003: 17). Therefore, I would suggest that a magazine article is a genre with a clear purpose of providing its readers with information on a specific subject.

Although texts and different genres present a certain structure, Fairclough emphasises that this structure may not always be fixed: some things are sometimes left out of the text that otherwise reminds us of a clear-cut genre (Fairclough 2003:
17). In addition to this, the order of the structural patterns in a text may be variable (Fairclough 2003:17). This argument is presented by Fairclough as a critique against Hasan and Mitchell (Fairclough 2003: 73), two genre researchers who have emphasised the importance of a fixed and clear-cut structure in the studying of genres. Berkenkotter leaves out the comments about the structural or hierarchical classification of the genres. Rather, she sees texts and genres acting together and forming intertextual relations with each other (Berkenkotter 2001: 330).

Moreover, both Fairclough and Bhatia comment on the utterly variable and changeable nature of genres. According to Bhatia, genre system is complex and hierarchical as genres are constantly in touch with each other (Bhatia 2004: 25). Fairclough suggests that these connections to other genres also help to create new genres (Fairclough 2003: 66).

Whether their means of classification is structural, hierarchical, contextual or intertextual, all of the authors presented here seem to somehow connect the notion of genre to the notion of context. Fairclough even suggests that genres could be classified through the social context in which they are used (Fairclough 2003: 70). Berkenkotter researches genres in a professional context, suggesting that the professional context in which the genre is used is also modified by the genre system itself (Berkenkotter 2001: 327). Bhatia discusses the role of genre in the communicative context of a discourse community (Bhatia 1997: 181). It is only plausible to state here that the two important elements that affect the text itself, its structure and content, the context and the function of a genre, are entirely different when we look at the genre studied here, the feature article which occurs in two different contexts: that of a classroom and that of a magazine or a newspaper.

### 3.2 Textbook as a genre

In this subchapter, I will present how the textbook for language learning is seen as a genre in recent studies and theories. I will also comment on the theories and the way these theories are to be used for the purposes of this study.

I will present different views from different authors on how they see a language textbook should be arranged, what kind of texts it should include and in what way these texts could work in a classroom. I will use this information merely to note the
things that are generally expected from a textbook, and to present the way the textbook as a genre is seen nowadays. In this chapter I will also present the way the term authenticity is connected to the notion of textbooks.

One of the most central books for this study is Materials Development in Language Teaching by Brian Tomlinson (1998). The book focuses on EFL materials, their evaluation, development and creation. It also presents the important concepts associated with language materials. I will use the definitions by Tomlinson to create a firm basis for this study on a conceptual level. For the sake of clarity I will not use any definitions by other authors. Thus, before concentrating on the other aspects of the textbook, I wish to present some general notions connected to the study of textbooks.

This study focuses on English language education in Finland. In Finland the role of English as a foreign or a second language is not very clear-cut. According to Tomlinson, a foreign language is a language that is not usually used for communication in a certain society (Tomlinson 1998: x). On the other hand, Tomlinson describes the second language as a language “which is not a mother tongue but which is used for certain communicative functions in a society” (Tomlinson 1998: xii). In Finland, English is not used for communication as generally as Finnish or Swedish (the official languages used in Finland) but it is commonly known that English is often used as a working language in Finnish companies who are turning more and more international. However, for the sake of clarity, in this study I will refer to English as a foreign language in Finland, for that is how it is referred to in the Finnish Curriculum (Opetushallitus 2004: 138).

On a general level, the main focus of this study is teaching materials. Tomlinson states that materials cover everything which is applied in order to promote language learning (Tomlinson 1998: xi). The EFL textbook is a classic example of a teaching material, but all in all materials can be practically anything from teacher's notes on the blackboard to an English radio programme. Materials are adapted for educational purposes in different ways to make them more accessible to the language learners (Tomlinson. 1998: xi). This adaptation also includes the modifying of the materials (Tomlinson 1998: xi). For the purposes of this study, the notion of modifying the EFL materials is highly important because I aim to concentrate on the way some
materials are modified from original texts derived from magazines and newspapers to pedagogical textbook texts. In his book Tomlinson discusses how the materials are created by textbook authors; these authors often happen to be teachers, who with their experience in the classroom have the best qualities to write learning materials (Tomlinson 1998: 111). Tomlinson emphasises that the process of textbook writing is not clear-cut or linear but consists of constant re-writing and re-thinking on what is central and important to a good piece of teaching material (Tomlinson 1998: 97). He also points out that teaching materials are written for specific groups of students by authors who are influenced by the publishers of the textbook (Tomlinson 1998: 110, 130). The process of writing is complex and affected by different factors from the commercial point of view of the textbook to the actual needs of the EFL classroom (Tomlinson 1998: 97). Tomlinson points out that when the materials are written they are often tested with real students and then revised for further editing (Tomlinson 1998: 112). This is an important phase of the writing process which ensures the applicability of the materials to the different pedagogical situations and to different learners (Tomlinson 1998: 116).

Both textbooks and course books can be considered as learning materials. In this study, I will study course books, although they are commonly referred to as textbooks in this study. According to Tomlinson, course books and textbooks differ from each other in many ways. Course books aim to provide the major part of the materials to a certain course, including sections on grammar, reading, vocabulary, pronunciation, etc. (Tomlinson 1998: ix). In this way the learner needs only one book to learn the entire course content. Both textbooks and course books include texts for studying. Tomlinson states that a text is any scripted or recorded production of a language presented to learners of that language. A text can be written or spoken and could be, for example a poem, a newspaper article, a passage about pollution, a song, a film, an extract from a novel or play, a passage written to exemplify the use of past perfect, a recorded telephone conversation, a scripted dialogue […]


In his definition of a text, Tomlinson mentions that the text can be a newspaper article. In this, we may recognize the importance of the feature article (also found in newspapers) for the studying of foreign languages.
Many researchers such as Nunan (1988), Pitkänen-Huhta (2003) and Williams (1998) argue that textbooks should use *authentic texts*. According to Tomlinson, an authentic text is not a text that is directly written for educational purposes (Tomlinson 1998: viii, see also Nunan 1988). The genre of feature article would serve as an example of an authentic text when it is written for a magazine or a newspaper for readers who are not necessarily reading texts to learn a language but simply for entertainment or for their informational value. Authentic texts are valuable resources in language learning, but to make them easier or more accessible to learners, they often need to be simplified (Tomlinson 1998: xii). Thus authentic texts are often simplified and shortened in different ways: the text or individual sentences in it are shortened, and features like difficult structures or words are omitted or replaced (Tomlinson 1998: xii).

However, Tomlinson states that the simplification of texts is not always connected to the best way to learn a language. Overly simplified texts may hinder learners’ acquisition of literary knowledge and the most difficult elements of the text in question (Tomlinson 1998: xii). Tomlinson therefore argues that it would be more profitable to attach additional and clarifying information to authentic texts rather than omit material and shorten the text itself (Tomlinson 1998: xii). In my opinion, the textbook space is also quite limited, so adding any information to the textbook text might prove to be a difficult task. The simplification of authentic texts is thus also a practical matter. Tomlinson states that the authenticity of the materials should be clearly indicated in a textbook text (Tomlinson 1998: 13). I also believe that when indicated clearly authentic texts serve as a firm basis for textbook chapters.

In his book, Tomlinson also offers an evaluative approach to textbooks and teaching materials. Although the textbook cannot please every teacher and every student, Tomlinson notes that there are several factors that build up a good textbook (Tomlinson 1998: 90). He argues on behalf of ‘real’ English in which authenticity of the materials plays an important role (Tomlinson 1998: 90). The authenticity surely builds up the learner's ability to interpret and read authentic texts outside the classroom as well and thus promotes the learner's self-investment in learning a language (Tomlinson 1998: 11).
In addition to arguing for the authenticity of the materials, Tomlinson maintains that a variety of text types should be used in the EFL textbook (Tomlinson 1998: 90). This statement is supported by the fact that many textbooks seem to display numerous genres and different types of texts. Tomlinson also emphasises that textbooks should be suitable for their use in a certain context, in other words, the materials should be plausible and meaningful in the educational context in which they are used (Tomlinson 1998: 92).

In the beginning of his book, Tomlinson lists a comprehensive collection of qualities of a valued textbook. According to him, teaching materials should have a clear influence on the learner (Tomlinson 1998: 7). This is facilitated if the material, say, a textbook is new, offers variable content, and is visually attractive (photos, illustrations, etc.) and interesting (the topics of the texts in the book are appealing to the student) (Tomlinson 1998: 7). Indeed, the motivation of the learner is increased when he or she feels engaged to the activities and texts offered by the textbook; no-one wants to study a book that looks dull and presents similar and uninteresting texts with nonchalant or trivial topics. Surprisingly, Tomlinson also suggests that the appearance of the textbook also plays an important role (Tomlinson 1998: 95). Indeed, as a teacher, I imagine that a textbook with a clear and visual layout also appeals to students who need to read and revise the book often from cover to cover.

As stated above, it is argued that EFL learning materials should be easily approachable and not too difficult or easy either (Tomlinson 1998: 8). Tomlinson suggests that a less anxious learner also learns better (Tomlinson 1998: 8). This could be promoted by the textbook as well; lots of white space, concreteness of the texts, informality, familiar topics, or topics that provide information about the textbook authors themselves all help the learners to feel at ease with their textbook and language learning in general (Tomlinson: 8). This, in a way, helps to build up the confidence of the learner; by thinking that he or she can learn, the student also probably acquires the language better, faster and more efficiently (Tomlinson 1998: 9). Materials or the textbook texts should not be too challenging for the learner; they should always contain a link to the things that have previously been taught by the teacher (Tomlinson 1998: 12). Texts or any learning content that is too difficult for the learner may lead to a lack of confidence and thus to poorer results of learning.
In addition to the level of difficulty or approachability of the materials, Tomlinson also states that it is highly important that learners may not acquire the points being taught immediately; learning takes time and does not always happen in a clear-cut, linear manner (Tomlinson 1998: 16).

There is also an earlier view on the desirable qualities of a successful textbook and a successful textbook text. William A. Bennett has written about these qualities in his book *Aspects of Language and Language Teaching* (1969). This shows that already in the late 1960s it was considered that a good textbook should be of interest to its readers (Bennett 1969: 109). Like Tomlinson, Bennett also suggests that visual aspects should be added to the textual content of the book to increase the learners' engagement with the content of the book (Bennett: 1969: 109). Bennett notes that for the text to be engaging, it should not be too neutral, but more like a presentation of concrete examples (Bennett 1969: 109). In addition to this Bennett reminds his readers that a textbook text should consist of the points being taught, focusing on the grammar of the language (Bennett 1969: 109). As a researcher I may only state that even though many things in textbooks may have changed over time, the authors all seem to be focused on making the reader or the learner interested in the acquisition and learning of the language taught in the textbooks.

In his book *The Learner Centred Curriculum: A Study in Second Language Teaching* David Nunan (1988) also takes into account how the curricula in different countries might have an impact on the different realisations of an EFL textbook. He states that the materials are often a certain kind of realisation of the curriculum, reflecting the general outlines and principles presented in it (Nunan 1988: 98). The textbook, therefore, can be seen as an entity which connects the classroom context to the rather theoretical context of the curriculum (Nunan 1988: 98). Nunan argues that the fact that the textbook is often seen as a realisation of the curriculum sometimes leads to a situation where the teacher uses the textbook not only as a learning material but also as an aid that guides the students and the teacher through the entire lesson in itself (Nunan 1988: 98). Rather, I would suggest that a textbook might create a plausible framework for the lesson but only to be applied with varied activities and materials outside the textbook. Nunan notes that a textbook is not dependent on the curriculum.
the writing of learning materials is highly commercial and therefore influenced by the publishers of the materials as well (Nunan 1988: 98).

In addition to Tomlinson and Bennett, Nunan offers an evaluative approach on teaching materials. He especially comments on the authenticity of the materials. According to Nunan, the materials used in foreign language teaching should be somehow connected to the 'real' world and create links between the classroom and the authentic use of the target language (Nunan 1988: 99, 115). Nunan states that there should be a certain balance between the classroom context and the authenticity of the materials used (Nunan 1988: 99). In other words, Nunan seems to argue that even though authenticity is an important factor in the educational situation, the materials still should have a pedagogical aspect to themselves. This can be reached by simplification and modification of the authentic texts (see Tomlinson 1998: 90). Nunan also emphasises that authenticity can be seen in materials that are not written for pedagogical purposes (Nunan 1988: 99). In addition to this, however, Nunan suggests that authenticity can be seen on several different levels in the classroom. There is authenticity of goal, environment, text and task (Nunan 1988: 101). This is connected to the fact that the learning goals, the classroom environment, the texts being read and the learning activities should all strive to reach a high level of authenticity, a connection with the outside world in which the target language is used. By simulating 'real' life situations, this authenticity also encourages the students to communicate in the target language in the classroom (Nunan 1988: 105). Nunan also brings out the criticism which has often been connected to the use of simplified texts (Nunan 1988: 100). However, he suggests that even though overly modified texts may seem artificial, teachers often need to somehow simplify the authentic materials because of the varying quality of these materials (Nunan 1988: 100).

Anne Pitkänen-Huhta studies textbooks and their texts as a factor that promotes literacy in an EFL student. Her book, *Texts and Interaction: Literacy Practices in the EFL Classroom* (2003) makes an important point about how texts generally not only teach us about a language and its grammar but also about the skill to use that language in different contexts (Pitkänen-Huhta 2003: 17). This contextual use suggests that the capacity to use a language in different contexts is connected to the
literacy skills of the student: “To be literate in a foreign language means to be able to function in situations involving texts written in that language.” (Pitkänen-Huhta 2003: 17). This suggests that a foreign language learner should, among other things, develop a high level of proficiency in working with different kinds of texts written in the target language. Pitkänen-Huhta actually argues that literacy is being taught in many EFL classrooms by teachers who use different written activities, texts and tasks to encourage the development of the learner's literate skills (Pitkänen-Huhta 2003: 9).

Pitkänen-Huhta, who considers literacy to be a social practice, suggests that literacy itself involves more than just reading and writing texts: she argues that it also teaches us about the values, attitudes and beliefs connected to certain texts and their topics in the particular context that they are used (Pitkänen-Huhta 2003: 10,11). For instance, it can be considered that literacy provides students with skills to deal with different texts in a right kind of manner in specific contexts (Pitkänen-Huhta: 2003: 11).

According to Pitkänen-Huhta, literacy is one of the most important aims of education, and is to be promoted in foreign language as well (Pitkänen-Huhta 2003: 16). In my opinion, Pitkänen-Huhta's research has great value in justifying the use of a variety of texts, text types and genres in the EFL classroom.

Pitkänen-Huhta also comments on the definition of the textbook and textbook texts. She brings out the fact that textbooks play a significant role and have much authority in the educational world, at the same time reflecting the world itself in the classroom (Pitkänen-Huhta 2003: 43–44). The role of a textbook is thus self-evident and very much valued in its pedagogical context. Pitkänen-Huhta argues that the content of textbooks is rarely questioned or criticised, so that the textbook author does not need to justify or explain the use of texts that he or she has chosen or written for the textbook (Pitkänen-Huhta 2003: 43).

She does not, however, merely present the textbook as an independent authoritarian entity which dictates the events in the classroom, but reminds her reader that the content of a textbook is always teacher-mediated (Pitkänen-Huhta 2003: 43). A teacher can thus be seen as the person who gives the book its meaning in the classroom context where it is often the centre of educational activities (Pitkänen-Huhta 2003: 44). It is therefore important to note that many factors affect the way a
textbook is used or interpreted, and many factors thus also contribute to how successfully a textbook works with a certain group of students.

As to EFL textbooks, Pitkänen-Huhta recognises the need to adapt and modify the texts to meet the needs of different age groups: “In foreign language textbooks, texts are easier in terms of language structure and vocabulary at lower levels of learning and more difficult at more advanced levels (Pitkänen-Huhta 2003: 42). “ This statement is especially suitable for the purposes of this study; for I aim to show that the difficulty of texts can also be seen on the structural level and on the level of authenticity when moving to the higher levels of education.

How, then, should the teacher choose texts from various levels of difficulty and authenticity? In her book, Young EFL Learners and Their Books (1998), Lydia Williams discusses the problem of choosing suitable reading materials for young language learners. Although she concentrates on the learners who have only begun their English studies (in Finland this happens normally at the age of 9), her findings can be applied to more advanced students as well, for their texts also need to be carefully selected and often modified or simplified (Williams 1998: 60). Williams admits that finding suitable texts might prove to be difficult for the teacher, who should take into consideration that the text should be simple and easy enough for the learner to understand it and learn from it (Williams 1998: 229). She states that the texts should be easy and readable (Williams 1998: 229), and that readability may easily be promoted by the use of different genres: “The reading of a range of genre types is an essential part of critical reading skills and provides the basis for the development of children's ability to construct their own written texts in accordance with their various needs” (Williams 1998: 245). This might help to justify the fact that textbooks use a variety of texts and genres to help understanding. For example, by looking at a text which looks like a feature article in a textbook, the learner might be able to anticipate certain structures, word choices and patterns which help the understanding if he or she has first become familiar with this genre in his or her native language.

Williams also comments on the simplification of authentic texts. She also states that authentic texts as such may not be suitable for the early stages of learning, but they need to be simplified for the learners to facilitate learning and acquisition of the
language (Williams 1998: 231). Like Tomlinson and Nunan, Williams does not fail to present her criticism towards the simplification of textbook texts. However, she adds another point of view to the criticism by stating that “If EFL readers are presented with nothing but artificially simplified texts there is the risk that their spoken language will reflect this. Furthermore, simplified texts reduce learners' opportunities to learn how to deal with more complex forms (Williams 1998: 231). In other words, Williams sees that the simplification of the texts will eventually result in poorer target language use by the students.

Michael Hoey takes the discussion of texts even further: to the level of reading and understanding. In his book *Textual Interaction: an introduction to written discourse analysis* (2001), Hoey analyses the way readers act when they encounter a text. He suggests that by forming hypotheses about the text and how it will continue, the reader promotes the further understanding of the text (Hoey 2001: 31). This seems to be supported by the ideas presented by Williams (1998), who argues that the use of different genres may lead to a better understanding of texts. When encountered with a familiar genre, the student starts to form hypotheses about how the text that he or she is reading will develop. Hoey's theory also suggests that by encouraging this hypothesis-forming strategy, teachers urge their students to find intertextual connections and thus increase the learner's ability to classify different genres and to better understand different texts and text types (Hoey 2001: 50).

Hoey is not the only researcher who focuses on the notion of readership and gives it an important role in educational contexts. Gunther Kress also speaks for a variety of texts chosen for educational purposes in his book *Linguistic processes in Sociocultural Practice* (1985). He believes that when there is a variety of different kinds of texts chosen for education, schools create readers who are used to all kinds of texts and analyse them critically (Kress 1985: 18, 42). Kress always links a text to the social context where it is being used and to its genre (Kress 1985: 20). He argues that these two factors give a text its meaning (Kress 1985: 20).

At the end of this chapter I will briefly summarize the views of different authors and how they are either contrasted or in accordance with one another. I will also consider how their views prove to be useful for this study.
All of the authors in this chapter have a certain view on texts used as teaching materials. They also take part in the debate about the use of simplified texts for language learners. Tomlinson argues against the use of overly simplified texts and suggests that in reading them, the student may not encounter the most difficult structures or choice of words (Tomlinson 1998: xii). He suggests that this problem could be avoided not by omitting certain elements of the text and thus shortening it, but by adding clarifying additional information on the side of the text (Tomlinson 1998: xii). Tomlinson admits, however, that authentic texts often need some simplification to make them easier and more readable to the EFL learners.

Nunan argues that the authentic texts act as a vital link between the classroom and the outside world. He notes that texts should create as many links as possible between these two contexts (Nunan 1988: 99, 115). Nunan also states that texts need to be simplified from the authentic ones to reach a 'better quality' for the learning material (Nunan 1988: 100). However, Nunan reminds his readers that a simplified text could seem artificial to a student who might feel eager to communicate in the target language in as authentic a way as possible (Nunan 1988: 100).

Pitkänen-Huhta justifies the use of a variety of text types and genres to promote the literacy skills of the reader (Pitkänen-Huhta 2003: 16). She argues that texts for educational purposes need some modification, but this modification or simplification is linked to the different age levels and thus to different stages of language learning (Pitkänen-Huhta 2003: 42). She suggests that the higher level of education, the more difficult the texts will be (Pitkänen-Huhta 2003: 42). As Pitkänen-Huhta also links simplification of texts to the levels of difficulty, I may derive from her statement that there can be more simplification of texts involved in the lower levels of education.

Williams also seems to promote the importance of literacy in language learning. She specifically deals with the issues that are linked to the simplification of educational texts. Williams, like the other authors seems to recognise the need for the simplification of authentic texts for the sake of clarity and for the texts to be easier and more approachable to their young readers (Williams 1998: 231). However, Williams brings out a new point of view to the criticism towards the simplification of texts. According to Williams, in addition to being artificial, simplified texts may
corrupt the target language produced by the EFL learners, resulting in the use of overly simplified words, structures and clause patterns (Williams 1998: 231).

In addition to the debate about the use of simplified texts in language education, many of the authors speak for the use of a variety of texts and genres. Among others, Pitkänen-Huhta, Williams, Hoey and Kress argue that the use of a variety of texts, text types and genres helps to create readers who are aware of how to read and analyse texts critically. Hoey, for instance, goes as far as to observe that when a reader is used to a variety of text types, he or she is able to form hypotheses of new texts he or she encounters and thus anticipate the use of certain structures and patterns in it (Hoey 2001: 31). This eventually leads to a more profound understanding of the text (Hoey 2001: 31). These statements also help me to understand why it is important to use different genres in textbooks and how they could be used for educational purposes.

3.2.1 On the process of textbook writing

For the purposes of this study I also felt that it would be interesting to find out about the process of textbook writing from one of the textbook authors themselves. I was lucky to receive some very important and valuable information on the subject from Lynn Nikkanen, who is one of the authors of the ProFiles series (Ikonen et al. 2012). My inquiry about the writing process focused especially on the use of authentic texts and feature articles in textbooks. I also wanted to concentrate on how the authentic texts were modified for textbooks. Since Nikkanen replied to me via e-mail I have also attached her answers to the Appendix of this study.

Nikkanen has also provided me with information about the overall process of writing a textbook series. She states that with ProFiles (Ikonen et al. 2012) the authors aimed to have increasingly authentic texts in the textbook series when moving to the last books of the series. She defines authentic articles as texts that are either unmodified or somewhat modified. According to her, the texts for ProFiles (Ikonen et al. 2012) were always modified with permission and their copyright details were provided with the text. She notes that the level of authenticity is to be seen both in the genre and content of the text. If a text in the textbook does not have any indication about its sources, Nikkanen notes that the text has then been written using several online
sources. These sources have been only used as a source of information and ideas. Thus, the actual text in the textbook has been written entirely by the textbook authors themselves. At the same time, she states that the authors have made sure that the text includes the right kind of vocabulary for the subject, useful collocations and necessary grammatical structures that are all connected to the theme of the course in question.

How then was the writing process for the individual text carried out? How were the texts for the textbook series actually modified? Using an example from the ProFiles (Ikonen et al. 2012) Nikkanen sheds light on writing a textbook text. She states that the modifications for the texts were mainly made in order to shorten the texts because of the limited space of the course books. According to Nikkanen, the length of a textbook is restricted to a certain number of pages covering certain number of subjects within each book. In addition to reducing the length of the text, the authors also felt that if a certain part of the text was not vital for the readability or overall content of the text, it was omitted entirely. She also states that the most important information in an article can be found towards the beginning of the text and thus the end often gets omitted. This type of omission, according to Nikkanen, would, among other things include the omission of people’s names. She notes that names can often prove to be hard for the learner to pronounce and they would not necessarily add anything to the content of the article.

Also the use of common collocations was important to a textbook and sometimes a rarely occurring collocation might have been turned to one that would have been more useful for the language learner. Nikkanen states that the decision on leaving out certain parts of the texts was always made so that both the opinions of native and non-native writers in the writing team were taken into account. When leaving out certain parts of the texts, she emphasises that it was better to leave out entire paragraphs rather than to patch a paragraph from small parts in order to maintain a high level of authenticity.

According to Nikkanen authentic texts for ProFiles (Ikonen et al. 2012) were chosen on the basis of a number of criteria. Firstly, the text had to be somehow connected to the theme of the course in question and thus be appropriate for upper secondary school students. She states that the text needed to be “enlightening” and provide
information on different cultures. Furthermore, Nikkanen argues that a text has to be easily readable – in other words not too long or uninteresting to the reader. She notes that the text should have valuable and versatile content for learning and teaching; it should be neither too difficult nor too easy for the student. She also suggests that a text used in a textbook should have some novelty value so that it has not yet been used for pedagogical purposes. However, the text should not be too much connected to a certain time period, to work for as long as possible and so that it would not need any updating. According to Nikkanen, a good textbook text has certain qualities that make it work in a textbook and classroom environment. She suggests that the subjects on people, events and places that are important, informative, inspiring, humorous, well-written or engaging to the students are among the things that help to build up a good textbook text. She states that the text should be interesting in order to be studied and read over and over again. She also argues that the text should also be connected to the language use outside the classroom context.

Why is the feature article a good genre for the EFL textbook then? Nikkanen admits that feature articles are a much used genre in the context of an EFL textbook and a classroom. According to her, this is very much so because it provides an insight to the reality we live in; it often has a human and thus also a cultural perspective, some important information and varied natural language used in today’s world. Nikkanen also sees a wide range of subjects from travel to health as a great advantage for a text. Some of the qualities of the feature article such as quotes, anecdotes, the length of the text, the headline, the lead-in, the body text, subheadings, the concluding paragraph and illustrations make the feature article more readable, accessible and interesting to its readers. Nikkanen therefore argues that feature articles not only encourage reading but also provide students with better reading skills and reading strategies.

3.3 Media genres

In this section I will discuss how different authors see the genre of a feature article. I will first briefly discuss the common nature of media texts and their genres and then concentrate on the characteristics of a feature article. Many authors seem to have compared the feature article with the common newspaper article, so I believe it to be plausible to discuss some of the differences of these two article types that may easily
become confused with each other. I will present the genre of feature articles primarily through their structure but will also shed some light on the overall layout of a typical feature story. In this section I will refer to the feature article also as the feature story and in some cases simply as an article. However, this reference will exclude the other article type, the newspaper article, since in this study I will only focus on the feature article.

A chapter called “Discourse and Media”, written by Colleen Cotter in *The Handbook of Discourse Analysis* (ed. by Schiffrin et al. 2001), discusses the context of media and media writing. In a way, Cotter also introduces the notion of feature or magazine article in this context. We should remember that even though Cotter analyses the media context, the articles I will study here partly lose this context as they are embedded into the context of education and teaching. Cotter makes a brief comment about the content of textbook texts as well, stating that they can be facilitated and simplified for the reader by offering the reader some clues about the context of the text (Cotter 2001: 719). Thus, the context of an article in a textbook is still the one of a magazine article because it is analysed by the reader through its many contextual clues which link it to the context of a media text. Therefore the learner will also read it as a feature article, not merely as a textbook text.

What kind of a context is a media context then? According to Cotter it involves a large amount of readers and can therefore be considered as a medium of mass communication (Cotter 2001: 416). I would argue that the scope of readers for a textbook text is far more smaller, less global and thus less influential than that of an average feature article in a magazine or a newspaper (see also Cotter 2001: 416). Moreover, also the readership of a feature article in a magazine differs from the readership of a feature article in a textbook. As Nunan (1988) states, teaching materials do not receive any significant criticism that would suddenly change their content drastically; their role is more authoritarian and they are also bound to the content of the current curricula. Cotter notes that an article may receive criticism and comments about its content or form (Cotter 2001: 416). Thus, the role of the audience is very important to a media text (Cotter 2001: 428). Cotter argues that media texts are determined by their situational context, function, content and form
(Cotter 2001: 423). These factors also affect the way the genre of a feature article is constructed and structured.

In *Language in the News: Discourse and Ideology in the Press* (1991), Roger Fowler comments on the varied nature of media genres. He narrows the discussion down to the genres occurring in newspaper writing and offers various examples of these text types such as editorials, financial reports, sports articles, reviews, etc. (Fowler 1991: 227). It is therefore important to understand that the context of mass media consists of several sub-genres (see Bhatia (1997), discussed in section 3.1) which occur individually and side-by-side, not embedded into another genre like textbook texts in a textbook. In an EFL textbook for instance we are able to find many types of texts which are all embedded into the genre of a textbook. In newspapers, Fowler argues, each genre sends signals to the reader with textual cues to help the reader to connect the text to a specific genre that acts in relation to other genres (Fowler 1991: 227).

### 3.3.1 Feature article as a genre

What is specific about the feature article that separates it from other written media genres? In his book *Feature Writing for Newspapers* (1975), Daniel R. Williamson offers advice on writing a feature article for a newspaper. He specifically aims to contrast the two article genres, the feature article and the newspaper article with each other. As stated earlier, many people might have difficulties in distinguishing between these two major article genres. Although very different, they may both occur in newspapers. Williamson distinguishes them simply by stating that a feature story is the opposite of a news story (Williamson 1975: 12). Feature articles are more creative, subjective, informative and aim to entertain their readers far more than newspaper articles (Williamson 1975: 13). Williamson compares a writer of a feature story to a storyteller, which implies a sense of creativity, subjectivity and a possibility for the writer’s own ideas to have a strong impact on the result of the writing (Williamson 1975: 13).

To focus on the genre of a feature article, let us familiarise ourselves with James G. Stovall's work on media texts. His book *Writing for the Mass Media* (1990) is a guide for writing a feature article. Stovall offers a list of the characteristics that belong to a feature story. He states that the writers of feature stories make an
assumption that their readers have more time for reading the text than for example when they are reading a newspaper article (Stovall 1990: 121). This leads to the fact that feature articles can be lengthy, more accurate, detailed and descriptive than newspaper articles (Stovall 1990: 121). They tend to vary in their structure and content quite a lot, however; even though they are more focused on people and their sources of interest, they all aim to entertain their readers to a certain degree (Stovall 1990: 121). The feature story is more subjective than the newspaper article: the writers are allowed to add their own flavour to it, to provide the reader with a comprehensive and detailed picture about the topic of the text (Stovall 1990: 122).

Nevertheless, Stovall notes that however varied and subjective the content of the feature article might be, it always has a central, unifying theme which carries through the whole text, from the beginning to the last paragraph, and is emphasised in the body text of the article (Stovall 1990: 101, 102). The complex structure of a feature story, however, has many structural elements which make it rather light reading: the text is divided into reasonably short paragraphs consisting of short sentences (Stovall 1990: 103). Feature stories are also filled with quotations, anecdotes and key facts about the topic of the article (Stovall 1990: 121). Stovall argues that the use of quotes is especially emphasised in question & answer-type feature articles which usually begin with a short explanation that establishes the setting, tone and theme of the interview (Stovall 1990: 122).

Richard Keeble analyses the context of newspapers and concentrates on the feature article like Stovall. Keeble's book, The Newspapers Handbook (1994) offers a comprehensive package of information on the common characteristics of the feature article as a genre. Like many other authors, Keeble compares feature articles with newspaper articles. He suggests that they tend to have more of the author’s touch, analysis and background information than news stories (Keeble 1994: 194). Keeble also suggests that the tone and the content of the feature article is far more colourful and varied than those of a newspaper article (Keeble 1994: 194). Thus it can be deduced that the feature story also uses a greater variety of sources, even though the writer's involvement in the article itself is also greater than with newspaper articles (Keeble 1994: 194).
Keeble also writes about the layout of the feature article, again comparing it with the layout of a newspaper story. According to Keeble (Keeble 1994: 194), “The layout of the feature [article] is often more colourful and imaginative than that of a news report.” Keeble lists some of the most common characteristics of the feature article. These include the headline, the stand-first (a few sentences or a short paragraph in bold usually at the beginning of the text) and the picture captions (Keeble 1994: 194). Keeble suggests that these features, which create the layout of the article, all seem to aim to “convey the overall message of the piece” (Keeble 1994: 194). We may thus infer that the layout of the feature article plays a far more important role than the layout of a newspaper story. In feature articles the coexistence of the text and its layout work seamlessly together for the general theme of the article itself.

Keeble's work presents also a type of feature article, *profile writing*, that I will briefly discuss here because some of the articles that are found in the textbooks clearly represent it. This article type was not analysed in the other secondary sources used for this study, so I will discuss it here, where it can be clearly linked to Keeble's work. Keeble suggests that there are even some subcategories to this type of article, the profile writing (Keeble 1994: 208). Profiles present most commonly people, portraying their life, character, etc. (Keeble 1994: 208). Nevertheless, Profiles may also offer information on other topics such as “organisations, buildings, cemeteries, roads, parks, schools […]” (Keeble 1994: 208). A profile written about a person may focus on the person’s views about newsworthy issues or experiences somehow connected to the person's life (Keeble 1994: 208). A profile text may also present a sort of a mini-biography, an account of the person's life which often has some newsworthy value or some other quality that makes the person particularly interesting (Keeble 1994: 208, 209). Thus we might say that even though the profile may be an overall portrait of a person's life it often takes a certain point of view and approaches the subject from a certain perspective that emphasises certain aspects such as the person's career, family life or personal achievements (Keeble 1994: 209). According to Keeble there is a strong and increasing tendency to write the profile article as an interview (Keeble 1994: 209).

the concept and genre of a feature article and provides his readers with a comprehensive view on its structure. I will present Hennessy's model of structure in this study for the sake of clarity. Here I will first describe the way Hennessy has portrayed feature articles on a general level, then move on to different article types and only after that present the structure of a typical feature story.

Hennessy defines the feature article by concentrating on its length, purpose and content:

An article is piece of deliberately structured writing for publication, usually running from 600 to 2000 words, which aims to inform, comment, persuade or entertain. Its contents might inspire, stimulate the reader to think, or provoke action. It often includes the author's point of view, and sometimes develops an argument.

(Hennessy 1989: 7)

Hennessy also brings out the entertaining value of a feature story, stating that this, however, is not the sole purpose of a text that also offers its readers information or guidance (Hennessy 1989: 7). The tone of the feature article on the other hand is rather casual and does not necessarily present any fact-based solutions to a problem (Hennessy 1989: 11). Hennessy seems to agree with the other authors on the variability of the content and structure of a feature story (Hennessy 1989: 7). Nevertheless, he emphasises that feature articles tend to have some general topic and a message, and they all seem to be aiming to convey that message to their readers (Hennessy 1989: 8). On a topical level, Hennessy argues that a feature story is more varied than a newspaper article, which is often restricted to a certain event or chain of events (Hennessy 1989: 11).

In his book, Hennessy presents a variety of article types. I will briefly deal with the ones that are found in the textbooks studied in this thesis. A how-to article is a text that focuses on issues like how to solve a problem, make things or help oneself on a psychological level (Hennessy 1989: 61). It offers guidance to its readers, often from an authoritative perspective (Hennessy 1989: 61). Often even the illustrations and pictures of this type of article aim to instruct or guide the reader (Hennessy 1989: 61). This instructive tone is sometimes obscured by the humorous qualities used by the author to better persuade and convince the reader and, at the same time, to add a personal touch to the text that is otherwise so fact based (Hennessy 1989: 63).
Hennessy notes that many feature articles revolve around hobbies and sports (Hennessy 1989: 64). Here we might think that the article type presented by Keeble, the profile article, might offer a common structure to the articles that deal with hobbies and leisurely activities (see Keeble above). According to Hennessy, profile articles may also be inspirational and nostalgic; they may be texts that usually are uplifting and inspiring and about exceptional persons or exceptional events that may take a nostalgic point of view (Hennessy 1989: 64, 66). Hennessy states that feature articles often focus on sharing some personal experience that seems realistic and possible to the reader who often reflects the story to his or her own life (Hennessy 1989: 67). These types of feature stories are often written in the first person to make the story seem more personal (Hennessy 1989: 67).

Hennessy also notes that some feature articles, also known as service pieces, remind the reader of advertisements; they may recommend products and services, persuading the reader to buy them or even try them and recommend them even further (Hennessy 1989: 68). Furthermore, according to Hennessy, one article type, a feature article that is wrapped around the topic of travelling might be also advertisement-like; it recommends a city and provides the reader with a list of places to go to, hotels to sleep at and restaurants to visit (Hennessy 1989: 69). These articles are often flavoured with the writer’s own opinions, pictures about the place, and they may use the first person “I” as the writer of the text to add a diary-like touch to the text filled with facts about the travel destination (Hennessy 1989: 69).

Despite the fact that there are numerous realisations of feature stories on a variety of topics, Hennessy also comments on the overall structure of a feature story. I will briefly present the structure and the characteristics of the different parts of that structure. On a general level, Hennessy argues that these structural parts should be somehow connected to create the text as a whole (Hennessy 1989: 36). In addition to their textual elements, feature articles also include supporting material like anecdotes, quotes, pictures and illustrations (Hennessy 1989: 36).

At the beginning of feature story, there is a heading and a subheading or stand-first (see Keeble 1994) that all aim to catch the reader's attention and interest, and tell the reader in a few words the general topic of the piece (Hennessy 1989: 107). The stand-first, also called the subheading, might also offer some explanation to the
heading of the text (Hennessy 1989: 107). In this study, I will replace the notions of title and subtitle with the notions of heading and subheading to avoid any confusion with the subtitling occurring with television programmes.

The first part of the text itself is called *an intro or lead* (Hennessy 1989: 108). Hennessy argues that the intro is in fact a continuation to the heading and stand-first (Hennessy 1989: 108). Its aim is to grab the attention and interest of the reader and maintain it by offering information about the rest of the text, convincing the reader to continue reading the article (Hennessy 1989: 108). Hennessy lists a few things that writers use to meet the aims of the intro section. The attention of the reader can be caught and maintained by interesting facts, figures or anecdotes about the subject, a description that sets an overall atmosphere to the piece, arguments, quotes, shocking statements, questions, humour, personal experience, contrast, etc. (Hennessy 1989: 108-112).

*The body* of a feature article is the text itself (Hennessy 1989: 114). Hennessy states that the body should be a unified and coherent text that emphasises the main point of the article (Hennessy 1989: 114). The coherence may be accentuated by different linking techniques that connect the various arguments and facts presented in the text to a uniform and cohesive article (Hennessy 1989: 115). He argues that the text is divided into paragraphs, each of which contributes to the general idea and theme of the article (Hennessy 1989: 114). The body text also seems to amplify the credibility of the article by using quotes that make a distinction between the view of the writer and the expert who has been interviewed for the article (Hennessy 1989: 120, 121).

The *ending* of the feature article should, according to Hennessy, prove that the writer has achieved his or her purpose (Hennessy 1989: 112). Hennessy argues that the ending should be summarising and at the same time linked to the rest of the article (Hennessy 1989: 112). Hennessy provides his readers with a list of ways to end a feature article. Many of these are also used in the intro of the feature story. According to Hennessy, the ending could be a summary, an anecdote, provide a surprising fact about the subject, instruct the reader to take action based on the views presented in the article or simply focus on the future possibilities or aspects connected to the topic of the text (Hennessy 1989: 112).
The overall views of the authors presented here and their theories about the genre of the feature article are not in any way contradictory to each other. In fact the views of the authors are so similar that it is plausible for me to choose a single topic from each of the authors to avoid any repetition. Therefore my summary of this chapter does not attempt to list the differences of the authors' views but merely to summarize the different topics that were analysed by them. Cotter and Fowler provide their readers with an overall insight into the common nature of media as a context and media texts in general. Cotter argues that magazine texts have a large audience that has an important role to the writing of the articles themselves (Cotter 2001: 416). Therefore it can be argued that the nature of a feature article is quite interactive: by receiving comments and criticism, writers will be able to modify their texts into more interesting (and thus more selling!) articles (Cotter 2001: 416). In his book, Fowler emphasises the role of different genres in the media context (Fowler 1991: 227).

For establishing what is meant by the genre of feature article, I used the books by Williamson, Stovall, Keeble and Hennessy. All of the authors offer an overall picture on feature articles as a genre, and in doing so, end up comparing the feature story to the newspaper story. All of the authors seem to agree on the fact that feature articles are lengthy, varied in their content, rather creative, subjective and wrapped around a certain theme. In addition to this, Keeble and Hennessy present various types of feature articles, primarily concentrating on the topic and style of the text (Keeble 1994: 208, Hennessy 1989: 61-69). For the overall structure of a feature article, I use Hennessy's model, which states that in addition to the intro, body and ending of the text, we may find the heading and stand-first at the beginning of the article (Hennessy 1989: 105-121). Both Keeble and Hennessy comment on the 'extra textual' elements of the feature articles such as layout, illustrations and the use of interviews which all seem to work to convey the general point of view or the topic of the article (Keeble 1994: 194, Hennessy 1989: 36).

4. Methods and data

In this chapter, I will present the general design of the study. I will also familiarise the reader with the data, gathered from the primary sources, used for my research and analysed in this study.
4.1 Methods

This study is based on the theoretical framework introduced in chapter 3. The study is a purely qualitative one drawing its conclusions from earlier theories and from the independent and critical analysis of the researcher herself. The emphasis of the study is understandably placed on the analysis of the actual texts. My aim is to point out the differences between feature articles created for two very different purposes, one serving mainly as a source of entertainment and information, and the other used for the educational needs of an EFL classroom. The study is based on genre analysis, which among other things analyses genre embedding (Bhatia 1997). In this case the embedded genre is feature article and the genre in which it is embedded is the EFL textbook.

As previously stated, the purpose of my research is to study two EFL textbook series for Finnish upper secondary schools called *Culture Café* (Benmergui et al. 2005) and *ProFiles* (Ikonen et al. 2012). Both Culture Café and ProFiles consist of eight books designed for the eight courses using the Finnish curriculum and presented for upper secondary schools (Opetushallitus 2003). From each of the book series, I have chosen eight texts for further analysis. The 16 texts to be analysed were chosen because they were traceable from the Internet or from the magazine in which they were originally published and their structure corresponds to that of a feature article.

For each text I have located the feature article that was used for creating its textbook version. The ‘original’ feature articles were all found online from webpages that were either the homepage for the magazine or the newspaper in which the article was originally published or the homepage of the author of the article. In addition to this, I have directly used webpages if they are clearly indicated in the textbook. After having added up the eight articles and their original versions, I came up with a total number of 32 texts to be analysed. The analysis will be a comparative one, comparing the textbook text with their original versions. All of the texts to be studied in chapter 5 are chosen for the analysis, because on a structural level they can clearly be seen as samples of the feature article as a genre (see section 5.1).

As a starting point for the analysis, I looked up all the texts in the two EFL textbook series and only then searched for their 'original' versions. To decide which texts in
the textbook were to be considered as feature articles I familiarised myself with the
genre of feature stories by having a look at various magazines and newspapers and
their articles. For the purposes of this thesis it would have also been useful to study
earlier genre analysis research papers that study feature stories. Unfortunately
newspaper article as a genre seems to be far further studied than that of a feature
article. In fact, I was unable to find any purely structural analyses on them.

However, what could be easily found were guidebooks and guidelines intended for
the writing of feature stories. Although it must be taken into account that the nature
of these guidebooks is more normative than descriptive, they have provided me with
a clear structural view and a list of common qualities of the feature articles (see
section 3.3.1). As stated above, feature articles are a very varied genre, let alone the
articles found in EFL textbooks. Therefore, I have used the short and not very
detailed description on the structure of feature articles by Hennessy (Hennessy 1989)
to determine which texts in the textbooks actually can be considered feature stories.
The structural elements listed by Hennessy are purely textual and therefore exclude
any analysis of the visual elements of an article or its layout. According to Hennessy,
the article should have a heading, an intro paragraph, the body of the text and a clear
ending to it (Hennessy 1989). In chapter 3, these structural elements have been
described in a more detailed manner. By providing a very detailed set of criteria for
the feature articles, I would have found very little data for the research. However,
some kind of frame must be agreed upon in order to establish that the texts chosen
for the analysis can be referred to as feature articles.

In addition to this typical structure of the feature article, I simply chose to use the
textbook texts that have clearly marked the articles that were used as their source, in
other words the sources of these texts were written on the same page with the
textbook text itself. After having found a text in the textbook that met my criteria, I
searched for the article that was used as its source. After this, I was able to track
down the original version of the article, which was usually found on the Internet.
Many of the textbook texts had a marking that said that they were articles, which
made it even easier for me to deduce that they would be fitting for further analysis.

When both versions of the texts were available for further research, I conducted a
three-dimensional comparative analysis on them. The aim of this type of analysis is
to list any kind of modification that the text might have gone through in order to become a pedagogic text. The first stage of the analysis included reading through both of the articles and looking for any possible alterations on a lexical level. This lexical modification can be, for instance, a change of a single word, a group of words or an addition of words to define a term used in the original article. The second stage of the analysis compared the articles on a sentence level. In other words, as a researcher, I looked for features such as additional clauses, changes in the clause-pattern of the text or simply omission of entire sentences or clauses. Stage three consisted of the analysis of the text on a macro-structural level. Here, I studied if any paragraphs of the text had been added, omitted or altered. In addition to these levels, I also had a look at some small details of the text like alteration of headings, subheadings or punctuation marks. As stated above, I only briefly analysed the visual elements in one of the articles, simply because of the fact that it was the only one to be found in its original context, in other words, in a magazine.

The analysis as itself is comparative, but for choosing the set of texts to be analysed in this study, I have also applied the field of genre analysis. Therefore, this study can be seen as a comparative and qualitative genre analysis. Keeping this in mind, I believe it to be important to briefly comment here on both the textbook text and the feature article as a genre. This is connected to their context, audience and their function as a text, whether the text was written for a webpage, magazine, newspaper or a textbook (see chapter 3). The actual analysis of the texts includes the analysis of the content and the form of the text but leaves out any comments on the overall situational context or the function, the purpose for which the text is written. In genre analysis, the concepts of the context and function of the text are important (see Bhatia, Berkenkotter and Fairclough above). In other words, a genre is determined by the context where it is used, written and modified by the audience that produces and consumes it for a certain purpose (see Bhatia, Berkenkotter and Fairclough above).

The notions of context and genre are more closely discussed in chapter 3.1, but since this chapter briefly presents the data of the study, I will comment on the overall nature of both feature articles and textbook texts. Firstly, the feature articles in the EFL textbook function in the educational context of the classroom and in the many pedagogical situations that the teacher and the student might encounter. Secondly,
the textbook articles are written to meet the needs of persons acting in this pedagogical context. Therefore the aim of the textbook feature story is to educate and promote learning of a language. On the other hand, the feature article written for magazines and newspapers affects its readers in that context and is modified by its audience and its writer who are both free to make critical comments on the text in terms of its form and content (see Cotter 2001 above). Also the purpose of the text is different; its main focus is not to educate but to entertain its readers. However, it could be argued that also the feature articles in magazines and newspapers aim to educate their readers by providing information or instructing the reader to act in a certain way (see Hennessy above). Furthermore, we are able to think that a feature article in a textbook also aims to entertain the student, who according to Tomlinson makes more progress in their learning if their learning materials are engaging and interesting (Tomlinson 1998: 7). To this end, both texts, the educational and entertaining ones, have something that is common for both of them. On the other hand, their context and function are almost entirely different.

Before the analysis itself (see section 5.2), I will also present each text chosen for the analysis, the type of feature article that the studied articles belong to and see which structural qualities both versions of the text present (see section 5.1). I will assume that the level of modification does not reach the theme or topic of the text. To classify the texts to different types of feature articles I will use the classification provided by Keeble (Keeble 1994) and Hennessy (Hennessy 1989).

4.2 Data

As stated above, for the purpose of this study, I have used two kinds of primary sources which form the data of this study. Firstly, there are the two EFL textbook series which include the pedagogical versions of the feature articles. Secondly, there are the articles that were used as a source to create the textbook texts.

Here I will present the two textbook series and the courses for upper secondary schools for which the books were written. The online sources of the original versions of the articles are given in the References section of this study.
4.2.1 The Finnish curriculum

Both textbook series, Culture Café (Benmergui et al. 2005) and ProFiles (Ikonen et al. 2012) are written for the eight English courses provided in the curriculum of Finnish education (Opetushallitus 2003). The Finnish Curriculum encourages teachers to use authentic texts for understanding the differences between the communicative culture where the student lives in and the culture(s) of the target language he or she is learning (Opetushallitus 2003: 101). The syllabus for the English language consists of eight courses which I will briefly present here. There are six obligatory English courses and two optional courses in the curriculum (Opetushallitus 2003: 101-103). I have freely translated the names of the courses from Finnish to English.

The first course, titled 'The youth and their world', aims to strengthen the vocabulary and basic grammatical structures that the learner has already learned in comprehensive school (Opetushallitus 2003: 101). The emphasis is on the communicative aspect of the language (Opetushallitus 2003: 101). The topics for the first course are very much connected to the everyday life of the young student: relationships, communication between friends and family, safety and well-being (Opetushallitus 2003: 101).

The second course, titled 'Communication and spare time', focuses on communication through the act of talking (Opetushallitus 2003: 102). The topics for the course focus on spare time and hobbies, communication and media, well-being and safety (Opetushallitus 2003: 102). Communication is encouraged also through written tasks (Opetushallitus 2003: 102).

The third course, 'Studying and work', focuses on the topics indicated in the heading (Opetushallitus 2003: 102). In addition to this, the course deals with the concepts of active citizenship and entrepreneurship (Opetushallitus 2003: 102). The communicative exercises that are done during the course also focus on these subjects (Opetushallitus 2003: 102).

The fourth course, titled 'The society and the world around it', has an emphasis on speaking and reading comprehension on a more advanced level (Opetushallitus 2003: 102). Reading comprehension is taught through different reading strategies
The texts studied are connected to the societies of both the target language country and the country in which the student lives (Opetushallitus 2003: 102).

The fifth course, 'Culture', deals with the concept of culture, through the topics of cultural identity, cultural knowledge, communication and media (Opetushallitus 2003: 102).

The sixth course, titled as 'Science, economics and technology' aims to teach the target language on a more advanced level (Opetushallitus 2003: 102). The topics include different branches of science, technology and society, the achievements of science and technology, different forms of communication and economics (Opetushallitus 2003: 102). This course focuses on practising writing and different reading strategies as well (Opetushallitus 2003: 102).

The seventh course, 'Nature and sustainable development' uses topics such as nature, natural sciences, sustainable development to further improve the learner's language skills (Opetushallitus 2003: 103).

Also the eighth course, titled 'The world and globalization' aims to develop the acquisition of the target language even further (Opetushallitus 2003: 103). The topics revolve around the development of the world and current events of the world (Opetushallitus 2003: 103).

**4.2.2 Textbook series**

I would say that the books studied in this thesis, directed at students between the ages of 16 and 18, are to be considered course books, whereas those aimed at students aged 13-15 are merely textbooks (see Tomlinson, section 3.2). I make this distinction simply because of the fact that the series of textbooks for the younger group of students includes a separate exercise book that also has a grammar section in it. Moreover, the books for younger students provide the materials for the whole year, not for a certain course. However, in this study, both book series are referred to generally as textbooks because there is no specific or urgent need to emphasise that they are course books and thus meant for older students.
Both of the textbook series are written according to the Finnish curriculum and its syllabus of eight courses and their topics. *Culture Café* (Benmerqui et al. 2005) is an English language textbook series consisting of eight books. The books are written for students aged between 16 and 18 (the Finnish upper secondary school). *Culture Café* is a course book series, so it provides the teacher and students with texts, grammar section, and exercises. The books are colourful and full of pictures and illustrations. At the beginning of each book, there is a preface and table of contents about the course content. I have chosen eight texts for further analysis from *Culture Café* books. The texts are:


4. *Culture Café*, Book 6: text 1: The power of big ideas (Benmerqui et al. 2005: VI, 6-7)


The texts in the textbooks are numbered consecutively from 1 to 16 in this study so that the reader will be able to see which text is being referred to in the analysis (see chapter 5). The book number is indicated here with roman numerals, and in the References of this study. The original feature articles go with the same numbers as their textbook versions (see References).
In addition to the traceability of the original texts and to the structure of feature articles, there are many factors that have affected my choice of the texts. Firstly, the original versions of the articles in the textbook had to be easily found. Secondly, I wanted to find different types of modification in the texts. That is why some of the texts are from the same book, and some books are not presented in the list at all. On the other hand, to research the validity of my hypothesis, I wanted to choose one text from the first and last book of the series. After all, as stated in the Finnish curriculum, the first English courses aim for basic skill training and the last courses for more advanced level of language education (Opetushallitus 2003: 101-103).

I will avoid making any generalised statements about how the texts have been modified when it comes to their visual elements and layout. This is mainly because it was rather challenging to find the text studied from their original contexts. In other words, it was difficult to find out whether the text was written using an online source or a specific magazine or a newspaper. However, I managed to find one text which was scanned online from National Geographic magazine. Even though I will not comment the layout or the visual elements of the other texts, with text number 5 I will exceptionally analyse this briefly as well.

*ProFiles* (Ikonen et al. 2012) is also an EFL textbook series designed for Finnish upper secondary school and thus to students aged between 16 and 18. It also consists of eight books and its topics seem to be connected to the syllabus provided by the Finnish curriculum. All of the eight books of the series are so-called course books so they too contain texts, exercises and a grammar section for the students and the teacher. At the beginning of each book, there is a table of contents. The visual appearance of the books is very colourful and the books are full of illustrations and pictures. Through personal communication with one of the writers of *ProFiles*, Lynn Nikkanen, I was able to find out that the name of the book series has a double meaning. The first part of the name, ‘Pro’, refers to the book series as something that will make the student a professional in English. The latter part, ‘Files’ indicates that the book series is an English language collection that will help the students on their way to becoming professionals in English.

My analysis of *ProFiles* is going to concentrate on the actual texts meant for studying in the book. These texts are clearly indicated and numbered in the table of contents.
of each book. From ProFiles (Ikonen et al. 2012), I have chosen eight texts for closer analysis. The texts are:

9. ProFiles 2, text 5: Europe chills out... and stays at home (Ikonen et al. 2012: II, 56-57)


13. ProFiles 6, text 7: SA editor's escape from apartheid 30 years on (Ikonen et al. 2012: VI, 82-83)


In the analysis section, therefore, the texts from ProFiles are referred to with numbers from 9 to 16. The original feature articles go with the same numbers as their textbook versions. As for the choice of texts, I have used the same criteria that I did with the Culture Café -books. Unfortunately there were no texts that would have met my criteria to be found in the last and first book of the ProFiles course books. This is why I will analyse the texts from ProFiles 2 and ProFiles 7 (texts number 9 and 16) to study the validity of my hypothesis in section 5.3. Again, to compare the modification of the texts from the first and last books, it is ideal to have a sample from both levels of education. For further information on the texts analysed, see Chapter 5: The Analysis.
5. Analysis

In this part of my thesis, I will present my findings based on a detailed analysis and comparison of the texts to their original versions. Firstly, I will briefly discuss each text and how I classified it as a feature article. Secondly, I will discuss the results of my analysis by means of the different categories which I have come up with after having analysed the entire data of this thesis. For each category, I have included some examples from the texts themselves to illustrate how the original feature articles have been modified for pedagogical purposes. The third part of the analysis chapter is written to see whether the hypothesis connected to my second research question is valid. In other words, I am going to compare the first and last possible texts found in the textbook series and see whether the first texts are more different types of modifications when compared to the texts used on the higher levels of education. The purpose of chapter 5 is only to present and classify the findings from the data. For the discussion of the findings and conclusion of the study, please see chapters 6 and 7.

5.1 Texts chosen for the analysis

Here, I will briefly present the texts that I have analysed in this study. This initial stage of analysis aims to determine which texts are suitable for the actual comparison of the two versions of the feature article (see section 5.2), the one found in the textbook and the one written for magazines and newspapers. However, section 5.1 does not attempt to answer to the research questions, but simply shows why certain texts were chosen for the study.

In addition to this, there is already some comparison of the structural elements of the two versions of the feature article. Thus since this subchapter does not merely present the data, but serves also as a part of the initial analysis, I did not choose to place this section in chapter 4, Methods and data, where the primary sources have been otherwise presented.

It is my intention to only give a brief description of what each text is about and how I decided that it was suitable for the purposes of this study. Since this study is about feature articles used for educational purposes, I need to determine which texts in the textbooks fit the definition of a feature article and have its structure. Moreover, I
have briefly stated if there are any deviations to the structure of the articles in either version of the texts. With each text, I will also briefly note which type of feature article it is (see Hennessy 1989: 67 and Keeble 1994: 208). The texts are presented here in the order in which they appear in the textbook series. Firstly, I will present the texts in Culture Café and secondly those found in ProFiles.

As stated earlier, one of the texts was also briefly analysed in terms of its visual content. This analysis is attached here in subchapter 5.1, under the heading Secrets of the gene.

**Culture Café**

1. **What's your marshmallow? (Book 1: text 5)**

This text presents a longitudinal psychological study about patience and how as a quality it is reflected from childhood into the success achieved in adult life. The textbook version has no indication about the fact that the text would have been modified. The original version of the feature story is written by Ronald Gross and can be found on his website, ronaldgross.com. “What's your marshmallow?” is written with a touch of humour and is thus a far cry from a scientific report on some specific study. This article is not easy to classify; however, it bears a strong resemblance to a profile article written in a personalised way. Both versions of the article have a heading, intro, body text and ending to them. In contrast, only the textbook version has a stand-first, and neither of the articles is structured with the help of subheadings.

2. **Finishing school (Book 3: text 4)**

“Finishing school” deals with the school-ending festivities, especially the prom, for English and American teenagers. Giving an insight into what the prom is all about, the author provides the reader with an information package about the subject. The textbook version of the text has no indication about the fact that the text would have been modified. In fact it is only mentioned that the text is originally written by Peter Silvertone for the newspaper *The Observer*. This article may be classified as a descriptive profile about an event, written with a humoristic touch. Both versions of
the article have a heading, intro, body text and an ending, but only the textbook version have a stand-first, while neither of the articles presents any subheadings.

3. The mad Kiwi (Book 5: text 3)

This text is a profile about Peter Jackson and his achievements in the film industry. Presenting Jackson's career from his earliest films to his latest blockbusters, the textbook version of the text has no indication about the fact that it would have been modified. The original version of the article is found from a website called kamera.co.uk, written by Oliver Berry. Both versions of this profile article have a heading, an intro, body text and an ending to them. Neither of the articles uses subheadings nor a stand-first.

4. The power of big ideas (Book 6: text 1)

This article presents a list of the most important inventions from reading glasses to the birth control pill that people have come up with in this world. “The power of big ideas” has a nostalgic touch to it, but is written as a profile on the inventions it covers. At the end of the textbook version it is indicated that the text has been abridged and adapted. The original version of the text is written by Sharon Begley for Newsweek Magazine. Both articles have a heading, a stand-first, an intro, body text and an ending. The inventions presented serve as subheadings for both of the texts.

5. Secrets of the gene (Book 6: text 5)

With this text, I will also briefly comment on how the visual qualities of the article have been modified for the textbook. “Secrets of the gene” deals with the author’s experience when he familiarises himself with his own DNA during his visit to a biotech company. The article also offers the reader with information on what we humans know about genes today. With this in mind, I classified the article as a personal experience, marked with the use of the first-person pronoun 'I'. However, although the tone of the article is personal, the text is also somewhat informative. The textbook version of the text has no indication about the fact that the article would have been modified from the original which is written by James Shreeve for
the National Geographic Magazine. Both texts have a heading, a stand-first, an intro, body text and an ending. Neither of the articles, however, uses subheadings.

Visually the articles look both quite similar and at the same time very different. There is a lot more pictures in the original version of the article, and the photographer and author of the text are clearly indicated in the beginning of the article. The pictures used with both versions of the articles are different but have a similar bluish hue to them. The pictures in both versions of the text present the world of genetic science. In the original version of the article the background colour for the text is black; unlike in the textbook where the entire text is written on white background. In the textbook version, the layout of the text is very clear whereas the layout used in the original article is more fractured with captions and augmented letters starting a new paragraph.

6. Road rage (Book 6: text 9)

“Road rage” provides its readers with a useful insight into the world of road behaviour. This how-to article has a somewhat instructional tone as it discusses aggressive driving and people's attitudes to other people's driving. It is clearly indicated in the textbook that the text has been abridged from the original version which is written by Andrew Ferguson and reported by Sarah B. Donnelly for the Time Magazine. Both versions of the text have a heading, an intro, body text and an ending. However, subheadings have been added to the textbook version of the text which also has a stand-first, unlike the original feature article.

7. Life on an organic farm (Book 7: text 8)

“Life on an organic farm” presents a profile article on Jesse Williams and his profession as an organic farmer. The textbook authors have indicated that the text is not only abridged but also adapted from the original writing by Jack Hamann for the CNN.com website. Both versions of the articles use subheadings, have a heading, an intro, body text and an ending. However, only the textbook version of the text has a stand-first.
8. Never a dull moment (Book 8: text 4)

This text is about the profession of an aid worker. Listing the different qualities that are needed for the job, “Never a dull moment” offers guidance on how to become an aid worker. The text itself is classified as an article by the textbook authors who have indicated that it is an abridged version of the original. The original version of the article is written by Matthew Bolton for the Transitions Abroad Magazine. Both versions of the article carry the structure of a typical feature article: they have a heading, stand-first, intro, body and an ending. In addition to this, both texts have been structured with the help of various subheadings. Using Hennessy and Keeble’s list of different article types, this text can be classified as an inspiring profile about the profession of an aid worker or as an instructive how-to article.

**ProFiles**

9. Europe chills out... and stays at home (Book 2: text 5)

This article presents the results of a study that depicts how Europeans spend their past-time. The original version of the feature story, written by Mary Kissel for The Wallstreet Journal, is classified as an article in the textbook which indicates that the textbook version “is based” on the original. The original version of the text is more or less a report on a study, whereas the textbook version is written in a slightly more casual style. Both versions of the article have a heading, an intro, body-text and an ending. On the other hand, only the textbook version has a stand-first and subheadings in it. The articles can be classified as profiles about the study on Europeans.

10. What makes Finnish kids so smart? (Book 3: text 4)

This text, originally written by Ellen Gamerman for The Wallstreet Journal presents the Finnish school system and why it has been so successful in international tests. The text is a profile article and looks like a newspaper report, even though it is a feature article in terms of its structure and subject-matter. Both versions of the text have a heading, an intro, body text and an ending. However, the stand-first could only be found in the textbook version of the text. Neither of the versions has subheadings.
11. Is pop music bad for your health? (Book 5: text 3)

This article is about pop music and its role to the youth of today. The text, originally written by Norman Lebrecht for a newspaper called The London Evening Standard, is a profile article about the subject. Neither of the versions of the article has a stand-first, whereas only the textbook version has subheadings. Both articles have a heading, an intro, body text and an ending. The text has a newspaper-like look to it.

12. Blue chip white cotton: What the underwear says about the economy (Book 6: text 1)

This text reminds the reader of a newspaper article, with a clear indication of the author, Ylan Q. Mui and the date when the article was written. The textbook version even has the visual qualities common to a newspaper text: a white background, a familiar font and layout. Originally written for a newspaper called The Washington Post, this article discusses how the current state of economy is reflected on underwear sales. With a report-like touch to it, the article is a profile on the subject. Both versions of the text have a heading, no stand-first or subheadings, an intro, body-text, and an ending.

13. SA editor's escape from apartheid 30 years on (Book 6: text 7)

This article also has a newspaper report-like look to it with an indication about its author, Fran Blandy, the place where the article was written (Johannesburg, South Africa) and the date (Dec 31 2007). However, the text can be seen as a personal profile on Donald Woods, apartheid and on the events that led to him leaving his home country. Both versions of the article have a heading, a stand-first, an intro, body-text and an ending. The subheadings were added to the textbook version. The original version was retrieved from Mail & Guardian’s webpage.

14. Doomsday tourism: Seeing it before you can't (Book 7: text 4)

An article originally written by Amanda Kendle talks about how people who are travelling around the world are eager to see destinations that are soon to become extinct. This environmental text has a somewhat instructional tone, but does not offer any guidance and thus cannot be classified as a how-to article. The article is a profile or a travel piece on the phenomenon called 'doomsday tourism', which is more and
more popular in the world of today. Both versions of the article have a heading, an intro, subheadings, body-text and an ending, whereas only the textbook version has a stand-first. The original version of the article was found on a website called www.vagabondish.com.

15. Noise pollution – an underrated environmental problem (Book 7: text 5)

This text, retrieved for the textbook from a website called greenlivingtips.com, presents a new environmental problem called noise pollution. The original writer of the article, Michael Bloch, ponders the way noise affects us humans and how it can be damaging to us. The text is a profile on noise pollution, and also offers a how-to view on the matter with a slightly instructional tone. Both of the articles have a heading, no stand-first, but have subheadings, body-text and an ending to them.

16. The mystery of crop circles (Book 7: text 7)

“The mystery of crop circles” is a text about crop circles as a phenomenon. This is a clear indication about the fact that this feature story is a profile article. The article is written by Irfan Husain for a website called dawn.com. Only the website version of the text has a stand-first. Other than that, both versions have a heading, an intro, body text and an ending. Neither of the articles has subheadings.

5.2 Results – what modifications could be found in the data?

In this section of the analysis, I have divided my findings into five different categories according to how large the scope of the modification in a textbook text is. The division into categories is based on the findings, so it can be stated that the categories are data-driven. This seemed a natural way to classify the findings. I chose this categorisation to illustrate what could be found in the data, and therefore did not want to create any categories that would be left blank due to the fact that I would not be able to find any examples for them. The five categories are:

1. Paragraphs – division to paragraphs, omission, alteration, addition of a paragraph

2. Sentences and clauses – alteration, omission, addition of a sentence/ clause/ quote
3. Words – alteration, omission, addition in choice of words/ prepositions/ spelling

4. Heading – alteration, omission, addition of a heading/ subheading

5. Punctuation marks – alteration, omission, addition of a punctuation mark

Within each category, I will provide an array of examples from the data. These examples present various cases detected in each category. With the analysis of the data, however, some of the modifications in a textbook text were borderline cases. These proved to be difficult to analyse and divide into the five different categories. Nevertheless, I was able to classify the entire data by comparing different cases with one another. The category of sentences and clauses proved to be a difficult one in terms of classification. Especially the classification of clauses seemed to be a challenge for me as a researcher. Sometimes when a sentence or a clause was modified so that it was changed simply into a phrase (that would neither serve as a sentence nor a clause as itself), it was difficult for me to classify whether the modification was to belong to the category of words or sentences and clauses. For instance, in Culture Café, Book 7, text 8: Life on an organic farm, a part of a sentence that includes several word groups has been modified to two words, thus

“Dusty and Dykstra forked over $ 400 to have [...]“

was replaced with

“They had [...]“

This preliminary problem was overcome when I left out any ‘groups of words’ which presented a predicate. Therefore I was able to determine that cases which involved a modification in the “Words” category, did not have a verb in them. However, if the scope of change was about a single verb form, I classified it under the “Words” category.

When examining the data, it has to be remembered that greater parts of the text cannot occur so many times in it simply because they are not as frequent in the texts
as smaller parts of the text like words. Thus it can be deduced that it is not even possible to find as many cases of paragraph alteration as modification of words simply because of the fact that there are less paragraphs in a text than there are words.

5.2.1 Paragraphs

When the textbook texts were compared with their original versions, many modifications could be seen on the level the paragraph. Actually, at least some kind of modification one the level of paragraphs was to be found in all of the texts studied. These modifications included cases in which a paragraph had been altered, omitted or added to a text. Also the division into paragraphs could have been modified when writing the textbook version of the text. This would include the text being united into bigger paragraphs or under different subheadings. Here I have collected a few examples of modifications that are targeted on paragraphs.

**Example 1: An added stand-first paragraph, Text 8**

“Never a dull moment” – a text about aid workers – had an added stand-first to it. A stand-first often gives the text an interesting and engaging beginning, at the same time offering information on what the article is about. In this text the added stand-first seems to add information to the text itself and simultaneously encourage the reader to continue reading:

> International cooperation relies on people who are able and willing to travel to the trouble spots of the world whenever a need for relief arises. But how does one become a professional aid worker? Matthew Bolton will tell you.

(Text 8: 34)

Many of the texts that were part of the data in this study seemed to have an added stand-first to them (e.g. Texts 1, 2 and 9)

**Example 2: Omitted paragraph(s), Text 3**

“The mad Kiwi”, a profile of Peter Jackson, is among other things an account of his entire filmography so far. This article presents one of the most common types of modification of the original article: the omission of a paragraph or several paragraphs (e.g. Texts 3, 4 and 12). Due to the length of the omitted paragraph, I will only
summarize its contents here very briefly. In the textbook version of the profile, the textbook authors have decided to leave out a paragraph which presents two of Jackson’s earlier films from 1989 and 1992 in detail. The description of the films has references to famous film directors and a depiction of the style in which both of the films have been made. The text which already has presented Jackson’s earlier works continues after the omitted paragraph with a depiction of Jackson’s later career and his personal directing style.

**Example 3: Text organised differently under the same subheadings, Text 7**

In the text “Life on an organic farm”, we hear about an organic farmer called Jesse. This textbook version is full of different kinds of modifications. In this case, the textbook version uses two subheadings to organise the content of the original article. The subheadings “Making ends meet” and “From the field to the grocer” are the same that were used in the original article but the textbook authors seem to have combined elements from earlier and later paragraphs to form two major paragraphs containing most of the original article. Here, paragraphs have neither been added or omitted but simply moved and altered under different subheadings to meet the needs of the textbook authors.

**5.2.2 Sentences and clauses**

On the level of sentences and clauses, many changes and modifications were to be found. This type of modification was found in 13 out of the 16 texts studied. These modifications include omissions, additions and alterations of a sentence or a clause. In this study, clauses and sentences have been defined as elements of the text that have their own predicate or a verb. Here, I found it made sense to also include the alterations of quotes in this category. In addition to this, in some sentences, the order of the sentence elements might have been changed. Some of the findings of this study also show that either a sentence had been divided into two separate sentences or two sentences had been somehow merged into one sentence. Moreover, a sentence could be moved from one location in the text to another.
Example 4: Omission of a sentence / a quote, Text 10

“What makes Finnish kids so smart?” – a text about Finnish school system – has been modified among other things by leaving out entire sentences of the original article. This type of modification was found in texts 13 and 4, for instance. This omitted sentence gives additional information on Finland’s success in PISA tests, which are already quite well-known here in Finland:

‘An unofficial tally of Finland's combined scores puts it in first place overall’, says Andreas Schleicher, who directs the OECD's test, known as the Programme for International Student Assessment, or PISA.

In addition to this, a quote by a Finnish school principal interviewed in the article has been omitted from the textbook version. The quote seems to hint at a product which forms the majority of export in Norway:

’We don't have oil or other riches. Knowledge is the thing Finnish people have,’ says Hannele Frantsi, a school principal.

Thus by removing the quote, the textbook authors also have removed the school principal’s name.

Example 5: Addition of a sentence, Text 11

Sentences were also added to textbook versions of the texts (e.g. Texts 8, 6 and 11). In the article, “Is pop music bad for your health?”, at the very end of the text, the textbook authors have added a sentence that gives the reader a clear indication about the ending of the text:

“In the meantime, the beat goes on.”

The sentence is very short and rather punctual. Moreover, it seems to convey a pun clearly linked to the overall subject of the article: music.

Example 6: Dividing one sentence into two separate sentences, Text 15

In the beginning of the text “Noise pollution – an underrated environmental problem”, a sentence which was originally presented as one has been divided into
two separate sentences. This was also found in text 7, for instance. In this example, the original version of the article is written first and the textbook version comes after that:

“To me, silence is golden nowadays – not necessarily total silence, but an environment free of mechanical, electrical and other forms of human generated noise as much as possible.”

“To me, silence is golden these days. Not necessarily total silence, but an environment free of mechanical, electrical and other forms of human generated noise as much as possible.”

As seen in the example, the two sentences are originally elements of the same sentence divided by a dash. The dash has been removed and a full stop has been added between the sentence elements. There is also one other alteration to the original text; a different choice of words has been used with the word “nowadays” which has been changed into “these days” (see further section 5.2.3 on word alterations below).

**Example 7: Two separate sentences combined, Text 2**

In the textbook text called “Finishing school”, two sentences that were originally separated by a full stop, were combined with a coordinating conjunction ‘and’ (this modification was also found e.g. in texts 4 and 7. The first example is from the original article, whereas the second one is from the textbook text:

“Brit proms are entirely run by the students themselves. Though clearly inspired by movies such as Halloween and high-school teencoms such as Saved By The Bell, they are far less formal than the US ones.”

“Brit proms are entirely run by the students themselves and, though clearly inspired by movies and high-school teencoms, they are far less formal than the US ones.”
Example 8: Different placement for sentence elements, Text 4

In the text “The power of big ideas”, the meaning of the sentence is the same, but the placement of the elements used in the sentence has been altered (modification of this type also in texts 2, 8 and 7, for instance):

“‘Simple pairs of spectacles’, says psychologist Nicholas Humphrey of the New School for Social Research in New York, ‘have effectively doubled the active life of everyone who reads or does fine work – and prevented the world being ruled by people under 40.’”

“‘Simple pairs of spectacles have effectively doubled the active life of everyone who reads or does fine work – and prevented the world from being ruled by people under 40,’ says psychologist Nicholas Humphrey.”

The introduction of Nicholas Humphrey and a break from the quotation is moved to the end of the sentence. This places the focus on the quotation, not on the presentation of the psychologist. Moreover, the presentation of Nicholas Humphrey is more detailed in the original version of the article.

5.2.3 Words

One of the most common cases of modification in the data was the alteration of a single or several words. This category includes several types of modifications and was found in 15 out of the 16 texts studied. A word may have been omitted, altered or added to the textbook text. A single word may also have undergone a change, especially with regard to spelling. Sometimes a word written in British English was altered according to the American English spelling system. Changes of words in this category may correspond to change of prepositions, pronouns, names, tense (verb forms) and so on. There was also alteration in the use of the singular and the plural between the original text and its textbook version.

I have collected some examples to illustrate the modification of words in the data below.
Example 9: Omission of a word/ words, Text 2

In “Finishing school”, the textbook authors have decided to leave out a few words from a sentence. Similar modifications were found in texts 11, 15 and 16, for instance. The omitted part is underlined in the example below:

“Full evening dress is rare, but boys climb into unfamiliar dark suits and pocket surreptitious bottles of booze, while girls laminate themselves with make-up and squeeze into party frocks of genuinely mind-boggling variety.”

Other than the omission, the sentence in the textbook version looks exactly the same.

Example 10: Addition of a word/ words, Text 7

In the example below, extracted from the text, “Life on an organic farm”, the textbook authors have chosen to add the phrase “his produce stand” to a sentence. Below, the first sentence is from the original article, and the second from the textbook:

“Rising with the sun, Jesse carefully collected his first harvest of organic lettuce and headed for the local farmer's market in Bellingham, Washington.”

“Rising with the sun, he collected his harvest of organic lettuce and headed for his produce stand in the local farmer’s market in Bellingham, Washington.”

In addition to this, Jesse’s name has been replaced with the pronoun “he” and the word “first” is omitted. The addition of a word or several words was found e.g. in texts 4, 5 and 10.

Example 11: Different choice of words, Text 15

In the text, “Noise pollution – an underrated environmental problem”, there is a different choice of words, illustrated by the following sentences:

“Noise also lies at the root of some violence – many assaults and murders can be attributed to a noise issue that spiralled out of control.”
“Noise also causes violence – many assaults and murders can be attributed to a noise issue that spiralled out of control.”

In the original article the expression “to lie at the root of some violence” has been altered to a simpler expression “to cause violence”. This type of modification was also found in texts 3, 4 and 6 for instance.

**Example 12: Change of tense, Text 7**

In the text “Life on an organic farm”, expression “Jesse figured” has been changed into “he figures”. Firstly, Jesse’s name has been changed into the pronoun “he” and, secondly, the tense has been changed from past to present. Change of tense was also found e.g. in texts 3 and 4.

“In an era where smart young adults like Jesse see some of their peers making piles of money in new technology, we just had to know whether Jesse figured anyone could get rich by being an organic farmer.”

“In an era where smart young adults can make piles of money in new technology, he figures you can also get rich by being an organic farmer.”

In the two sentences examined we can see that these are not the only modifications the textbook authors have made. For example, the expressions “like Jesse see some of their peers –” and “we just had to know whether” have been omitted and “anyone” has been replaced with “you”.

**Example 13: Different spelling, Text 7**

In “Life on an organic farm” we are able to see a change of spelling between British and American English. In the following example, the original version of the article has the word “flavour” in American English, whereas the textbook text has the word in British English:

“Jesse is building a loyal clientele among people who appreciate the flavor and freshness of his produce.”

“Jesse works hard and is building a clientele among people who appreciate the flavour and freshness of his produce.”
The second sentence here has also an addition from another sentence of the original article: “Jesse works hard” is added to the beginning of the textbook sentence. Moreover, the word “loyal” is omitted from the textbook version of the text. This type of different spelling was also found in texts 11, 12, 13, 14 and 15 for example.

**Example 14: Different pronoun, Text 8**

This example from “Never a dull moment” illustrates how the textbook authors have chosen to use a different pronoun from that used in the original article.

“Someone has to write these.”

“Someone has to write them.”

The pronouns “these” and “them” both refer to “reams of documentation, reports and proposals” that need to be written for various agencies and governments. The change of pronouns or the change from a proper name to a pronoun was also found e.g. in texts 4, 5 and 7.

**Example 15: Different preposition, Text 14**

In “Doomsday tourism: Seeing it before you can’t”, the textbook authors have decided to use a different preposition compared to the original version of the article:

“We’re going to have to get real busy to see all these things while they’re still at their prime, or at least not completely destroyed yet.”

“We’re going to have to get real busy to see all these things while they’re still in their prime, or at least not completely destroyed yet.”

As can be seen from the example, the preposition “at” in the original version of the text has been changed into the preposition “in”. Other than that, the sentences are identical. This type of modification of prepositions was also found in texts 4, 7 and 8 for instance.
Example 16: Omission of a name, Text 6

In the following extract of the text “Road Rage”, we are able to see how the textbook authors have chosen to leave out proper names, in this case a musician’s name and a song heading:

“You can't listen to that old Sammy Davis Jr. tape at home because your kids will think you're a dweeb, but in the car, the audience roars as you belt out I've Gotta Be Me.”

“You can’t listen to your favourite songs at home because your kids will think you’re a dweeb, but in the car, the audience roars as you belt them out.”

The expression “that old Sammy Davis Jr. tape” has been replaced with the less specific “your favourite songs”. Moreover, the song heading “I’ve Gotta Be Me” has been simply been changed into “them”. This type of modification was found e.g. in texts 2, 3 and 7.

5.2.4 Headings

In both of the textbook series, some of the headings or subheadings underwent some modification. This modification, which was found in 9 texts out of the 16 studied, could include the change of a heading but also the alteration or addition of subheadings. Subheadings give a clearer structure to the texts, titling one or several paragraphs at a time. Below I have listed some examples from the data.

Example 17: Change of heading for the entire text, Text 9

The article originally written for “The Wall Street Journal” was altered from “Europeans choose in over out” to “Europe chills out… and stays at home” in the ProFiles textbook. The entire heading was also changed in texts 3 and 8.

Example 18: Change and addition of a subheading, Texts 15 and 6

Change of a subheading:

In “Noise pollution – an underrated environmental problem” the text content that was originally placed under the subheading “Imagine a world without noise” was moved
under a subheading that was created by the textbook authors: “A ‘no noise’ day initiative?”.

Addition of a subheading:

The subheadings in the textbook text “Road Rage” have been added by the textbook authors. The subheadings are:

   Enemy at 12 o’clock

   The enemy is us

   “I don’t drive like a jerk”

   What can we do?

The subheadings have been written to reflect the contents of the original article. The idea for the second subheading can be seen in the beginning of the fourth paragraph of the original article, which begins with the sentence: “And the enemy is us.” These types of modifications were also found in texts 13 and 15 for instance.

5.2.5 Punctuation marks

The textbook texts seemed to have undergone even the smallest of changes in the alteration of punctuation marks. This type of modification, however, can be rarely seen in the data, only in 4 out of 16 texts studied. I have illustrated the change of punctuation marks with a few examples below. For instance, texts 4 and 6 had modifications of punctuation marks.

Example 19, Text 15

In “Noise pollution – an underrated environmental problem”, the textbook authors have added commas on both sides of the word “however”:

   “Noise pollution however is a growing environmental problem –”

   “Noise pollution, however, is a growing environmental problem –”
Example 20, Text 2

In the original version of the article, “Finishing school”, the author has used a dash, whereas in the textbook the authors have decided to use a colon

“Which is why, if Estelle Morris does get her wish, it's unlikely that British graduation ceremonies will engage their most important audience - the student body.”

“British graduation ceremonies will probably never appeal to their most important audience: the student body.”

Also the beginning of the sentence is omitted.

5.3 Comparison with the texts on different levels of education and between the two textbook series

The hypothesis of this study predicted that the texts that are used on the higher levels of education would show less different types of modification than the ones used for the first courses of the Finnish upper secondary school. To see whether the hypothesis is valid and how the modification differed from one book series to another, I compared the types of modifications that I was able to find in the texts on the lowest and highest level of education.

Since the primary material for this study consists of two upper secondary school book series, the scale that I used to indicate the level of education was the number of the course book studied (each book in the two series corresponds to the course number indicated in the curriculum). Thus, the higher the number of the course book is, the higher the level of education it corresponds to. Therefore, I chose the first and the last available texts that were based on feature articles in each book series for further analysis and listed here the types of modification that I was able to find in them. Finally, I compared the way in which the texts had been modified. The texts chosen for this comparison were:

**Culture Café:**

What’s Your Marshmallow? (Culture Café, Book 1: Benmerqui et al. 2005: 42-43)
Never a dull moment (Culture Café, Book 8: Benmergui et al. 2005: 34-35)

**ProFiles:**

Europe chills out… and stays in (ProFiles, Book 2: Ikonen et al. 2012: 56-57)

The Mystery of Crop Circles (ProFiles, Book 7: Ikonen et al. 2012: 78-79)

Unfortunately, in the ProFiles series, the first and last books did not have any feature articles that would have had traceable online, magazine or newspaper sources. This is why I decided to use the first and last texts available, found in the second and seventh books of the series.

After having chosen the texts I looked at the different kinds of modifications made to the texts and then compared the way in which the last and first text of the textbook series were modified. To see the overall picture about the different levels of modification, I used the different kinds of categories and types of modifications to show which text was modified in the most versatile manner. Thus, I assumed that the level and the integrity of modification were to be seen rather on the variability of the alterations to the textbook text, not simply in the amount of modifications when counted together. I also made the decision to simply see how the texts had been modified instead of counting the number of modifications because this study is purely a qualitative one. For the list of different categories considered to be modifications, see section 5.2.

**Culture Café:**

Text 1, What’s Your Marshmallow?:

Various different kinds of modifications were found on different levels of the text. The textbook version had an added insert paragraph and some paragraphs were omitted. There was also some omission of sentences and alterations on words, including addition of a word, change of a word, different spelling of a word and a change in the tense of the verb.

Text 8, Never a dull moment:
Alterations that were made to the text were found on different levels of modification, presenting different categories and types of modification, including change of the heading, addition of an intro paragraph, omission of paragraphs, division of the original paragraphs into bigger ones, restructuring of a sentence, addition of a sentence, omission of a clause, different word choices, different spelling of a word, different choice of a preposition or a pronoun and addition of a word.

**ProFiles:**

Text 9, Europe chills out… and stays in:

Almost the entire text is modified and rewritten from a different point of view, not as a report about a study but as an entertaining and fact based profile about Europeans and their spare time. The original version of the article is simply used as a reference.

Text 16, The Mystery of Crop Circles:

Only some modification was found when the two versions of the text were compared with each other: merely omission of paragraphs and some omission and alteration of words was found in the comparison of the texts.

As can be seen from the results, only the latter textbook series, ProFiles seems to follow the prediction made in the hypothesis, that is to say that the first text has more different types of modifications than the last. In the case of Culture Café, however, the situation is quite the reverse: the difference in the types of modifications made is not big and there seems to be less different types of modifications in the first text compared with the last one. This proves that the hypothesis made in the beginning of this study is only valid with ProFiles and thus cannot be overly simplified to apply to all EFL textbooks available. Thus we may state that in ProFiles, there were more different kinds of modifications in the first text of the series, simply because of the fact that the text was practically rewritten. In Culture Café, however, the texts were modified roughly on the same levels of modification (see the different categories presented in section 5.2). The texts in Culture Café were both modified on the level of paragraphs, sentences, clauses and words. However, “Never a dull moment” also had a modified heading and a greater variety of different kinds of alterations on
words. Thus in Culture Café, the hypothesis seems to lose its validity, since the latter text studied seemed to have more different types of modifications than the first one.

However, it must be taken into account here that I have studied singular and individual texts which are simply placed somewhere in the book series, creating a narrow cross-section of the entire data. Moreover, I noticed that some texts in the middle of the series, like text 7, “Life on an organic farm”, presented most versatile arrays of different types of modifications. In other words, it seems that the need to modify a text for pedagogical purposes doesn’t necessarily stem from the level of difficulty in the text, but may have other reasons like the length or contents and meaning of the text. For further discussion, please see chapter 6.

6. Discussion

In this chapter, I will discuss the possible reasons behind the modifications for the textbook texts. The discussion is based on my own ideas, the interview with Lynn Nikkanen and the theoretical framework of this study. The theoretical framework used here is mainly based on section 3.2, Textbook as a genre. I will also discuss the role of authentic texts in EFL teaching. In the analysis, the modifications were divided into five different categories according to the scope of the modification (whether the paragraphs, sentences and clauses, headings, words or punctuation marks were modified in the text). I have gathered here seven different themes that illustrate what might be behind a certain modification in a textbook.

6.1 Page number limitations

When comparing the textbook texts with their original versions, I was able to notice that many parts of the text were cut off from the original articles, possibly to make them fit in the limited number of pages in a textbook (see Example 2, in section 5.2). This view is supported by Nikkanen, who suggests that modifications for a textbook text are made “mainly to reduce the text to an appropriate length, not least because a textbook has page-count constraints and a certain number of subjects to cover during each course” (Nikkanen, Appendix).
Moreover, Tomlinson implies that the making of EFL materials balances between the needs of an EFL classroom and those of the publishers (Tomlinson 1998: 97). Indeed, in magazines articles may be lengthy, as I was able to notice in the case of the article “Secrets of the gene”, which was several pages long and appeared in the National Geographic for which it was originally written and was then reduced to two pages in the textbook (see section 5.1). I would suggest that textbooks have a limited number of pages mainly because of financial reasons; there is no point in publishing a textbook which is several hundreds of pages long simply because the teachers have not got enough time to make use of the whole textbook. Moreover, course books need to include exercises and a grammar section, so the texts cannot be too long (Tomlinson 1998: ix). The teachers also need to take into account the capacity of the learners. However much the texts are simplified, they normally contain also at least some new vocabulary for the students. This acquired vocabulary is often tested in examinations which may also test grammatical structures, listening comprehension, etc. It is therefore only logical that a single text is not several pages long.

6.2 Lay-out and its simplification

In addition to the shortening of the text, in “Secrets of the gene” the lay-out was also simplified and the number of photos and captions reduced (see also section 5.2). This too might be very much connected to the idea that texts need to be somehow simplified for pedagogical purposes (e.g. Tomlinson 1998: xii). Moreover, Tomlinson argues that the visual qualities of a textbook are of great importance to its readers (Tomlinson 1998: 95). This might be connected to the simplification of the lay-out and visual elements of an article. In terms of length and for economic reasons, the authors of a textbook are often forced to leave out any redundant material, and simply cut the article to its minimum (see Example 2, in section 5.2). As Nikkanen said in her interview, this redundant material can often be found at the end of an article (Nikkanen, Appendix).

6.3 Change of context

The fact that a textbook is used in a pedagogical context and a feature article in an entertaining one creates a certain kind of discrepancy between the two versions of the same text. In other words, texts in different contexts often have a different readership.
and different expectations to them, which often modifies the content and sometimes even the theme of the text. It is not surprising, therefore, that the contents of the text might be modified for them to work in the limitations of a certain context. In the educational context, the role of the teachers is to guide the students to make sensible decisions in their life. Therefore, it is not acceptable for instance that excessive drinking or any other kind of use of intoxicants is encouraged in the school environment.

One of the texts, “Finishing school”, analysed in this study originally described male students on a prom night to be carrying “surreptitious bottles of booze” in their pockets. This expression was removed from the textbook version of the article (consider Example 9 in section 5.2). I would suggest that the reason for this is highly a contextual one: drinking simply is not something we see that the school as an institution would encourage. This is infinitely connected to the fact that the school does not teach only knowledge, skills and information connected with its subjects but also aims to educate its students on a more profound level, teaching about life and social skills. The original version of “Finishing school” does not necessarily encourage its readers to drink but it is definitely more of a taboo subject in the pedagogical environment than it is in the context of a newspaper.

6.4 The EFL student as a reader

Connected with the context of the school environment, the textbook authors need to take into account the most important readers of the textbooks, the students themselves. As suggested by Williams, the texts used in education should be readable and easily understood in order for the learners to learn from them (Williams 1998: 229). Also Hoey supports the idea that understanding plays an important role in learning (Hoey 2001: 31). It can therefore be argued that textbook texts should be made more understandable. Nikkanen suggests that on the level of vocabulary, the textbook authors are more inclined to use words that are more common collocations, and are thus more generally used (Nikkanen, Appendix) (see also Example 11 in section 5.2). In the textbook text “The power of big ideas” the word “argues” is replaced with “says” that has a more generalised meaning, and is also more commonly used. By simply altering a single word choice, the understandability of
the text increases, giving its readers a chance to focus on the overall theme of the article, and not get stuck with a single unfamiliar word choice.

In the analysis section of this study, it is stated that many textbook texts seemed to have an added stand-first to them (see Example 1 in section 5.2). I believe that in the pedagogical context of the text, the stand-first functions as a kind of introductory paragraph that would allow the student to form a sort of pre-understanding of what the text is about and to what genre it belongs. In my opinion, by adding the stand-first, the textbook authors were able to comment on the genre of the text and facilitate its understanding, helping the student as a reader to interpret and analyse it more profoundly.

It can thus be deduced that in constructing a pedagogical text, the writer needs to take into account the prior knowledge on which the learners base their understanding. This knowledge can be connected to the language skills of the student (knowledge of vocabulary, grammar, etc.) or to the overall cultural knowledge of the target language. For instance, in “Road rage”, a specific song heading and the name of a singer have been left out and replaced with “your favourite songs” and the pronoun “them”, probably because an average Finnish upper secondary school student does not have the slightest idea who Sammy Davis Jr. is or what to expect from a song titled “I’ve Gotta Be Me” (Example 16 in section 5.2). In her interview, Nikkanen (see Appendix) also argues that a textbook should be up-to-date, which might also be a reason for the modifications connected to the choice of music presented in “Road rage”.

Nikkanen also notes that the original versions of the articles are often full of names of people, places, brands, etc. (Nikkanen, Appendix): “Authentic news stories are often quite ‘name-heavy’, which can be a distraction or a bit of a mouthful to pronounce, so parts containing names of people or little-known companies or organizations are often omitted.” Therefore I would suggest that in addition to making a text more easily understandable and up-to-date, the song heading and the singer’s name might have also been left out because of the fact that the text becomes more cohesive and readable. It is thus only plausible that a textbook text should be fluent, coherent and well-constructed. This makes the text easier to read and
understand. With this in mind, the text might have also been altered for stylistic reasons.

6.5 The use of common collocations

For a textbook text to be educational, it should also use collocations that are the most common ones, in other words, it should use expressions that are the most commonly used ones in English. This makes the text more readable and understandable as well. Textbook authors may therefore find themselves ‘correcting’ the original version of the text. Obviously, because the originals have been written by native English speakers, it would be bold to say that those versions of the texts contain downright errors. As Nikkanen suggests, however, the original feature article might use less common collocations, and it would be thus only profitable to try and teach the more common expressions to students (cf. section 6.4). If a more common collocation is used, it needs to be noted that it may not be more grammatically correct, but rather, its use may be more advisable to the student (consider Example 15, which demonstrated the use of different prepositions in section 5.2). The student will then be more easily understood in the real world of English as well. Moreover, after having learned the more common collocations the students themselves have a better chance of understanding the target language. The fact that the textbook authors strive to replace the less common collocations with more common ones also follows Nunan’s suggestion that a classroom environment should somehow try to reflect the reality of the English speaking world (Nunan 1988: 99, 115). Thus the diligent use of certain words in ‘real life’ can be reflected in the classroom, where they are more commonly used as well. For instance in the textbook text called “What makes Finnish kids so smart?” the expression “to win attention” is replaced with a more common collocation “to attract attention” (see also Nikkanen, Appendix).

6.6 Errors in the original text?

In the data, I was also able to find a singular interesting example of a modification for which it was very difficult to find a logical reason. In the original version of “Road rage” the vehicle is reported to weigh 2 ½ tons whereas in the textbook it only weighs 2 1/5 tons. There is no obvious reason for this kind of modification. The information is not to be believed in any way incorrect or difficult to understand;
numbers are, after all a universal system of symbols. I believe, that here the modification might actually be a typing error and thus not connected to the actual meaning of the text in any way.

6.7 What was not modified?

One element that was never modified in the data was the overall theme and topic of the feature article. The theme of a text is not easy to modify, and would require the rewriting of the entire text in question. The subject matter of a text is, however, very important. Tomlinson argues that learning materials should be interesting and engaging to a student (Tomlinson 1998: 7). That might be the reason why the textbook authors already very early try and find texts written about various topics that might interest their readers (see also Nikkanen, Appendix). However, as with the text “Europe chills out… and stays at home”, we can see a case that presents the same idea with the original text, but from a slightly different angle, not from the point of view of research but more as an entertaining and informational text. The original feature article is more like a research report and the textbook text an informative article.

6.8 Authenticity in textbooks

As can be seen, there are a number of reasons behind the modifications made to the original articles for pedagogical purposes. The reasons can be seen on different levels: economical, contextual or simply connected to the prior knowledge of the learner or to the stylistic values surrounding a textbook. However, whatever the reason, it is of great importance to note that textbook text undergoes several types of modifications to meet the needs of its readers – the young EFL learners.

The role and importance of authentic texts for pedagogical purposes have been widely discussed (see chapter 3, Theoretical framework above). It has been suggested that although the texts often need some modification and simplification in terms of readability and for the reader to understand them better, their oversimplification might lead to poorer learning results and less authentic language use (Pitkänen-Huhta 2003: 42, Williams 1998: 231).
This study, however, suggests that authentic texts are considered as an important basis for a textbook text. It can also be seen from the data that the simplification of texts is very common in the two Finnish upper secondary school textbook series studied. Some texts need more simplification or modification than others, but eventually all texts are written for the same purpose: to educate EFL learners who by reading are expected to acquire the target language presented in the textbooks and course books.

As suggested by Nunan, the authenticity of the materials creates links between the classroom use of the language and the real life. Students familiarise themselves not only with authentic material, but also with authentic genres, which in this case can be found in magazines and newspapers or online. Hoey, who emphasises that the use of different genres eventually facilitates understanding of a single text, makes an interesting point about the vitality of the use of different authentic genre types (Hoey 2001: 31,50). This is one of the reasons why all texts do not adjust to a textbook; the writers need to take into account the fact that it is more favourable for a textbook to contain different types of texts, just as it is important for a single text to include many different types of words and expressions.

When it comes to the hypothesis of this study, it is necessary to state that while only one of the textbooks seemed to follow Pitkänen-Huhta’s idea of the gradually decreasing degree of modification of the texts (Pitkänen-Huhtta 2003: 42), both of the textbook series showed an array of articles some of which were clearly more diversely modified than others. We might therefore conclude that the difficulty of a single text is not visible only in the different types of modifications used but is more likely to be found through a different kind of study, perhaps one on the collocations used in the texts or one that would study students reactions to different levels of modifications. It needs to be kept in mind, however, that a certain text may prove to be more difficult to one student than to another. Especially in Finland, students are exposed to a variety of English texts and text types via the Internet and other media. This exposure takes place also in other contexts than the school environment, so it is plausible to say that students come across with various texts with different topics and may not thus even have a common background for their language studies.
7. Conclusions and evaluation

In this chapter it is my aim to comment on the validity of my thesis and evaluate its strengths and weaknesses. I will also present a summary on the results. My intention is to ponder the contribution of this study related to other similar studies in the field of textbook analysis and argue why this study is important. I will also consider possible future studies related to my study and thus place it within the tradition of textbook and genre analysis.

When comparing the two different versions of the feature articles, I found out that although they resembled each other in their overall structure, the texts were altered in various ways on their lexical and syntactical level. Modification could be detected on the level of paragraphs, sentences and clauses, in word choices and headings of the texts as well as in the use of different punctuation marks. The feature articles had undergone different kinds of modification: the texts were simplified, shortened and adapted to meet the needs of an EFL classroom and the Finnish curriculum. It was clear that most of the modifications of the textbook versions were made to facilitate the reading and understanding of the text itself. However, both versions of the articles always had a similar structure, typical of a feature story. When studying the structure of the stories according to the structural model presented by Hennessy, I was able to notice that some of the texts had certain deviations from it (a missing stand-first for instance), but most of the texts followed the structural model of a feature article.

My aim in this study was to show how feature articles are used as texts in an EFL textbook. I wanted to compare the versions of the feature stories with each other and analyse what modifications they might have gone through to make them more suitable for pedagogical aims and for students who are studying English on a fairly advanced level. This research was not meant to be a detailed semantic analysis or a critical discourse analysis on the textual elements of the feature stories. Instead, I planned to provide an overall data-driven view of the modifications the articles had undergone. I succeeded in finding a number of ways the original versions of the feature articles were modified for textbooks. A structural comparison with a 'typical feature article' was made to define which texts in the textbook were to be studied as feature articles. This is because I believe that when studying genre embedding,
especially with the feature article as a genre in a textbook, the reader is interested both in the overall alteration of the text and in the most detailed changes made in the choice of words or even different types of spellings. Moreover, this kind of most detailed analysis was made possible because the articles used as sources for the textbook texts were easily traceable online.

The second part of my study, connected to the hypothesis of the texts being modified in a more versatile manner on the lower levels of education, shed some light on how differently two textbook series have chosen to modify their texts. It is difficult to deduce if the writer of the course books had some kind of a scheme to use a less diverse array of different types of modification when moving on to the last books of the series, but there is definitely a tendency in the modification of the texts that shows that the writers of the ProFiles series may have aimed to do so. In Culture Café, however, there was no consistency whatsoever that would connect the use of different types of modifications to the level of studying.

The validity of this study is connected to the fact whether the study has been conducted in a suitable manner or not. The methods chosen for the study proved to be suitable for the data used in this research. This study is a qualitative analysis of the contents and form of the data, so it is only natural that part of the method used here is the fact that the researcher herself is in a key position related to the research. This means that I have been the one who has analysed the data, discussed my findings and in the end verified their validity and their role for the study. Therefore, it has to be acknowledged that this kind of research always bears a certain level of subjectivity to it.

However, I have used earlier theories and studies on feature articles, EFL textbooks and genre studies as the basis for my analysis. This gives the research a sense of balance and objectivity. The use of several earlier studies and theories also gives a firm basis to the discussion. In addition to this, I would like to mention that the analysis of the data was a somewhat mechanical process and it did not leave much room for individual interpreting. When comparing the two versions of the texts it was easy to see every slightest change in the textual elements as an instance of modification. Thus simply the fact that the texts differed from each other in some
way was a clear indication that the pedagogical version of the text had undergone some alteration.

The subjectivity of this study, however, is more likely to be seen in the latter parts of the analysis and in the discussion section of this thesis. Firstly, the way the findings of the analysis were divided into different categories was entirely created by the researcher. In other words, I did not use any earlier model to categorise the findings by earlier researchers. This is simply because of the fact that before coming up with any kind of categorisation, I first had to have a look at the texts and see for myself what kind of modifications would rise from them. Therefore it is important to note that this research is very much a data driven one, stemming from the findings that were discovered in the analysis of the textbooks and feature articles themselves.

Secondly, the discussion was written to shed some light on how I as a researcher analysed the findings. It has to be mentioned, however, that even in the discussion section of this study I also based my analysis on earlier studies and the interview with one of the textbook authors. The discussion thus benefits from the fact that it has some sense of subjectivity to it. Therefore, the researcher might reveal an entirely new idea to the analysis of the data, offering a different perspective to the research itself.

When regarding the scope of this study, I would argue that the depth of the analysis was adequate. The data was well chosen, and consisted of a sufficient number of texts. I also think it was plausible for me as a researcher to use two textbook series instead of just one. This gives the comparison a firmer basis and more credibility. Furthermore, it also provides a viewpoint to Finnish upper secondary EFL course books on a larger scale.

This study has shed some light on the process of textbook writing, and especially on how authentic texts are used in pedagogical context. By providing an insight into the different types of modification I have managed to show that authentic texts often do need some simplification and adaptation. At the same time, this study has managed to establish the importance of authenticity to language learning.

It would not be difficult to broaden the scope of this study or to carry out further studies on the subject of this thesis, mainly because EFL teaching uses an abundance
of texts from various genres. The widening of the perspective might be done in two possible ways. First, I could widen the scope of the study to analyse which other genres are used in the Finnish upper secondary schools and how they are altered for educational reasons. I could carry out a case study presenting an array of different genres used and modified for EFL textbooks. I think that in studying these genres, teachers will have a clear view about the use of authentic texts. Secondly, the study could be widened even further if the aim of the research was not to be only to study texts, but exercises as well.

The English course book normally consists of various different classroom activities, offering more to do for those who are quick learners and ready to apply the language features they have learned. Thus, it can be stated that authenticity may be represented in textbooks in numerous different ways. It is always interesting to see what kinds of adaptations of authentic materials are used in a classroom, simply because most of the materials are often adapted and altered for educational purposes.
References

Primary sources


Articles for the original versions of the textbook texts

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Secondary sources


Appendix

Interview with Lynn Nikkanen, one of the authors of *ProFiles*.

1. How was the writing process for an individual text carried out? In what ways were the 'authentic' articles modified or simplified for the textbooks? e.g. What kind of writing process was required with the text: What makes Finnish kids so smart? (ProFiles 3)

The reasons why ‘What makes Finnish kids so smart?’ from The Wall Street Journal was modified are quite representative of why an authentic text might be modified in general. Below are the changes that we felt were necessary in this particular case, mainly to reduce the text to an appropriate length, not least because a textbook has page-count constraints and a certain number of subjects to cover during each course.

line 26: In the original article, ‘won attention’ was changed to ‘attracted attention’. ‘Won attention’ isn’t a common collocation, so we felt that ‘attracted attention’ would be more useful for learners, also because of the Lexical Approach methodology adopted in ProFiles in the follow-up exercises.

lines 26 to 38. This part was shortened because the original contained references that we felt weren’t integral to overall comprehension. Authentic news stories are often quite ‘name-heavy’, which can be a distraction or a bit of a mouthful to pronounce, so parts containing names of people or little-known companies or organizations are often omitted.

lines 83 onwards: A chunk of the original article was omitted here again because it was felt to be extraneous information. If an article needs shortening for practical purposes, the parts that can be omitted usually become apparent pretty quickly, and the writing team is able to reach a consensus on what can be removed without detracting from the overall coherence and cohesion of the text. This decision is always team-based so as to get the native and non-native practitioners’ viewpoint.

lines 95 onwards: Another chunk was omitted here, also for the reasons above.

As the original article was too lengthy overall, the last three paragraphs were deleted. Deleting portions of a text at the end seldom sacrifices essential information as most
of it will have appeared earlier in the article. Also, it’s always preferable to cut whole paragraphs rather than try to adapt or summarize them, as this may compromise the authenticity too much.

2. **How were the 'authentic' texts chosen for the textbook? What in your opinion makes an authentic text good for textbook use?**

The authentic texts were chosen based on criteria such as a) thematic relevance to the course in question and the target audience and age group, b) enlightenment, allowing learners to explore their own culture as well as other cultures, c) readability in terms of length and content – the topic has to be interesting and enjoyable, d) learnability and teachability in respect of lexical density and level of difficulty, meaning that there should be a good balance between familiar items and less familiar ones, e) versatility in terms of yielding engaging follow-up activities and exercises that practise all four skills, f) originality and freshness, in the sense that the subject hasn’t been dealt with in previous series.

An authentic text has good potential for textbook use if the subject matter focuses on people, places, concepts or events that the target age group can relate to, or which will extend their knowledge, world view or cross-cultural perspective. A good text may be thought-provoking, factually interesting, humorous, or have other qualities that engage the reader and maintain interest. In other words, it should be a motivation-booster, and foster both reading and rereading. It should also be well-written and expose the reader to natural discourse in context. Another consideration is that the text should have longevity, meaning that the topic and allusions shouldn’t be too time-sensitive, otherwise it will date too quickly and lose credibility. So texts are also chosen in the expectation that they’ll have a reasonably long ‘shelf life’.

3. **The genre that I'm studying in the textbook is the feature article. They seem to be a frequent text type in the ProFiles textbooks. Why was the genre 'feature article' (or magazine article in other words) chosen for the textbook? In what way do you believe it to be important to the Finnish EFL students in upper secondary schools?**
As a genre, the feature article is a popular choice for textbooks because it provides a good mix of realism, human interest, factual information, cross-cultural input, as well as natural, contemporary language. Texts can be drawn from a wide range of subject areas – health, education, working life, travel, science, society, and so on, corresponding with the curriculum and course themes. In addition, these kinds of articles are often personalized in that they contain quotes from interviewees or experts, and illustrative anecdotes that aid comprehension. Structurally, such articles are generally of an appropriate length, and contain a number of cues that enhance readability – headline, lead-in, main body, use of subheadings, concluding paragraph, and illustrations, making the text more accessible to the reader and the page layout visually appealing. For this reason, tackling articles of this length and type can encourage upper secondary students to develop reading strategies in the target language, as well as the reading habit in general. For practical purposes, a pool of suitable candidates for this text type is relatively easy to find online once the team has decided on a particular subject to pursue.