CRITICAL NEW LITERACIES

Issues in Materials Development

Maryam Azarnoosh,
Mitra Zeraatpishe, Akram Faravani
and Hamid Reza Kargozari (Eds.)

SensePublishers

Issues in Materials Development

CRITICAL NEW LITERACIES: THE PRAXIS OF ENGLISH LANGUAGE TEACHING AND LEARNING (PELT)

Volume 4

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Issues in Materials Development

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SENSE PUBLISHERS
ROTTERDAM/BOSTON/TAIPEI

A C.I.P. record for this book is available from the Library of Congress.

ISBN: 978-94-6300-430-5 (paperback)
ISBN: 978-94-6300-431-2 (hardback)
ISBN: 978-94-6300-432-9 (e-book)

Published by: Sense Publishers,
P.O. Box 21858,
3001 AW Rotterdam,
The Netherlands
https://www.sensepublishers.com/

All chapters in this book have undergone peer review.

Printed on acid-free paper

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PREFACE

The conception of the idea of developing a book on materials design occurred during the 11th International TELLSI Conference held in Mashhad, Iran in 2013. After taking part in presentation sessions and panel discussions, we got involved in a hot debate on university courses, needs of students, materials and recourses, etc. which finally led us to the decision we made on developing six books on issues in TEFL. The books devoted to issues in TEFL focus on contemporary aspects of teaching and learning English applicable in second/foreign language contexts. It is hoped that the books in general and each volume individually provide language learners, teachers and other professionals with sufficient information to develop their own thinking of the issues and delve deeper into each specialized area.

In *Issues in Materials Development*, we take a theory to practice approach with emphasis on theoretical underpinnings that lead into practical aspects of the processes and mechanisms of designing materials. The book covers the most fundamental concepts in materials development in short and reader-friendly chapters. These review chapters contributed by key figures in the field make it easier for language learners even with little experience to follow the main aspects of materials development and turn this work to a valuable resource book in applied linguistics. This book not only serves as a potential basis for MA level courses on materials development or for research work, but also provides a practical guide for materials developers specifically those who are novice to the field. So learners, language teachers, practitioners, researchers, and educational materials developers may find its content interesting.

It is worth mentioning that many of the contributors to this book have played an important role in the development of MATSDA (the Materials Development Association) from its founder and president, Brian Tomlinson, to frequent contributors to MATSDA events and publications such as Alan Maley, Jayakaran Mukundan, Ivor Timmis, Maria Heron and some others who have been introduced by Brian Tomlinson in person. The contributors have their own voice and style in covering the issues and presenting ideas which in some cases are touched upon by several authors. With the contribution of 23 authors, as a team effort to satisfy a wide range of interests, it has been possible to engage, as outlined below, a number of themes central to developing L2 educational materials.

In the first chapter, Brian Tomlinson discusses the significance of materials development by stating how the academic field of materials development came into existence and how things have changed during the past years. Considering materials development the most applied discipline in applied linguistics, Tomlinson argues its importance for teachers, materials writers, researchers, and applied linguists. This is followed by Alan Malay's chapter on principles and procedures of materials

design which refers to lists of principles suggested by applied linguists and materials writing practitioners. Emphasizing on the role of creativity, he also explores the processes involved in materials development.

When designing materials, one of the major steps is considering stakeholders' needs. In Chapter 3, the main points reviewed by Alper Darici include reasons for conducting needs analysis, who should administer it and how it can be done. In addition to the on-going process of needs analysis, selection and gradation of materials are other issues to consider in designing materials that Akram Faravani and Mitra Zeraatpishe in Chapter 4 focus on based on language- and learner-centered syllabuses. The chapter highlights various considerations for materials developers with a language-centered perspective and the importance of adaption of pedagogic tasks in learner-centered approaches. This is followed by the chapter on materials adaptation and adoptation in which John Macalister specifically writes for language teachers who wish to be effective by adapting published materials through changes they may make to content and sequencing, format and presentation, and monitoring and assessment of materials. Knowledge of the dynamic model of language curriculum design, presented in Chapter 5, and how its components work together can also help teachers and course designers make sound decisions in this regard.

The next four chapters focus on designing appropriate materials for the four language skills. In developing reading materials, Jayakaran Mukundan, Abdolvahid Zarifi, and Seyed Ali Rezvani Kalajahi go into detail in discussing two important aspects of topic and vocabulary selection and presentation. Parviz Maftoon, Hamid Reza Kargozari and Maryam Azarnoosh particularly deal with developing listening materials. They provide comprehensive information about listening processes, characteristics of listening materials, and their types. Considering the importance and complexity of speaking skill among the other ones, Ivor Timmis points to the gap between theory and practice in speaking skills. To fill this gap, he discusses some issues to be taken into account such as accuracy, fluency, and complexity of materials, scaffolding students, and motivating them to talk. Jayakaran Mukundan, Seyed Ali Rezvani Kalajahi and Ruzbeh Babaee, in Chapter 9 on developing writing materials, provide readers with a background on teaching writing and the approaches taken in various points of time. Moreover, they elaborate on employing authentic materials of different types in EFL/ESL classes. The role of context and culture, raising teachers' awareness of writing approaches and making writing an enjoyable activity for language learners are also emphasized.

While developing pronunciation materials has received little attention until recently, in Chapter 10, John Levis and Sinem Sonsaat present the three principles of intelligibility, integration, and support that should underlie pronunciation materials. Then they examine four skills books which sell well in EFL contexts to see if they meet these principles. Concerning vocabulary, in the following chapter, Handoyo Puji Widodo specifically deals with incorporating vocabulary in ESP materials by reporting the findings of his original research conducted in Indonesia. He reviews the role and type of English vocabulary and underscores learners' use of portfolios for

full engagement and reflection. In creating learner-centered materials, he argues that ESP teachers can use vocabulary portfolios to design various types of vocabulary tasks. Hassan Soleimani and Maryam Mola Esmaili present a historical overview of materials development in terms of technology and computer contribution (i.e., CALL). Besides elaborating on different criteria to consider for better CALL materials design, they mention some problems in this regard. In Chapter 13, Soufiane Trabelsi points to the complexity and controversy around authenticity and reflects on four authenticity approaches in reviewing the literature. Informed by both theory and practice, in an attempt to clarify the complexity of authenticity, he proposes a localized approach to authenticity to be implemented in materials design for business students in an EFL context like Tunisia.

Among the important issues in materials development, affectively engaging language learners to stimulate motivation is a topic that Maria Heron elaborates on in Chapter 14. Defining and stating the value of affectively engaging topics, she highlights the need to attend to learners' emotion and motivation which can lead to learning and autonomy. While this is illustrated through presenting a set of materials as a complete lesson provided for a learner-centered classroom, Lilia Savova, in the following chapter, focuses on a broader spectrum of materials design that is universal. She investigates ESOL instructional design which draws from cognitive and constructivist theories of learning, and applies principles of disciplinary instructional design and principles of cross-disciplinary universal design. Savova also provides two examples of applying two universal principles of design, principle of 80/20 and Gestalt principle of similarity, in ESOL education. Finally, Chapter 16 focuses on major areas for improvements in today's ELT materials development. In this chapter, Dat Bao first underscores the key qualities of second language teaching materials and some drawbacks made by materials developers. Then he elaborates on four major dimensions of linguistic values, cultural content, learning resources, and learners' identity and living environment as desirable features to account for in L2 materials development. This chapter brings the book to an end.

We do hope you enjoy reading this book and find it applicable when developing L2 materials. We also offer our special thanks to all the contributors who wrote the chapters, Fatemeh Motavalian who set the format of the chapters, and the series editors.

BRIAN TOMLINSON

1. THE IMPORTANCE OF MATERIALS DEVELOPMENT FOR LANGUAGE LEARNING

INTRODUCTION

In Tomlinson (1998), I mentioned that very few books had been published on materials development. This reflected the feeling at the time that materials development was 'insufficiently academic' to be treated as a field in its own right and that it was a "sub-section of methodology, in which materials were usually introduced as examples of methods in action rather than as a means to explore the principles and procedures of their development" (Tomlinson, 2001, p. 66). In the early nineties I had had a hard struggle getting a pioneering MA course in materials development accepted at the University of Luton and I had failed to convince IATEFL to start a Special Interest Group in Materials Development. I did however succeed in 1993 in forming MATSDA (the Materials Development Association) "to bring together teachers, researchers, materials writers and publishers in a joint endeavour to stimulate and support principled research, innovation and development" (Tomlinson, 1998, p. vii). Since then MATSDA has played its part through conferences, writing workshops and its journal Folio in establishing materials development as both an important academic field of study and a vitally important practical undertaking. Since my lament in 1998 there has been a steadily increasing outpouring of books on materials development with a noticeable change from the earlier focus on practical concerns (e.g., Byrd, 1995; Cunningsworth, 1984, 1996; Hidalgo et al., 1995; McDonough & Shaw, 1993) to a greater concern with the application of rigorously established theory to effective practice (e.g., Harwood, 2010, 2013; McDonough & McGrath, 2002, 2013; Shaw & Masuhara, 2013; Tomlinson, 2003, 2008, 2011, 2012, 2013a, 2013b; Tomlinson & Masuhara, 2004, 2010). Together with this increase in the recognition of the importance of materials development there has been a dramatic increase in the number of universities delivering MA courses and modules on materials development and in the number of PhD students researching aspects of materials development.

It is now recognised that materials development is one of the most important undertakings in applied research.

M. Azarnoosh et al. (Eds.), Issues in Materials Development, 1–9.

WHAT ARE MATERIALS?

Materials are "anything which can be used to facilitate the learning of a language, including coursebooks, videos, graded readers, flash cards, games, websites and mobile phone interactions" (Tomlinson, 2012, p. 143). They can be "informative (informing the learner about the target language), instructional (guiding the learner in practising the language), experiential (providing the learner with experience of the language in use), eliciting (encouraging the learner to use the language) and exploratory (helping the learner to make discoveries about the language)" (Tomlinson, 2012, p. 143). Ideally materials should be developed for learning rather than for teaching and they should perform all the functions specified above.

WHAT IS MATERIALS DEVELOPMENT?

Materials development is a practical undertaking involving the production, evaluation, adaptation and exploitation of materials intended to facilitate language acquisition and development. It is also a field of academic study investigating the principles and procedures of the design, writing, implementation, evaluation and analysis of learning materials. Ideally materials development practitioners and materials development researchers interact and inform each other through conferences, publications and shared endeavours. In the past materials development practitioners were either teachers with little awareness of applied linguistics or applied linguists with little awareness of teaching and learning. Nowadays there are many materials development experts who have considerable experience and expertise as teachers, as materials development practitioners and as materials development researchers and there have been a number of conferences recently in which materials development principles and procedures have been both discussed in theory and demonstrated in action (e.g., the MATSDA Conference on Applied Linguistics and Materials Development at the University of Limerick in 2012 and the MATSDA Conference on SLA and Materials Development at the University of Liverpool in 2014).

WHY IS MATERIALS DEVELOPMENT IMPORTANT?

There have been a number of movements which have attempted to develop materials free approaches to the teaching of languages (e.g., the Dogme movement of Thornbury and Meddings (2001)) but it is commonly accepted that in most language classrooms throughout the world most lessons are still based on materials. Richards (2001, p. 251), for example, observes that "instructional materials generally serve as the basis of much of the language input that learners receive and the language practice that occurs in the classroom". It is also commonly accepted that most language teachers use coursebooks and that no coursebook can meet the needs and wants of every (or even any) class (Tomlinson, 2010). This means that "Every teacher is a materials developer" (English Language Centre, 1997) who is constantly

evaluating the available materials, adapting them, replacing them, supplementing them and finding effective ways to implement the materials chosen for classroom use. This is truer today than ever as the economics of publishing dictates that most coursebooks on the market are still global coursebooks for all learners of English whereas most learners of English these days are learning it in distinctive contexts for distinctive purposes. Materials development must therefore be central to any course designed to train, educate or develop new or practising teachers and it must be accorded significance by the applied linguists and teacher trainers who run such courses and/or publish articles, chapters and books for use on them. In addition to the obvious pragmatic function of preparing teachers for the realities of classroom teaching materials development can also be extremely useful as a "way of helping teachers to understand and apply theories of language learning – and to achieve personal and professional development" (Tomlinson, 2001, p. 67).

MATERIALS DEVELOPMENT FOR TEACHER TRAINING/DEVELOPMENT/EDUCATION

In Tomlinson (2014) I review the literature on teacher growth through materials development, I provide a personal account of courses and projects on which I have aimed to facilitate teacher growth through materials development and I report on the responses to a questionnaire inviting past participants of teacher development courses and projects to reflect on what (if anything) they have gained from their participation. My main claim is that participating in materials development can increase awareness, criticality, creativity and self-esteem. It can also improve career prospects too.

I have included substantial materials development components on initial teacher training courses for primary teacher trainees in Vanuatu, for secondary teacher trainees in Zambia and for EFL teachers of teenagers and young adults in Cambridge and Kobe. I have also included such components on development courses for in-service teachers in Cambridge, Kobe and Indonesia. In Indonesia materials development was the main component of in-on service courses on the PKG English Programme ("For the Teacher by the Teacher") (Tomlinson, 1990) and in every region of the country teachers from the Programme would meet every week to work together to review the previous week's materials and to develop materials which they would all use the following week. In addition I have focused on materials development as a major component of MA and EdD courses for teachers at Anaheim University, at Bilkent University, Ankara, at the National University of Singapore and at the Norwich Institute for Language Education; and I designed and delivered MA courses dedicated to materials development at the University of Luton and at Leeds Metropolitan University (a course now cloned by the International Graduate School of English in Seoul).

Experience in running these courses has taught me that the most effective way to do so is to provide the participants with concrete experience as a basis for reflective

observation and conceptualisation. What I have tended to do on these courses therefore is to:

- provide experience of innovative materials in action and to get the participants to analyse and evaluate the principles and procedures of the materials
- give the participants provocative statements about materials development issues to respond to (e.g., "all materials should be authentic")
- help the participants to use their experience as language learners and teachers (if any) and of their course reading to develop universal and local criteria (Tomlinson, 2013c) for use in developing and evaluating materials
- get the participants in groups to pool their criteria and then use them to evaluate materials
- get the participants to develop principles for adaptation of materials
- get the participants to use their criteria and their principles of adaptation to adapt materials for specified target learners
- get the participants to use their criteria to develop materials for specified target learners
- (if possible) get the participants to use their materials with learners and then to evaluate them for effectiveness
- get the participants to revise their materials
- get the participants to reconsider their responses to the provocative comments given to them at the beginning of the course

Depending on the length of the course I have also added sessions on design and layout, on illustrations, on writing instructions, on self-access materials and on digital materials. See Tomlinson (2013d) for a full description and examples of procedures for running materials development courses.

I have also found that extended simulations can help participants to become more aware of important issues in language acquisition and development, can help them to become more critical and creative in adapting and developing materials for target learners and can foster considerable teacher growth. Tomlinson and Masuhara (2013) stress the value of extended simulations on materials development courses and report that many participants on their courses "were able to develop original ideas and materials to match the novel environments, which they would later be able to adapt and develop in relation to their own working environments". They also mentioned that many of them "reported developing confidence and self-esteem and being better equipped and prepared to meet unexpected eventualities in their own jobs" (2013, p. 503).

What has tended to happen on the courses I have run is that the participants are at first confused and lacking in confidence but as their awareness and skills develop they gain confidence and self-esteem and end up achieving considerable personal and professional development. This is partly because they have gained from patient and constructive feedback from their trainers and their peers and partly because issues relating to language acquisition and development have been discussed as

they arose (on some courses the participants noted down questions about language acquisition as they occurred to them so that they could be 'answered' later in discussion sessions). Not all the participants of these courses have magically gained great skills as materials developers nor great awareness of the principles of second language acquisition. But most of them have been able to produce principled and effective materials, to appreciate what can and cannot facilitate language acquisition and to become confident and competent teachers. Here are some of the comments from responses to my questionnaire about materials development courses reported in Tomlinson (2014):

- "It certainly contributes to teacher's growth: I've become more aware and more creative. Moreover, I find materials development very enjoyable and if the materials work well, the good results have a great impact on my motivation. Teachers' motivation and inner satisfaction is incredibly important because of the affective impact on pupils."
- "Materials development contributes to teacher growth by giving them a rewarding creative outlet: you create materials and put them into practice. You see your students grow (learn) as a result of something you created. There are few jobs in which you get to see the fruits of your labour so tangibly."
- "In my view, L2 Materials Development provides a link between theoretical research and classroom practice and it can be used as a tool for developing critical awareness of language learning and teaching."
- "Materials development really develops your critical thinking skills. It develops your awareness of the importance of audience and context. Keeping up with research in materials writing helps you to develop professionally and probably the most important factor for me is that it develops your creativity."
- "It helps teachers to make informed decisions of their teaching activities."
- "Having an interest in materials development stops you from becoming staid. It is the most applied aspect of applied linguistics."
- "Training in materials development makes us aware of greater choice and makes us better at choosing."
- "Materials are the keys that allow teachers to open a new world …"

In order for materials development to foster the sort of effective teacher growth reported above I have found that it is very important that (as listed in Tomlinson, 2014):

1. the experience of materials development is hands on;
2. the teachers receive constructive feedback during and after the course or project;
3. the teachers receive positive support and stimulus during and after the course or project;
4. the deliverers of the course or project are enthusiastic and experienced materials developers;

5. the deliverers of the course or project are knowledgeable about second language acquisition research, classroom research and other relevant areas of applied linguistics;
6. the deliverers of the course or project offer powerful views but do not insist on agreement with them;
7. the course or project links practice to theory and theory to practice in ways which help the participants to select, adapt and develop materials in principled and effective ways;
8. the course or project provides guidance for the participants but also gives them some responsibility for making their own decisions;
9. the participants are encouraged to work together collaboratively;
10. the participants are encouraged to self-monitor and self-reflect.

MATERIALS DEVELOPMENT FOR PRACTISING TEACHERS

I have run mini-versions of the courses outlined above for practising teachers either as stimulus courses to get teachers to think about and try out new approaches (e.g., in Belgium, Botswana, Luxembourg, Mauritius, Seychelles, Tunisia, Turkey and Vietnam) or as a preparation for an institutional or national change (e.g., in Hong Kong, Oman, Turkey and Vietnam). I have also run such courses in preparation for teacher involvement in materials development projects in Namibia and in Turkey. I have run many of these courses together with, Hitomi Masuhara. We have similar views about the need for materials to be principled and about how best to facilitate language acquisition and development through materials development. However our voices, our frameworks and our examples differ and we have found this differentiated perspective on a similar approach to be effective in stimulating teachers to re-think their positions and to achieve personal and professional development.

MATERIALS DEVELOPMENT FOR MATERIALS WRITERS

I think it goes without saying that materials writers could gain considerably from doing materials development courses. Many of the participants on my materials development courses have gone on to become successful materials writers for commercial publishers or on national Ministry of Education projects and in South Korea the International Graduate School of English (IGSE) run a materials development MA from which the most successful participants are offered positions as materials writers for the parent publishing company. However it is very rare for publishers or Ministries of Education to put on courses for their materials writers or to even encourage them to enrol on existing courses elsewhere. I have run courses for writers of in-house materials at the University of Bilkent, Ankara and the University of Hue in Vietnam, I once ran short courses for materials writers from Longman and a few materials writers from publishing companies have participated in materials writing workshops organised by MATSDA. But I know of no other examples of

materials writers taking courses before or whilst writing their materials. What an opportunity is being missed of stimulating thought, discussion and energy and of facilitating the development of awareness and skills relevant to the writing of the materials.

MATERIALS DEVELOPMENT FOR RESEARCHERS

In a plenary paper Chapelle (2008) quite rightly pointed out how little research had been published on materials evaluation. She could have justifiably made the same point about research on the development and use of materials too. This is not really surprising as it is only recently that materials development has become accepted as a respectable academic discipline and therefore as a legitimate area for research. However since Chapelle's comment there has been a dramatic increase in published research on materials development in recognition of how important it is as one of the most applied areas of applied linguistics. Tomlinson (2008) is a book which includes research on the evaluation of coursebooks in many different regions of the world, Harwood (2010) includes reports of a number of research projects in the field of English for academic purposes, Tomlinson (2011) and Tomlinson (2013a) contain a lot more reference to research projects than the first editions they are replacing (as does McDonough et al. (2013)), Tomlinson (2013b) makes reference to many research projects investigating the match between various areas of applied linguistics and materials development and McGrath (2013) refers to numerous research projects (especially those involving investigations of how teachers evaluate coursebooks and how they adapt and supplement them). However the first book dedicated to the publication of reports of materials development research projects from all over the world was probably Tomlinson and Masuhara (2010). This book is now being supplemented by another book also reporting materials development projects (Masuhara, Mishan & Tomlinson, in preparation).

Perhaps even more dramatic than the increase of publications reporting materials development research has been the increase in the number of students now conducting MA and PhD research projects. This has been reflected, for example, in the increase in reports on materials development research at MATSDA Conferences (e.g., The MATSDA/University of Limerick Conference on Applied Linguistics and Materials Development, the MATSDA. University of Liverpool Conference on Enjoying to Learn in 2013 and the MATSDA/University of Liverpool Conference on SLA and Materials Development in 2014). It has also been reflected in the number of requests I get for advice from MA and PhD students from all over the world (at least one a week from post-graduate students researching materials development in Iran).

MATERIALS DEVELOPMENT FOR APPLIED LINGUISTS

As I said earlier it is not long ago that materials development was considered insufficiently theoretical to be accepted as an academic area of applied linguistics.

Things have changed now though and many applied linguists are considering the implications of their specialised research for materials development and the implications of research in materials development for their specialism. For example, in Tomlinson (2013a) researchers in such specialism as discourse analysis, pragmatics, second language acquisition, classroom research, language planning, corpus linguistics, intercultural competence, assessment and language teaching pedagogy wrote chapters linking their research with materials development. Many of them also gave presentations on these links at the MATSDA/University of Limerick Conference on Applied Linguistics and Materials Development in 2013 and such leading experts on second language acquisition as Rod Ellis, Alison Mackey and Pauline Foster linked their research to materials development at the MATSDA/ University of Liverpool Conference on SLA and Materials Development in June 2014. Also many applied linguists are now attending conferences, seminars and workshops on materials development and experts in materials development are being increasingly invited to give presentations at conferences on applied linguistics. For example, I have recently been invited to give materials development presentations to applied linguistics students and researchers at conferences and seminars in Augsburg, Bogota, Liverpool, Pontianak, Prague, Sarawak and Stirling.

CONCLUSION

It is obvious from what I say above that I think that materials development for language teaching is very important both as a practical undertaking and as an academic field of study. These days it is informed by both theory and experience and it is supported by research. In my view it is the most applied of all the disciplines in applied linguistics and should be a compulsory component not only of all language teacher preparation and support courses but of all applied linguistics courses too. Fortunately many other applied linguists now believe this too. What is important for the future is that not only is the vital importance of applied linguistics recognised but that even more than ever we support our materials development with research- and observation-based principles and that we research the effect of our materials on the people who use them. We owe this to language learners, to language teachers, to language planners and to the field of applied linguistics.

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ALAN MALEY

2. PRINCIPLES AND PROCEDURES IN MATERIALS DEVELOPMENT

INTRODUCTION

Before engaging directly with the issues involved in materials development, it will be helpful to remind ourselves of the background from which materials emerge and against which they operate.

Materials do not exist in a vacuum. They are part of the whole context of language learning, including the philosophical and belief-systems of stakeholders. Depending on what we think language is for and how we think people learn languages, so our materials will differ. So we cannot separate materials from more general issues to do with language and language learning.

And materials are just one strand among others: the teachers who will use them, the learners who will hopefully learn from them, the sponsors who will pay for them, the publishers who will publish them, the curriculum and syllabus which prescribe their content, the system which will decide on the length and intensity of class time and assess the outcomes, the material and economic conditions in which they are produced and used, and the culture in which the learning is embedded. The moment we set out to design any materials, we are enmeshed in this web of interrelated and often conflicting factors. Like so many things, it is not as simple as it looks.

Within pedagogy, there is the further question of what the materials are supposed to offer. Proponents of course-books claim that they provide an essential supporting structure for both teachers and students. According to this view, they are an invaluable reference to which users can return. Without them, it is claimed, the language would be a bewildering, confusing and disorganised mosaic of fragments of phonology, lexis, syntax and meaning. They offer content (linguistic and factual), organised into a graded sequence, with opportunities for language practice and use, which is supposed to lead to the efficient acquisition of the language. Moreover, materials are increasingly expected to offer much broader educational perspectives – critical thinking, life skills, citizenship, global issues, cross-cultural understanding and more. What is more, they have high face-validity for sponsors and institutions alike. If asked what is being taught, the course-book can be produced as proof that we are serious providers of language education.

M. Azarnoosh et al. (Eds.), Issues in Materials Development, 11–29.

There has however been widespread criticism of such materials. All classes are heterogeneous however much some teachers might wish they were not. All learners are different in terms of aptitude, maturity, stage of language development, motivation, personal experience, and a host of other factors. Learners progress at different rates and are interested in different things. Furthermore, what and how students learn is for the most part unpredictable (Brown, 2013; Prabhu, 1998; Underhill & Maley, 2012).

And we must not forget that published course-book materials, designed on the one-size-fit-all principle have been vigorously challenged as unsuitable and irrelevant (Allright, 1981; Tomlinson & Masuhara, 2013). Some recommend the use of resource materials (Maley, 1998 onward; Prabhu, 1989) rather than course materials. Others suggest teacher-made or student-made materials as a solution. Many, such as the proponents of Dogme (Meddings & Thornbury 2002), claim that published materials are neither necessary nor desirable, and propose instead an approach which eschews materials in favour of a 'learning conversation' which unfolds according to the learning dynamic between teacher and students and among students at any particular moment. And this idea of constant improvisation in response to what is happening has been further developed by Underhill (Maley & Underhill, 2013; Underhill, 2014).

It is now time to look at some of the fundamental parameters within language teaching as a whole, before moving to the specifics of materials design.

SOME FUNDAMENTAL ISSUES

There are a great many lists in the literature which attempt to set out as clearly as possible the parameters of language teaching methodology. To avoid unnecessary confusion, I have drawn on those set out by Scott Thornbury (2014), with some minor modifications of my own.

Table 1. Dimensions of methodology (after Scott Thornbury, 2014)

Form (Rules)	Function (Meanings)
Analytic (Prescription)	Experiential (Discovery)
Accuracy (Focus on correctness)	Fluency (Focus on message)
System (Declarative)	Skills (Performative)
Segregated (Atomistic)	Integrated (Holistic)
Cognitive (Mind only)	Affective (Mind plus Body, Feelings, Spirit)
Transmissive (Teacher-centred/control/ Predictability)	Dialogic(Learner-centred/Flexibility/choice/ spontaneity/ risk)
Deductive (Rule first, use later)	Inductive (Use first, rule later)
Monolingual (English only)	Bilingual (L1 used)
Traditional	Innovative
Conformism	Creativity

Each column represents the extreme ends of a scale, and the way we teach, and the kinds of materials we design will vary according to where we place ourselves along these scales

As we can easily note, the terms in the first column come together in a belief system that makes formal rules central to the teaching This involves prescribing in detail what is to be taught, with a focus on grammatical accuracy and correctness. Students will come to know a lot about the language but not much about how to use it in genuine acts of communication. The Four Skills will usually be taught separately, as will the nuts and bolts of the grammar. Focus will be on intellectual prowess. In this belief system, teachers are at the centre, and students are on the receiving end of their teaching, which is based on a firm belief that it is possible to predict what students will learn, and when, and on the need for strict control over what is presented and learnt. Rules are presented and explained, then examples given. There is strict adherence to the use of the target language only. Many people would term this nexus of factors as 'traditional', and it will be characterised by the use of drills, translation, dictation, rote-learning, parsing, 'explication de texts', and the like. Overall, the factors in the first column amount to a belief in conforming to what is expected by those higher up the ladder of authority, and by the beliefs of the culture or society in which it operates.

By contrast, the items in the second column reflect a belief system which places genuine communication at the centre of learning. The function and meaning of language is paramount. Students are expected to experience language in authentic settings and to explore it for themselves in a discovery mode. Getting the message across effectively is rated more important than strict accuracy of the language used to do this. Being able to use the language in real-time performance takes preference over simply being able to talk about it. Language is presented and used holistically, not divided into separate skill packages, nor sliced up into atomistic segments. Language is integrated into the whole learning experience. Far more attention is given to the emotions, and to physical aspects of language. The focus is on the learners, with the teacher guiding and orchestrating rather than directing, and encouraging them to take risks. Learners have greater choice in what they do, and teachers recognise that learning is largely unpredictable and that they therefore need to react spontaneously to what is happening from moment to moment as the class unfolds. Rules are derived after the language has been experienced, not before. There is judicious use of the L1. Overall this represents a belief in the value of openness to innovation, and it may be realised using drama, music, the arts, game-like activities, problem-solving, project work and the like. All this amounts to a belief in the value of creativity at all levels, including published materials.

It should be noted that the above characterisations are rarely encountered in their pure form. Actual teaching is often highly eclectic, and teachers seem able to incorporate more than one approach in their practice. We should also beware of value judgements. The items in the first column are not necessarily 'bad', nor the

ones in the second column 'good'. They are simply different, and circumstances may often justify the use of one or the other option.

Before moving on from this discussion, it may be useful to consider the proposal by Nation and Newton (2009) that in an ideal language course, approximately equal time should be given to four major kinds of activity. These are:

> *Meaning-focussed input*: This would include authentic texts (written and heard) on a wide range of interesting topics, relevant to the learners' age and interests. The work of Krashen (1981) has emphasised the role of 'comprehensible input'.
>
> *Meaning-focussed output*: This would include opportunities for learners to use what language they have to express real meanings which are significant for them. This might be done through role-plays, simulations, drama improvisation, oral presentations, creative writing, etc. Among others, Swain (2000) has emphasised the need for output as well as input.
>
> *Deliberate learning*: This involves learners in activities which focus on particular aspects of the language: intensive practice of phonology and grammar, intentional vocabulary learning, etc.
>
> *The development of fluency*: This refers to the need for students to acquire the ability to deal with language in real time – to achieve automatic proficiency in coping with input, and in generating output. It might include Extensive Reading activities (Bamford & Day, 2004; Day & Bamford, 1998; Krashen, 2004). Techniques for developing written fluency could include speedwriting. Repeated exposure to the spoken word could be achieved through radio and TV material, films, videos, YouTube. And spoken fluency could be facilitated by improvisation and drama works, including rehearsal of play scripts, etc. (Lutzker, 2007; Maley & Duff, 2005; Wilson, 2008)

PRINCIPLES FOR MATERIALS DESIGN

Here we shall look at some of the principles proposed by applied linguists and by writers of materials.

Lists of Principles from the Applied Linguists

Several lists of key principles have been drawn up by applied linguists (some of whom are also materials writers)

The 'Ellis Principles' (Ellis, 2005), for example, which have been adopted by the New Zealand Ministry of Education to guide the language teaching syllabus in New Zealand secondary schools are :

Principle 1:
Instruction needs to ensure that learners develop both a rich repertoire of formulaic expressions and a rule-based competence.
Principle 2:
Instruction needs to ensure that learners focus predominantly on meaning.
Principle 3:
Instruction needs to ensure that learners also focus on form.
Principle 4:
Instruction needs to be predominantly directed at developing implicit knowledge of the L2 while not neglecting explicit knowledge.
Principle 5:
Instruction needs to take into account the learner's 'built-in syllabus'.
Principle 6:
Successful instructed language learning requires extensive L2 input.
Principle 7:
Successful instructed language learning also requires opportunities for output.
Principle 8:
The opportunity to interact in the L2 is central to developing L2 proficiency.
Principle 9:
Instruction needs to take account of individual differences in learners.
Principle 10:
In assessing learners' L2 proficiency, it is important to examine free as well as controlled production.

Nation's (1993) list is as follows:

1. The selection, ordering, presentation and assessment of the material should be based on a careful consideration of the learners and their needs, the teaching conditions, and the time and resources available.
2. A language course should progressively cover useful language items, skills and strategies.
3. The focus of a course needs to be on the generalizable features of the language.
4. A language course should provide activities aimed at increasing the fluency with which learners can use the language knowledge they already know, both receptively and productively.
5. A language course should provide the very best possible coverage by including items that occur frequently in the language, so that learners get the best return for their learning effort.
6. The items in a language course should be sequenced so that items which are learned together have a positive effect on each other for learning and so that interference effects are avoided.
7. Learners should have repeated and spaced opportunities in a variety of contexts to retrieve and give attention to items they want to practice.

8. A language course should train learners in how to learn a language and how to monitor and be aware of their learning, so that they can become effective and independent language learners.
9. As much as possible, the learners should be interested in and excited about learning the language, and they should come to value this learning.
10. As much time as possible should be spent using and focussing on the second language.
11. A course should include a roughly even balance of meaning-focussed input, form-focussed instruction, meaning-focussed output and fluency activities.
12. There should be substantial quantities of interesting, comprehensible activity in both listening and reading.
13. A language course should provide activities aimed at increasing the fluency with which learners can use the language knowledge they already have, both receptively and productively.
14. The learners should be pushed to produce the language in both speaking and writing over a range of discourse types.
15. The course should include form-focussed instruction in the sound-system, vocabulary, grammar and discourse areas.
16. Learners should process the items to be learned as deeply and as thoughtfully as possible.

Finally, Tomlinson's (2011, pp. 8–23) list of "principles of second language acquisition relevant to the development of materials for the teaching of languages" includes:

1. Materials should achieve impact.
2. Materials should help learners feel at ease.
3. Materials should help learners develop confidence.
4. What is being taught should be perceived as relevant and useful by learners.
5. Materials should require and facilitate learner self-investment.
6. Learners must be ready to acquire the points being taught.
7. Materials should expose learners to language in authentic use.
8. The learners' attention should be drawn to linguistic features of the input
9. Materials should provide learners with opportunities to use the target language to achieve communicative purposes.
10. Materials should take into account that the positive effects of instruction are usually delayed.
11. Materials should take in to account that learners differ in learning styles.
12. Materials should take into account that learners differ in affective attitudes.
13. Materials should permit a silent period at the beginning of instruction.
14. Materials should maximise learning potential by encouraging intellectual, aesthetic and emotional involvement which stimulates both right and left-brain activities.

15. Materials should not rely on too much controlled practice.
16. Materials should provide opportunities for outcome feedback.

Clearly, there is a good deal of agreement between the three lists, and any aspiring materials writers would do well to take the factors included here into account, perhaps by making their own check-lists, against which they would be able to evaluate their own materials.

Proposals from Practitioners

Jan Bell and Roger Gower (in Tomlinson, 2011, pp. 135–150), set out the following principles in their discussion of how they write materials:

- Teachers need flexibility in a course-book to select and rearrange activities.
- Texts should be authentic.
- Content should be engaging.
- Language should be natural.
- Grammar should be treated inductively.
- Here should be an emphasis on review.
- Practice should be personalised.
- Skills should be integrated.
- Approaches should be balanced (inductive and deductive, accuracy and fluency, task-based and PPP, creative and controlled.
- Students should be helped to 'learn how to learn' (Ellis & Sinclair, 1989).
- Professional respect and pride in the work produced.

As we can see, these are much more pragmatic, intuitive and less detailed than many of the foregoing proposals.

Maley (2014) proposed a similar set of criteria for effective materials (See below), which are also far more pragmatic, general and intuitive than the detailed lists discussed above.

- Intrinsic interest The materials should be interesting to learn from: because the content is interesting in itself. Hence the importance of text selection.
- Engagement leading to 'Flow' (Czikszentimihalyi, 1990, 1997). The activities should engage the learners, so that they are carried along by them, almost without realising they are learning.
- Depth of cognitive and affective processing (Arnold, 1999). The materials should appeal both to the head and to the heart. Learners should be stimulated to think and reflect on what they are doing, and to be involved emotionally.
- Flexibility/adaptability. It should be possible to adapt, extend, and re-order activities.
- Open-endedness. The activities should lead learners to other aspects of the topic, and related activities. They should not be one-off, closed-ended. Ambiguity,

contradiction and more than one right answer favourise more discussion and more learning than right answers.

- Non-triviality. Too much material in course-books is trivial. Wajnryb (1996) pointed out that most of the content of course-books had no significance for the learners, and that what was significant to them was largely absent.
- Relevance: personal/learning. The materials should be relevant to the learners' personal experience, and relevant in terms of the language learning involved.
- Variety. There should be as great a variety of texts and activities as possible, ensuring a good balance (Maley, 1999).
- Creativity. Materials and activities should be intrinsically creative, and stimulate creativity in the learners (Bilbrough, 2011; Pugliese, 2010). This may be achieved by greater use of aesthetically-appealing materials (Goldberg, 2006; Lutzker, 2007; Maley, 2009, 2010), music (Hill, 2013; Paterson & Willis, 2008), art (Grundy et al., 2011; Keddie, 2009), video (Tomalin & Stempleski, 2001), drama (Maley & Duff, 2005; Wilson, 2008), literature (Duff & Maley, 2007), story-telling (Heathfield, 2014; Wajnryb, 2003; Wright, 2008), creative writing (Maley & Mukundan, 2011a, b; Spiro, 2004, 2006).
- Economy/elegance (Less=More): The minimum quantity of material should be designed to achieve the maximum effect. Sometimes the most effective materials are simple and 'light' (Maley, 1993, 1995).

An Alternative Approach

In an interesting new development in thinking about the principles underpinning materials design, Jill Hadfield (Hadfield, 2014) has come up with an alternative proposal based on the writer's perspective, rather than the applied linguist's. This arose from an auto-ethnographic enquiry drawing on material from her personal journal as she undertook a materials writing task. She identifies three main sets of considerations: Framing Principles, Core Energies and Tacit Frameworks.

Framing principles. Her principles were based on her personal experience of what she considered important as over-arching principles. They have a lot in common with the ones we have described above. However they do "differ from them in some key respects, … being more eclectic giving thought to teachers' needs as well as students', giving student engagement top priority, and being more detailed about activity types and about content and design features in general" (Hadfield, 2014).

Hadfield's (2014) over-arching principles include:

1. Material (texts and tasks) should be interesting, engaging, motivating and involving.
2. Language should be meaningful, natural and useful.
3. There should be careful progression with small steps, each leading to the next, and frequent opportunities for review.

4. The language syllabus should include functions dovetailed with grammar. It should be both formulaic and rule-based. Lexis should be both theme-based and frequency-based, including chunks as well as single words. Attention should be given to form and meaning. Learning should be both explicit and implicit.
5. Receptive skills activities should involve detailed reading and listening and analysis, as well as more global understanding. The skills syllabus should include a systematic teaching of micro-skills as well as macro-skills (e.g., recognising words in connected speech as well as understanding main points). Skills should be integrated with each other and with language work. Extensive reading and listening are important.
6. Productive skills activities should be communicative, meaningful and student-centred. Writing activities should include process and genre-based approaches. Speaking activities should include a specific speaking skills programme (e.g., turn-taking, turn beginning, etc).
7. Focus on form or grammar elucidation should actively involve the students and should involve an inductive element, involving discovery and deep-processing, where possible.
8. Language practice activities should be communicative, meaningful and student-centred. Activities should provide density of practice and include accuracy- based as well as fluency activities.
9. Flexibility is important for both students and teachers to meet student needs and different learning styles and to enable teachers to select and rearrange activities to meet these. To this end, there should be both a variety of activities to suit different learning styles and a range of supplementary activities that students or teachers can choose from.
10. The syllabus should meet non-linguistic aims as well as linguistic ones, for example, the building of a cohesive group dynamic, the teaching of learning strategies, the building of student self-esteem and motivation.

Core energies. These arose from issues which recurred frequently in Hadfield's journal. "I isolated eleven preoccupations, which grouped themselves under three main themes: the importance of affect, the importance of creativity and the importance of play."

The Core Energies correspond closely to the 'gut instincts' or preferences for certain types of activities by writers. In the case of Hadfield, there is a clear preference for affective, playful and creative/imaginative activities. Other writers might have a preference for 'logical, serious or analytic activities.' Still others might base their activities on exploration, authenticity and learner autonomy. There is clearly a wide range of options depending on individual preferences.

Tacit frameworks. By tacit frameworks, Hadfield is referring to the usually non-explicit decisions and judgements the writer makes as the work proceeds.

Materials writing are a highly complex process. Polanyi (1967) and Schon (1983) have both investigated the nature of processes like this among skilled and experienced professionals, such as doctors and architects. They found that highly complex decisions are often arrived at apparently intuitively, on the basis of multiple past experiences of similar cases. It is only when these processes are raised to consciousness that we can perceive the fine network of tacit assumptions and beliefs that inform the decision-making process.

In Hadfield's case, this tacit network can be activated in response to the sorts of questions writers unconsciously or sub-consciously ask themselves. For example, 'Is this the best way of dealing with the aim of the materials?' 'Is this at about the right level of challenge for the learners?' 'Will this engage the learners or will it turn them off?' 'Will this encourage the creative use of language?' and etc. She gives a list of the tacit principles which emerged in relation to just two tasks. (Hadfield in Harwood, 2013). I have re-phrased them as the questions she would have been asking herself during the on-going process of the writing:

- Is the aim of the activity clear?
- Does the activity fulfil the aim in the best way?
- Is the activity focused on the aim without irrelevant distractions?
- Is the activity engaging and appealing to both teachers and students?
- Is the activity feasible—are students capable of doing it – in terms of concept, ease of task and language level?
- Is the activity at the right level of challenge – linguistically and cognitively?
- Are the stages of the activity in the best logical sequence?
- Have the students been adequately prepared for the task?
- Does the staging scaffold students by providing achievable steps?
- Are the groupings appropriate to the task?
- Do the groupings provide variety and balance of interaction?
- Does the activity have sufficient pace and momentum to maintain interest?
- Does the activity create positive and not negative affect? Will the students feel good about doing it?
- Does the activity promote a good group dynamic?
- Does the activity result in student satisfaction with the outcome and a feeling of achievement?
- Does this (particular) activity encourage creative use of language, to encourage building of L2 identity?
- Does the activity, in the context of the book or section as a whole, provide variety and not be repetitive of other activity-types.
- Does the activity, in the context of the book or section as a whole, provide for individual difference in learners and appeal to different learning styles?

SUMMARY

The principles for materials design can be derived from the lists drawn up by applied linguists, and there is a good deal of agreement and overlap between the three lists we have described. However, it would seem sensible to accord an important place to more intuitive processes based on long practical expertise, as described in *proposals from practitioners* and *an alternative approach* above. The proposals of Hadfield (2014) appear to have particular merit being based on careful self-observation and analysis in the performance of a practical materials-writing task.

PROCEDURES

It is time now to turn to the processes and procedures involved in writing materials.

Macro-Level Processes

At the macro-level, the main processes will be:

Design an overall framework. This will often be derived from the syllabus provided or prescribed by the Ministry of Education or by some international body (The Common European Framework, Morrow, 2004), or by the institution. It will involve deciding on the general approach (see above, Dimensions of Methodology). It may be that more specific approaches are specified – as in the case of CLIL (Content and Language Integrated Learning) (Dellar & Price, 2007; Mehisto et al., 2008; Tanner & Dale, 2012), ESP (English for Specific Purposes) or EAP (English for Academic Purposes).

Once the approach has been specified, then the different elements to be 'covered' will need to be itemised, and the proportion they will be given in the materials. Normally, some combination of the following areas would be specified: pronunciation, vocabulary; grammar; functions/notions; the four skills: reading, writing, listening, speaking; text-types/genres; critical thinking: life skills; themes and topics; situational contexts; etc. At this stage, the designer may well also list the activity types which will be used (pattern drills, role-play, Q/A, MCQs, story-telling, extensive reading, etc.).

It is worth noting that nowadays, much of this work will already have been provided by the publisher or sponsoring agency. Increasingly the materials writer is constrained by the specifications of the publisher, and has less and less scope for personal creativity in the writing. Publishers usually justify this by claiming that this is 'what the market wants'. However, market research is not always as credible as the publishers might wish.

It is also worth noting that many publishers also prescribe what topics are not to be included in the materials. These are usually those included in the well-known acronym PARSNIPS: Politics, Alcohol, Religion, Sex, Narcotics, -isms such as Racism, Pork / Palestine, Social class. Clearly, publishers are keen not to fall foul of political, cultural or religious norms, however much one may regret the educational constraintsthat this imposes.

Select texts and activities. Text selection will be a crucial part of the process. Criteria for selection will include: intrinsic interest; relevance to learners' experience, age and maturity; length; linguistic difficulty/complexity; cognitive difficulty; cultural appropriacy and medium; language learning potential; aesthetic appeal; and salience and memorability.

There will also be practical issues such as copyright and accessibility/ailability of the texts. Currently, the widespread availability of material on the www has eased this problem. The designer will then decide on the ordering of texts/activities.

Micro-Level Processes

Once the major decisions have been taken, the actual writing can begin. Here I shall offer just two approaches to the detailed writing. The first is based on Hadfield (2014). The second is based on Maley (2011).

a. Hadfield's chapter in Nigel Harwood (2013, p. 333) identifies five stages in the writing process:

Stage 1: Selecting Activity Type
Stage 2: Aim and Activity Fit (making sure the activity fulfills the aim in the best way)
Stage 3: Initial Design Solutions
Stage 4: Writing the Student Materials
Stage 5: Refining the Procedure/Writing the Rubrics

Within this overall framework, she identifies the following sub-processes the writer engages with:

- Dialoguing, in where the writer engages in a conversation with themselves as they go along.
- Imagining the scenario, involves trying to visualize how the activity would work in a real classroom, so as to identify possible weaknesses.
- Scoping the materials, involves making a rough plan for the format of the activity.
- Trying out, involves running through the materials with self and other people to get an idea of how they will work.
- Writing, which involves getting the ideas down on paper.

- Writing rubrics, involves interpreting the activity as a set of instructions for the teacher who will use them.

b. Maley (2011, pp. 379–402) offers a chart for generating activities. This comprises a set of Inputs, which describes all the possible types of input available. There are then Processes which can be applied to any of the inputs. Finally, there are Outcomes which are related to the activity: the kind of outcomes which are anticipated from it.

Some Applications of the Chart

Inputs. It is easy to overlook the resource nearest to us, namely the *human resource* in our own class. Every class has within it a fabulous reserve of different personalities, physical types, memories, associations, opinions, skills and knowledge (Campbell & Kryszewska, 1992). Materials should draw upon this infinite human resource. Most activities can be enriched by the personal perspectives of students.

In choosing *themes or topics* we can also go well beyond the conventional and familiar. There is nothing wrong with such uncontentious themes as sport, hobbies, shopping, cultural festivals and the like. But, if our objectives include increasing social and intercultural awareness, life skills and critical thinking skills, we need to cast the net more widely. Wajnryb (1996) has incisively critiqued the bland irrelevance of many teaching materials. Practical examples of more challenging themes include Jacobs et al. (1998), who offer a wide range of environmental and global themes, as do Sampedro and Hillyard (2004). *Global* (Clandfield et al., 2010) also explores themes well beyond the conventional boundaries of traditional textbooks and offers a vastly expanded menu of topics and texts.

Texts still form the basis of most published materials. We can exercise greater creativity by widening the choice of text types, particularly by including more literary texts, which expose students to more creative uses of the language (Duff & Maley, 2007). Literary texts also often touch upon precisely those social, cultural and human issues which would broaden our objectives from purely instrumental language teaching to more general educational purposes. Students themselves can provide textual input in the form of poems, wall newspapers, stories, videos, etc. With the development of word-processing facilities, it is now possible to publish texts with high-quality finish. Texts produced by students in one year can become part of the input for the next. Compilations of texts chosen by the students can also be used in a similar way.

Extensive reading is now recognized as the single most effective way of acquiring a foreign language (Day & Bamford, 1998; Krashen, 2004). There exist many excellent series of graded readers, both adaptations and originals, so that we can now speak of a new genre of English writing, Language Learner Literature – literature written explicitly for foreign learners. Yet there are at least two ways of creatively

Table 2. A chart for generating activities

INPUTS	*PROCESSES*	*OUTCOMES*
People (experiences, feelings, memories, opinions, appearance, etc.) *Topics/Themes* *Texts* (literary/nonliterary; published/student-generated, extensive readers) *Reference materials* (dictionaries, thesauruses, encyclopaedias, reference grammars, etc.) *Realia* (objects, texts, pictures, etc.) *Visuals* (photographs, videos, 'art', film, etc.) *Audio* (words, texts, music, sounds) *Internet* CD-ROMs, You Tube, etc. *Games* simulations, role-play, language play. *Oral accounts* (stories, jokes, anecdotes, presentations, etc.) *Problems* (puzzles, moral dilemmas, logical problems, etc.) *Projects Techniques* (improvization, drama, dictation, translation, creative writing, etc.) *Student-made material*	*Generic* Time (long/short) Intensity (high/low) Type (active/reflective, interactive) Mode (individual work, pairs, groups, whole class; public/private) Medium (spoken/written; processing/producing) *Management:* routines instructions questions *Techniques:* questioning info. gap, opinion gap, etc. jigsaw reading/listening process writing reading skills visualizing inner speech/rehearsing *Task-types:* brainstorming predicting classifying evaluating problem-solving performing constructing objects researching *Generative procedures:* expansion matching media transfer. comparison/contrast selection/ranking, etc.	*Material outcomes* (student texts, visual displays, performance, etc.) *Pedagogical outcomes* (evidence of learning, test results, fluency, becoming a reader, learning to learn, handling feedback, metacompetence, etc.) *Educational outcomes* (increased social/ Intercultural awareness, critical thinking, creative problem-solving, independence, knowledge management, etc.) *Psycho-social outcomes* (increased self-esteem, self-awareness, confidence, cooperation, group solidarity, responsibility, attitudinal change, tolerance of difference, etc.)

changing what is on offer. The first would involve abandoning tight linguistic control through word and structure lists. Instead, writers would concentrate on telling a good story, gauging the language level intuitively by writing for a particular audience. The second would involve abandoning all questions and activity materials, leaving the learner to interact naturally with the text in the manner of a 'real' reader, without these unreaderly distractions.

There is now a vast new range of *reference materials* available, in particular learners' dictionaries (Wright, 1998), and production dictionaries such as the *Activator* (1997). We can encourage students to construct their own reference materials: grammars, phrase-books, vocabulary references, cultural references. This can also be linked with the use of project work (Fried-Booth, 2001).

One creative way of approaching *realia, visuals and audio input* is to pass responsibility for providing input to the learners themselves. They may prepare their own photographic displays, videos, sound collages, perhaps as part of a project. The sense of ownership conferred by personal involvement often results in increased motivation and surprisingly creative outcomes (Stempleski & Tomalin, 2001).

The *Internet* is clearly a massively important resource. But only recently serious thought has been given to ways of using it in an integrated manner, and in ways which creatively exploit its potential (Dudeney & Hockly, 2007). A highly useful resource for teachers is Russell Standard's www.teachertrainingvideos.com which puts the new technologies within the reach of teachers. The danger of the Internet, as with all technologies, is that materials writers become mesmerized by its technological potential rather than thinking carefully about how it can best be deployed.

Inputs from *oral accounts* offer wide opportunities for creativity in content selection. Brunvand's (1999) collection of Urban Legends is just one example. Oral presentations may also serve as an alternative, more creative, way of teaching pronunciation. The student making an oral presentation is forced to take account of the totality of the communicative event, not just the phonetic accuracy of delivery. The same is true for the performance of texts, which can be integrated with the use of literary texts, of course.

Processes. Processes can also enhance the creative quality of the materials. I shall simply give brief suggestions from each of the five categories in the chart.

Generic: The use of time can be handled creatively, for instance, by setting tight time constraints on some activities. Another example is by giving dictations at normal speed rather than slowly with pauses (Davis & Rinvolucri, 1988), or by allowing students as much time as they need for tests, Or by helping students to plan their own time. Similar possibilities emerge from the other generic features.

Management: One creative way to manage routines and instructions is to replace verbal with non-verbal cues. Students can quickly learn to use a set of gestures to cover most exigencies: a raised hand for silence, a circular motion for group work, index fingers pointing inward for pair work. Alternatively, all instructions can be given in writing on large flashcards which the teacher holds up when necessary.

Both ideas would serve to reduce wear and tear on teachers' voices – a major source of problems (Maley, 2000). For further ideas on the use of gesture in pronunciation work, see Underhill (1994).

The list of *techniques* given is far from exhaustive but any technique can be applied creatively. Tomlinson (2000, 2001) has developed techniques to promote visualization and inner speech in the processing of texts. All too often, we seem to require an explicit verbal or factual 'answer', rather than an internal representation. Underhill (1994) recommends allowing students time to hear and hold utterances in their inner ear before repeating them.

The set of *task types* is likewise incomplete, but all those listed can be creatively applied. For example, if the task involves evaluating something (a text, a film, a piece of peer writing) students can devise their own criteria. They can also learn how to offer and receive negative criticism, which has important educational and social outcomes.

The *generalizable procedures* (Maley, 1998) are in fact a set of heuristics which can be applied to any piece of material. Even so simple a type of media transfer as copying out a prose text in the format of a poem compels a different quality of attention from straightforward copying. Likewise, requiring students to rank a set of texts in terms of their suitability for a given purpose invites careful reading and provokes often heated discussion.

Outcomes. Inputs and Processes interact to produce outcomes but in complex ways which cannot be reduced to a formula. I believe, however, that we can greatly extend the range and relevance of Outcomes by thinking creatively about them.

Traditionally, we have been mainly concerned with *Material and Pedagogical outcomes*: the direct product of learning. Yet even here we can extend the range. As I have suggested earlier, student-generated texts can be much more varied; the availability of word-processing makes possible a greater variety and higher quality of products; access to video and sound recording facilities can likewise add to the range of material outcomes.

Pedagogical outcomes can also go beyond the traditional reliance on test results and assignments to evaluation based on portfolios and journals. For even more imaginative ways of evaluating students, see Phuong (2013). It can also encompass enabling skills such as learning to learn (Ellis & Sinclair, 1989), dealing with feedback to and from peers and meta-competence in talking about language and language learning in informed ways.

More broadly *educational outcomes* emerging from the creative interaction of inputs and processes might include increased awareness and understanding of others, including other cultures, the ability to critically question received wisdom or information, the ability to solve problems through brainstorming and lateral thinking, and self-reliance through acquiring life skills like time management.

In the *psycho-social domain*, we can give greater emphasis to enhanced confidence, self-esteem, and self-awareness leading to responsibility and cooperation to create a positive learning atmosphere (Hadfield, 1990).

CONCLUSION

I have attempted to present a number of sets of principles – both those proposed by applied linguists and by materials writing practitioners. One conclusion which can be drawn from this is that principles need to be based on pragmatic experience, not simply on theoretical systems.

I have also discussed both macro- and micro-processes involved in materials design and writing. What emerged, once again, was the need not only for sets of processes and procedures based on the principles but also the essential role of personal, human creativity in materials design, which may often involve tacit knowledge. Designing and writing materials needs to allow space for the creative spark if it is not to become a soul-destroying manipulation of Lego elements, leading almost inevitable to cloning.

One final point is that materials are only as good as the teachers who use them. Even the best of materials can, in the hands of the unimaginative, unenthusiastic or untrained teacher, turn to dust. I have suggested that materials should be flexible so as to allow space for teachers to adapt and exercise choice. But for this to succeed, teachers need to take the initiative too if they are not to become robots enslaved by the materials.

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3. THE IMPORTANCE OF NEEDS ANALYSIS IN MATERIALS DEVELOPMENT

INTRODUCTION

Needs Analysis is one of the crucial of ELT and ESL. If we fail to gather the needs of teachers, students, parents, and administrators, we can never produce the right material, which has the desired impact on language learners. Despite the latest improvements, it is believed that there is still a big gap between the current materials and the real needs of partners. In fact, the two key partners, who are the teachers and learners, to some extent, are aware of their needs. Teachers nearly in every lesson do needs analysis in a direct or indirect way because they apply their lessons with the help of the material they use and they can see the effect of the material very soon, sometimes right after the lesson sometimes in long term.

On the other hand, students can sometimes observe or sometimes feel if the lesson plan and the material facilitate their learning. They usually evaluate it with their feelings or sometimes when they try to communicate. Moreover, when their opinion is asked, learners can provide the best feedback by drawing our attention to their needs. There are some basic ways of doing needs analysis in a principled way.

In this review, we discuss the reason why needs analysis is one of the musts and how we can do it.

MATERIALS AND THE NEEDS OF PARTIES

In recent years, the use of high technology and social networking has created a wider new generation market, which targets its continuation on the individual needs of people from every age group, occupation, race, and continent. It is the same case for materials development and English language teaching and learning. The more publishers do deeper market researches which they usually call ‘needs analysis’, the more they feel the need to respond to the needs of partner groups in language teaching, which are, in general, school administrators, parents, teachers, and learners.

Each group has different needs to be responded to. For example, school administrators are more interested in results in excel forms which show the frequency of success, which, in fact, indirectly shapes the focus of teachers in the classroom and makes them more result-oriented instructors.

The expectation of parents may vary depending on their level of education and experience of learning English. Some simply concern about to what extent their

M. Azarnoosh et al. (Eds.), Issues in Materials Development, 31–41.

children communicate effectively in foreign language and others about the scores that their children obtain in their academic life.

Teachers often need more powerful materials, which are designed on second language acquisition and learning principles to match the basic learning needs and profiles of learners in different countries, cultures, attitudes, learning habits and styles.

Learners need the best curriculum, syllabus design, approach, and the best material. The material should value their engagement, linguistic needs, motivation that matches their attitudes, aptitude, learning styles, learning strategies, learners' expectations, age, culture, and local needs. Even though many publishers emphasise that their materials are designed to satisfy learners' needs and teachers' needs and interests, we must require more professional, more valid, and more reliable needs analysis for better materials responding to the needs of each parties. The claims to satisfy learners' needs deserves criticism if they are based solely or largely on the questionnaires given to teachers asking if the coursebook has satisfied their learners' needs and interest; the survey has only measured teachers' perception of learners' needs which do not necessarily represent the actual learners' needs (Mashuara, 1994). In addition to this, teachers often seem to be treated in both language learning and teaching studies as passive beings that are expected to adapt flexibly to the roles determined by the objectives of the method and by the learning theory on which the method is based (Mashuara, 1998). To be able to run better needs analysis we would rather have a wider overview of the current situation with the present materials in the market then stage the steps of principled needs analysis, and list the types of it to reach the best result.

AN OVERVIEW OF THE CURRENT SITUATION WITH MATERIALS AND NEEDS ANALYSIS

In spite of the technological developments, which help interest groups to conduct needs analysis, it is hard to say that there is an increased interest in the analysis of learners' needs at the heart of the current learner centred and communicative approaches. There are usually rare attempts made to discover learners' and teachers' real needs. One important reason is the typical problem, which has been going on for a long time, is that needs analysis tends to be associated with ESP and is disregarded in the general English classroom (Seedhouse, 1995). Hutchinson and Waters (1987) note, "what distinguishes ESP from general English is not existence of a need as such but rather an awareness of the need …"; for the time being, the tradition persists in general English that learners' needs can't be specified and as a result no attempt is usually made to discover learners' true needs. Learners as the main sources in needs analysis very often find it difficult to define what language they needs have. However just as no medical intervention would be prescribed before a thorough diagnosis of what ails the patient, so no language teaching program should be designed without a through needs analysis (Long, 2005). The younger the learners groups are the more

difficult to identify the learners' needs. Hence, the teacher or even institution must be cognizant of their impulsion on successful teaching by leading needs analysis through some procedures.

Leastways, some advantages can be gained by leading needs analysis. A "one-size fits all" approach has long been discredited by research findings on the specification of the tasks, genres and discourse practices that language encounter in the varied domains in which they must operate (Long, 2005, p. 1).

Needs analysis guides teachers to select appropriate tasks and content and teachers' statements of goals and to provide a better understanding of the purpose of instruction for the learners (Kaur, 2007; Nunan, 1988). Most studies simply indicate that needs analysisis of utmost importance in foreign/second language learning achievement (Bosher & Smalkoski, 2002; Brindley, 1984; Cameron, 1998; Hutchinson & Waters, 1987; Jasso-Aguilar, 1999; Watanabe & Mochizuki, 2005; Xenodohidis, 2002).

Kindly avoiding being provocative, but being objective, I might say that teachers and learners can be successfully and insidiously manipulated by professional global publishers and authors.

Tomlinson referring to Prowse reports:

> responses of "ELT materials writers from all over the world 'who' met in Oxford April 1994 for a British Council Specialist Course with UK-based writers and publishers" (Prowse, p. 130). When asked to say how they wrote their materials, many of them focused on the creative process of writing (e.g., "writing is fun, because it's creative; writing can be frustrating, when ideas don't come";) writing is absorbing – the best materials are written in "trances" (Prowse, p. 136) and Prowse concludes that "most of the writers quoted here appear to rely heavily on their intuitions, viewing textbook writing in the same way as writing fiction, while at the same time emphasizing the constrains of the syllabus. The unstated assumption is that the syllabus precedes the creation" (p. 137). Most of the writers focus on what starts and keeps them writing and they say such things as "writing brings joy when inspiration comes, when your hand cannot keep up with the speed of your thoughts" (p. 136). (Tomlinson, 2003, p. 117)

Since then, there have been changes the way coursebook writers treat materials writing. Either they have started visiting countries by themselves or publishers have sent their area or local representatives to the schools to gather information about their coursebook to see if they have miscounted anything, which is considered as needs analysis.

School visits and contacts with teachers have been leading the EFL market excessively and it is mostly indirectly or directly referred as needs analysis. However, it can be said that they usually underestimate the real need because they hardly ever do proper and principled needs analysis on learners' and teachers' needs. Even though there might have been some exceptions, in very few cases there

have been studies on how effectively the writers applied the principles of language acquisition that all units of material should be principled, relevant, and coherent and to what extent they could identify and produce solutions to local or schools' specific needs.

In broad sense, many teachers need materials, which provide them everything to minimize teachers' preparation and to spend less time to check their exams. Current coursebooks are like a Swiss knife to avoid needing anything else except that toolkit. Personally, I can confess that very rare number of teachers can effectively use the tools they are given because there are sometimes too many teachers' materials, which distract them, and they naturally become blind of their needs and their learners' real needs or they fail to use them effectively due to inefficiency of time. For example with the latest technology of active board (smart board), teachers can access everything with one click. Everything is packed in one piece of software; it usually has the student's book, workbook, videos, exams, games, useful web links, and even teaching tips. Nowadays, teachers do not have to worry much to pre-read the texts or complete the tasks before the lesson as high technology provides them the answers with one click. They are also given test banks which digitally (in fact unnaturally) guess how and about what learners are needed to be tested. In short, teachers do not have to worry much on what and how they teach in the classroom but rather follow what the invisible author of the coursebook who targets a standard profile of learners in every classroom in anywhere in the world. However, this situation may bring some important consequences like skipping the real needs of learners and teachers in the classroom.

THE UNEXPECTED ROLE OF NEEDS ANALYSIS

In today's world, a good material has a vital and indispensable role in EFL. Sometimes it is hard to decide which one is more important 'learners, a teacher or a material' as the answer is based on many variables. Sometimes a teacher who is aware of his/her learners' objective needs such as teaching/learning approach or subjective needs including learners' motivation, personal learning preferences/styles and language needs/wants (Brindley, 1989) can be extremely successful. Being able to identify a learner's learning style can assist learners to achieve better results academically and improve their attitudes toward learning (Green, 1999). Identifying learning styles enables a teacher to capitalize on a learner's strengths and to become familiar with concepts they may find challenging (Green, 1999). On the other hand, intrinsically motivated students can go on learning a foreign language under any circumstances or a good material may lead the teacher and help the learner to acquire the language. In a case study that is done in Greece on 'Designing and administering a needs analysis survey to primary school learners about EFL learning', Tzotzou (2014) reaches some important data about the power and the role of intrinsic motivation. The needs analysis indicates that most of the 5th grades learners study English because their parents want them to.

More intrinsic motivation is essential, as it can have far greater learning benefits both in short and long run and the teacher should try to foster it by reviewing the current curriculum and materials used in the EFL classroom (Dörnyei, 1998). The result of the same needs analysis revealed a mismatch between what learners aim to do with English. To the question why they are learning English, (16/17) learners reported their reason as to use the internet better and 14 learners to pass the English exams. Same group of learners signify that least favourite skill causing them difficulties is listening.

These important findings force us to remind the real meaning of needs analysis. The main purpose of the needs analysis should be to match the beliefs, expectations and perceptions of teachers/administrators/curriculums with the needs of learners. A good material is the contact place of every partner and must firstly be based on needs analysis and following steps. As it is true to say that regrettably little of extensive literature studies on research and materials development provides empirical evidence of the effects of materials on their users. Needs analysis may greatly help writers to have an outline of principled approaches to developing ELT materials. Tomlinson and Masuhara in 2010 refer to various studies to emphasise the need for better principled materials. They refer to Bell and Gower (1998, pp. 122–125), who discuss the need for authors to make principled compromises to meet the practical needs of teachers and learners and to match the realities of publishing materials and they articulate 11 principles which guide their writing. Edge and Wharton (1998, pp. 299–300) stress the need to design coursebooks for flexible use to capitalize on 'teachers' capacity for creativity' and Maley (1998, pp. 283–287) provides practical suggestions for "providing greater flexibility in decision about content, order, pace and procedures" (p. 280). The important question is always the first one: 'Do writers do needs-analysis first? and what are constraints and flexibilities of needs analysis?'

FOR A BETTER NEEDS ANALYSIS

In fact, needs analyses have been done informally for many years by teachers or head of English departments who wanted to find out what language points their learners and needed to learn. The new generation writers and teachers need to be more aware of the role of decent needs analysis to be able to fulfil the needs of learners. Even a small scale of analysis may have a deeper positive impact in foreign language learning if they are principled. To have a principled route map for doing needs analysis Masuhara (1998) discusses this issue as:

> Whose needs analysis? How are 'needs' defined in the literature? They seem to be defined in terms of: (a) ownership (whose needs are they?) (b) kinds (what kinds of needs are identified) (c) sources (what are the sources for the need?)

She draws a table in which she lists the needs identified in needs analysis literature to be expanded.

Table 1. Needs classification (Masuhara, 1998, pp. 240–241)

LEARNERS' NEEDS	*Personal needs*	age; sex; cultural background interests; educational background
	Learning needs	learning styles previous language learning experiences; gap between the target level and the present level of proficiency in various competence areas (e.g., Skills strategies); learning goals and expectations for a course
	Future professional needs	requirements for the future undertakings in terms of: knowledge of language knowledge of language use L2 competence
TEACHERS' NEEDS	*Personal needs*	age; sex; cultural background interests; educational background teachers' language proficiency
	Professional needs	preferred teaching styles teacher training experience teaching experience
ADMINISTRATORS' NEEDS	*Institutional needs*	socio-political needs, market forces educational policy; constraints (e.g., time, budget, resources)

Even though Mashuara refers to the needs of teachers, the way she differentiated three kinds of needs according to how they are identified might be applicable for every partner group (learners, teachers, and administrators).

Self-perceived needs – the needs that are reported by the partner groups. These are what partners groups themselves can articulate.

Needs perceived by others – the needs of the partner groups which they are not aware of and thus cannot articulate themselves and which are identified by others

(e.g., colleagues, teacher-trainers, researchers, parents, learners) in response to qualitative data (e.g., observation of the teacher's teaching, learners learning styles, analysing the tendency in interview and questionnaire responses of the teacher).

Objectively measured needs – the needs which are identified in objective studies in which quantified data is collected, analysed and interpreted by a third party who tries to be detached, unbiased and accurate (Mashuara, 1998).

Other research techniques like quantitative and qualitative are needed to be applied to increase the validity and reliability of the study if subjective data of self-perceived needs cross-referenced or validated by other kinds of data. Mashuara (1998) explains this as follows:

> when we do a needs analysis with teachers, a teacher reported his lack of confidence was confirmed in a series of classroom observation by others. The quantitative study of teacher-learner interactions revealed that the teacher seemed to have trouble especially when co-ordinating group work to facilitate open discussion. Further analysis revealed the size of the classes this teacher faces every day. Therefore, the solution for this case may not be teacher training to help him to cope with the material but the provision of alternatives (e.g., a textbook that is appropriately designed for a large class situation).

This is exactly the same situation with the needs analysis done in Greece. Learners were asked close-ended questions as much as possible. However for a more reliable and valid interpretation of the data, other teachers should observe the teacher while teaching to decide to what extent learners' responses match their answers and to what extent their problem in listening is caused by the listening activities and strategies in the coursebook or to what extent it is due to the teacher's application.

To be aware of our needs may not only contribute to our teaching and our students' learning but also to the improvement of better materials which may emerge from real needs of partner groups.

GATHERING DATA

The key point is of course to define why we must do needs analysis. Second, to be clear on what the objective is and then how the result of needs analysis would be applied. Referring to Nation and Macalister (2010) we can easily claim that the outcomes of needs analysis must be useful for curriculum design and materials development or institutional development. It is not worth gathering needs analysis information if no application can be found for it. It is therefore useful to do a pilot study first to check for this.

Information about objective needs can be gathered by questionnaires, personal interviews, data collection (for example, gathering exam papers or text books and analysing them), observation (for example, following a learner through a typical day), informal consultation with teachers and learners, and tests. Subjective needs are

discovered through learner self-assessment using lists and scales, and questionnaires and interviews (Nation & Macalister, 2010).

In relation with their (Nation & Macalister, 2010) simple classification of needs under three main titles, which are lacks, wants and necessities, they draw a table, which simplifies the methods and examples of needs analysis, which can be expanded.

Table 2. Methods and examples of needs analysis (Nation & Macalister, 2010, p. 27)

Type of need	*Focus*	*Method*	*Example*
Necessities	Proficiency	Self-report	Level of vocabulary knowledge (Nation & Beglar, 2007)
		Proficiency Testing	Level of fluency e.g. reading speed
	Situations of use	Self-report	Analysis of texts (Nations, 2006)
		Observation and analysis	Analysis of exams and assignments (Friendrichs & Pierson, 1981; Horowitz, 1986)
		Review of Previous research	Analysis of tasks (Brown et al., 1984)
		Corpus analysis	MICASE (http://quod.lib.umich.edu/m/micase)
Lacks	Proficiency	Self-report	Vocabulary tests
		Testing	
	Situations of use	Self-report	Examiners' reports
		Observation and analysis	Analysis of tasks (Ellis, 1986)
Wants	Wishes	Self-report	
	Use	Observation	Records of choices of activities
			Teachers' observation

EVALUATION OF NEEDS ANALYSIS

Evaluation of needs analysis may contain pit falls so it should be done carefully as sometimes needs may not always be clear and they may vary. There is a diverse way of evaluation that might be essential. The perspectives can differentiate depending

on the type of need and the way the data were gathered. Data gathering leads to a better evaluation of needs analysis.

Reliable needs analysis is more than people observing or interpreting performing tasks or getting statistics about a questionnaire. It is better to systematise the observation by using pre-set checklist, or by recording and applying standardised analysis procedures.

Valid needs analysis contains checking what is relevant and important. The kind of need which is evaluated and the kind of data which are being collected have a vital importance. Only to choose the easiest or the most practical way might bring its risks with it. Therefore, there is an academic way of evaluation that might reveal more valid information.

The cooperation of partner groups, learners, teachers, administrators, and publishers in harmony may reduce the possible tension between reliable and valid needs analysis and practical analysis. A compromise is necessary but validity should always be given priority. While interpreting the results of analysis, it is beneficial to be critical to be able to handle it from various angles. It is worth considering a wide range of possible viewpoints when deciding on the focus of needs analysis and seeking others' views on where change could be made (Nation & Macalister, 2010).

CONCLUSION

It is evident that publishers and teachers may ignore the importance of needs analysis due to several important reasons. Teachers, when being interviewed by publishers or officials (or even when responding to their questionnaires) are more likely to be polite and/or cautious and inclined more towards being more optimistic in their responses. Both my impressions and those of the 'authorities' are often not only misleading but they are also too crude to be informative. What we really need is fine-tuned information about the outcome of materials use in terms of what teachers and learners actually did, why they did (Tomlinson, 1998, p. 261).

The next thing we should consider is the efficiency of the materials on users. Unfortunately, because of its cost and long investigation, publishers usually avoid evaluating to what extent the material has an impact on EFL learning. To be able to see the real picture behind the colourful pages of current materials, we should design micro-evaluation which needs to be a more teacher oriented approach since teachers are more likely to be focused on the day to day concerns of the activities and techniques which are successful or not in the classroom. Micro-evaluation should be more manageable, with the syllabus separated into its constituent parts and each lesson evaluated separately. A teacher survey may be designed to begin by requesting feedback on the individual lessons and only later pose questions regarding the alignment of the materials with the program's goals. Similarly, student surveys first can be asked for general impressions of each lesson, with questions seeking deeper insights placed near the end of the survey. The quantitative nature

of the initial questions could potentially provide instant and easy-to-interpret data (Tomlinson & Mashuara, 2010).

In addition, there is another issue, which can be the subject of a further research that is: most learners of EFL do not actually have any needs at all. They are learning English because they have to rather than because they want or need to. This is particularly true of young learners, who are not going to need to communicate in English for many years to come (if at all). In such cases, the teacher is unlikely to be able to create much intrinsic motivation to learn English in general but can create the need in an engaging classroom task in which the students need to find a way of communicating in English in order to successfully complete the task. This can lead to readiness for acquisition provided the students are motivated by the teacher to read extensively as well. So I think that it is an important point that needs are not just satisfied by the teacher and the materials but they are created too.

For deeper and stronger impacts of materials, we should spare more place for needs analysis because when we do not run the first principle to create and produce better materials, the rest will always be under great doubt. Every new teacher should consider starting their year applying needs analysis in small scales and then decide what the best is for themselves and their learners.

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4. SELECTION AND GRADATION IN MATERIALS DEVELOPMENT

A Language-Centered and Learner-Centered Perspective

INTRODUCTION

Among the major initials of any language program is the specification of content of language teaching and learning in developing materials. As the aim of content specification is to prepare the list of items in the order they will be taught, different factors like the environment in which the course will be used, needs of the learners, and teaching and learning principles should be taken into account (Nation & Macalister, 2010). Therefore, the process of content specification maximizes the interaction between the input or content, learner, and learning process. In curriculum development, once the input is determined, issues concerning the content and design of classroom activities and materials should be addressed (Kumaravadivelu, 2006).

Based on the principles of language teaching and learning, the content of a language lesson may mainly focus on language, functions, topics and themes, genre, skills and subskills, situations and roles, strategies, or task outcomes which are called units of progression. In a language-centered curriculum, in the area of grammar, choices have to be made regarding the units of vocabulary, grammar, verb forms, verb patterns, sentence patterns, or language functions. In a learner-centered curriculum, in the area of task, the most appropriate pedagogic tasks are determined through needs analysis. The tasks provide language samples to learners and allow negotiation of difficulty (Nation & Macalister, 2010). Therefore, depending on the goal of a language lesson, certain units of progression might be used to select and sequence the materials in a course.

Moreover, due to the limited amount of time in teaching language, a major problem to be solved is specifying what units of progression should be selected from the total list of units of analysis. Once the units are specified, other problems to be solved include gradation and sequencing (Stern, 1983). Hence, making reasonable decisions about the content compliant with the teaching and learning principles whether through a language-centered and learner-centered approach is a crucial element in materials development.

M. Azarnoosh et al. (Eds.), Issues in Materials Development, 43–56.

CONTENT SPECIFICATION IN LANGUAGE-CENTERED SYLLABUSES

Content specification in language-centered syllabuses has been one of the most fluctuating and controversial areas of second language pedagogy. In making decisions about the content in developing materials, a variety of perspectives on the triple principles of selection, gradation, and sequencing of language should be considered (Kumaravadivelu, 2006).

Materials development in language-centered syllabuses demands a choice of what to be included from the total field of the subject through the selection of certain features of the language and the intentional or unintentional exclusion of others (White, 1988). Selecting content, therefore, primarily focuses on grammatical structures, notional-functional categories, situations, and topics (Kumaravadivelu, 2006; Nunan, 2001; Pica, 1985).

A major factor in content selection, which also differentiates language-centered syllabuses from learner-centered types, is the degree to which they call for the analysis of the language before it is presented to the learner. In language-centered syllabuses, the selection of content depends on syllabus designers' priorities, experiences, and beliefs about the nature of language and learning (Nunan, 1988) which is in line with Breen's (1984) idea in that judgments in the selection of materials are value-laden. Therefore, in a language-centered syllabus like structural syllabus, steered by realistic philosophy in curriculum development, the content and what of language teaching is determined in advance. Realistic philosophy spotlights the precise, measurably stated objectives to be written prior to instruction which specify the content of the teaching. Hence, materials developers in language-centered syllabuses attempt to prespecify the content based on the general question of "what linguistic elements do learners need to master?" (Nunan, 1988). In fact, they tend to give more importance to the artful selection and organization of structures (White, 1988) through focusing on grammatical, phonological, and vocabulary items which should be mastered by the learners (Nunan, 1988).

Since language is so complex and it is not possible to teach the whole language, one of the foremost problems in developing materials is to decide about the components that should be selected from the total corpus of language and introduced into textbooks and other teaching materials. Among language components, vocabulary and grammar were two aspects that received primary attention and their selection laid the foundations for developing materials in language-centered curriculums in the first few decades of the twentieth century (Richards, 2001).

Vocabulary Selection

Discussing the question of vocabulary selection, Wilkins (1976) claimed that the attention of methodologists was first directed to vocabulary because the actual day-to-day use of language includes words that are different from the somewhat literary and arbitrary vocabulary that learners encounter in their reading based courses. To

ensure that the vocabulary content is the most useful and relevant one to learners' needs, different criteria have been used. For example, Wilkins referred to frequency, range, availability, familiarity, and coverage whereas White (1988) highlighted frequency, coverage, range, availability, learnability, and teachability. For Richards (2001), the criteria used in determining word lists include teachability, similarity, availability, coverage, and defining power.

Frequency, as a major criteria used for vocabulary selection, refers to the total number of occurrences of an item in a corpus of language. Coverage refers to the number of meanings that a given item expresses. In selecting the vocabulary content, if two possible words have the same frequency, the item which covers the greatest number of uses is preferable to be included. Range, as another criterion in vocabulary selection, refers to the applicability of an item in different contexts. To ensure that the frequency of words in a corpus is related to learners' needs, the language texts which form the basis for the corpus must be relevant to the needs of learners and must be frequent in a wide range of different language samples. This is referred to as word's range or dispersion (Richards, 2001). Another criterion for selection is availability. Some words are not frequent but are readily available in the mind when certain topics are thought of. For example the word *classroom* calls to mind the other items like desk, chair, teacher, and pupil. Richards referred to defining power as another criterion in the selection of vocabulary. Words with high defining power are useful in defining other words despite the fact that they might not be among the most frequent words. For example, the word container has a high defining power because it can help in defining bucket, jar, and carton.

Learnability can be applied to both selection and gradation of vocabulary content (Mackey, 1967) and highlights the consideration of five factors. The first factor refers to the similarity of the L2 word to its L1 equivalent, such as the Persian تاکسی/taksi/ and English taxi. The second factor is demonstrability of a word which contributes to its teachability. A concrete word like car is easier to understand and teach than an abstract noun like transport. The third factor is brevity which is based on the assumption that long words are more difficult to learn than short ones. Therefore, the word car is easier than the term automobile. The fourth factor is regularity of form that is a verb with a regular past tense which will be easier to learn than irregular verbs. The learning load that a new word represents is the final factor. Knowing one or more components of an item reduces the learning load. For example, the word handbag is easy to learn when both elements of the word are already known separately.

Grammar Selection

The selection of grammar is subject to the same criteria as the ones mentioned for the selection of vocabulary. However, frequency, range, and availability might not be used as a basis for structure selection. Concerning the selection of grammar, White (1988) refers to teachability, and learnability that motivate the selection of sentence

patterns. Based on the learnability criteria, simple grammatical structures are easier to learn than the more complex ones.

Richards (2001) believed that grammatical syllabuses were developed from different principles based on intuitive criteria of simplicity/centrality and learnability. According to simplicity/centrality principle, structures that are simple and more central to the basic structure of the language should be selected rather than the complex and peripheral structures in the introductory levels. The second criterion, learnability, highlights the significance of considering the order in which grammatical items are acquired in second language learning.

In many courses, grammar is used as the major unit of progression. However, a problem materials developers face is how to grade and organize the language elements.

Gradation

Gradation is concerned with the grouping and sequencing of teaching items in a syllabus (Richards, 2001). Gradation and grading are terms used to refer to "the ordering of the language for teaching purposes" (Mackey, 1967, p. 204). "Gradation answers the questions: What goes with what? What comes before what?" (p. 204) In organizing the language content, according to Allen (1984, cited in White, 1988), some form of grading is necessary.

Syllabus specification has long been based on gradation in terms of syntactic complexity. It is assumed that there is an inverse relationship between the linguistic complexity of a structure and its learnability. Thus, syllabuses should present structures from simple to difficult. But what makes structures difficult? Hall (1989) believes that difficulty is a seemingly common-sense concept behind which lies the problem of discovering what material is difficult for learners. That some structures are more difficult than others and that easy structures should come before the difficult ones are evident. However, discovering the linguistic characteristics that make structures difficult or easy is crucial.

Decisions on what makes structures difficult or simple in target language are based on linguistic analysis of the target grammar. For example, structures which require fewer transformational operations for their realization, and grammatical forms which have one or two functions should be presented earlier than those which require more transformational operations or than the ones that have a less clear relationship between form and function (Pica, 1985).

In a traditional definition of difficulty, Larsen (1974), states that "difficulty depends upon the degree and the type of difference between first language (L1) and second language (L2) and sequencing should be designed accordingly" (p. 125). Thus, structures that are similar to L1 should be taught first. This approach is based on a contrastive analysis of the learners' L1 and the target language (Ellis, 2006). However, it is worth mentioning that systematic principles of gradation were first established by some figures, such as Comenius in Europe by the end

of Renaissance. He believed that knowledge must necessarily come in successive steps, and proficiency can be obtained by degrees. Systematic gradation could reduce difficulties when materials were arranged in steps and progressed gradually. This means uniformity (i.e., teaching related things together) and parallelism (e.g., arranging few before many, simple before complex…) can lead to rapidity and make for greater clarity (Mackey, 1967).

Concerning gradation in language-centered syllabuses, Richards (2001) proposed four approaches:

1. Linguistic distance: structures that are similar to those in the native language should be taught first,
2. Intrinsic difficulty: simple structures should be taught before complex ones,
3. Communicative need: some structures are needed early and cannot be postponed, despite their difficulty, and
4. Frequency: the order of presentation of structures can be influenced by their frequency of occurrence.

White (1988) says that there are different considerations in grading including combinability, grouping, and contrast which are based on linguistic considerations. In addition, Richards (2001) states that, in gradation, we are concerned with the grouping and sequencing of teaching items in a syllabus; this means the set of items and their order of teaching should be specified. In fact, we can consider both a system and structure for material since the material is language made up of system of sounds, words, phrases and meanings which can be fitted into structures, and arranged in various types of sequences. So in grouping and sequencing we deal with the questions specified in Table 1.

Table 1. Questions to answer in grouping and sequencing (Mackey, 1967, p. 207)

	Grouping	*Sequencing*
System	What goes with what?	Which items follow which?
Structure	What fits into what?	Which structures follow which?

Among various criteria to consider in grading materials, Elizabeth and Rao (2004) proposed two basic principles of grouping and sequence. Grouping in a system can be in accordance with

1. sounds like pay, bat, say, sat, etc. (i.e., Phonetic grouping);
2. words used in the same situation, like words connected with the post office, postman, letters, etc. (i.e., Lexical grouping);
3. patterns of sentences which are similar and should be taught together. For example, this/that is my book, your book, etc. (i.e., Grammatical grouping);
4. words that convey similar meanings should be grouped together like shelter, hut, house, tent, etc. (i.e., Semantic grouping); and

5. selected items that fit together like sounds into words, words into phrases, phrases into sentences, and sentences into contexts (i.e., Structure grouping).

The second principle is sequence which is about *What comes after what.* Sequencing in a system can be in accordance with (1) lexical sequence: which words follow which, for example, sit, stand, come, go; (2) grammatical sequence: which structure follows which; (3) semantic sequence: Every word has a number of meanings. They are put in order and are taught in different occasions. For example, the word *there*: (a) the pen is there (place), and (b) there are many pens (introduction).

Thus, sequencing the units of progression in a course is another issue to be considered in developing materials which is discussed below.

Sequencing

All methods arrange their materials in sequences because any item must necessarily precede or follow some other items. Carter and Nunan (2001) define sequencing as "how areas of knowledge and particular skills and abilities are organized within a syllabus or within teaching materials so that they represent a path of progression and development" (p. 226). Two types of sequences can be considered: "(1). the sequences of individual items within each system …, and (2).The sequences of combinations of these items into the various structures" (Mackey, 1967, p. 212). Concerning sequencing in the system, the number of items determine the number of possible sequences, and therefore, "the more open the system, the greater the possibilities of arrangement" (p. 212). Thus, the least number of possible sequences belong to phonetic items, then in order, grammar and vocabulary have more, and meaning has the most possible sequences.

The least number of possible sequences belong to phonetic items because their number is relatively small and they depend on the order of introducing words and inflections. Concerning grammatical sequence, the structure words, the inflectional forms, and different types of word-order are sequenced. In lexical sequencing, concrete nouns, abstract nouns, verbs, and modifiers are sequenced, but it is not the same for all of them. In semantic sequencing, structural meanings and lexical meanings are sequenced since both the structure and the vocabulary of a language have meaning. Structural meanings are related to structure words, inflectional forms, and types of word-order.

Sequence of structures which deals with combinations of individual items may differ in "(1) where they go (direction), (2) how they grow (expansion), (3) how they change (variation), and (4) how they take to get there (length)" (Mackey, 1967, p. 223). Direction deals with the direction of the progressing sequence; expansion is concerned with adding clauses, phrases and words. The greater the variation of each element is, specifically the possibility of substitution, the clearer the structures appear. The variation and expansion determine the length of the series or text.

Sequencing, according to Graves (1996), can be applied at two levels: on the lesson level that is organizing each lesson (micro level), and on the course level which deals with the overall organization of the course (macro level). It also includes two complementary and general principles of building and recycling (Graves, 1996) also called spiraling (Graves, 2000). In sequencing materials, building from simple to complex, from more concrete to more open-ended happens so the first activity prepares the students for the second one. In recycling, previous materials are met in new ways; such as "in a new skill area, in a different type of activity, or with a new focus" (Graves, 1996, p. 28). This is reintroducing something learned in connection with something else, so it is reused and deeply learned. New encounters with the material is a challenge to students which can maintain their interest and motivation; moreover, "recycling has the effect of integrating material and thus augments students' ability to use or understand it" (p. 29).

The overall organization of a course can also be sequenced in a variety of ways, two of which are linear and modular (Nation & Macalister, 2010). In the linear development, the materials in one lesson depend on the learning happened in previous lessons and in the modular arrangement, each lesson is separate from the others so that the materials can be arranged in any order. Two other complementary ways of sequencing the course are as a cycle or as a matrix (Graves, 1996). In both approaches, it is suggested to cover a core of material and activities within a given time frame. "In the cyclic approach, a regular cycle of activities follows a consistent sequence" (p. 29) whereas in a matrix approach a set of possible activities for a given time frame are worked with but decisions are made as the course progresses. It is possible for a teacher to use elements of both approaches since they are not mutually exclusive. Based on the situation, certain predictable features in a course can be augmented by other elements drawn from a matrix. Working with a fixed syllabus and a textbook implies a cyclical approach while adapting materials requires a matrix form of selection.

More on Sequencing and Grading

Some form of grading is a universal requirement in language teaching (Allen, 1984, cited in White, 1988). However, the emphasis put on gradation and sequencing differs based on the type of syllabus. For example in the linear format, issues of sequencing and grading of the content are of paramount importance. Linguistic and pedagogical principles determine the order of item presentation which are particularly grammar or structure. First the sequence is determined then, internal grading of each unit and among units follows while in the cyclical format the organizational principle is working with the same topic over time but at a more complex or difficult level. This goes with the recycling principle of sequencing (Dubin & Olshtain, 1986). It should be noted that even principles used in sequencing content within a course differ. For example, in grammar-based courses gradation and selection is based on difficulty

of items or their frequency whereas in communicative courses sequencing can be determined by learners' communicative needs (Richards & Rogers, 2001).

The question of structurally grading courses is a complex one (Nunan, 1988). Research findings are mixed and indicate that "increasing complexity is not always the best criterion for ordering material" (McNeil, 2006, p. 330). Dudley-Evans and St John (1998) state that the available evidence and knowledge is not enough to organize all language features based on the simplicity/difficulty order. "Grading is achieved not through the course order/outline but through the materials and methodology" (p. 168). Krashen (1981, 1982, cited in Nunan, 1988) believes "grading is unnecessary because classroom input which is interesting, meaningful and relevant will automatically be at an appropriate order of difficulty, and that graded syllabus will lead to a focus on meaning not form" (p. 65). In line with Krashen's idea, Clark (1987) argues that "any form of strict structural control over input data, either in the selection or grading of it, can be rejected" (p. 58).

Moreover, it should be mentioned that there are even objections to principles of sequencing. McNeil (2006) states that the principle 'simple to complex' is challenged by the belief that starting with the whole before attending to the parts is better since "a mirror constructed from broken parts doesn't give a true reflection" (p. 150). 'Going from familiar to unfamiliar', another traditional principle of sequencing, is challenged by the idea that children are interested in the exotic and the unfamiliar. 'Progress from concrete to abstract' is challenged since there is a common principle to teach dependent factors first. Finally, as Graves (2000, p. 124) puts it "There isn't one, right way to organize a course, although there are principles that can help provide order to the seeming chaos of possibilities".

It seems, therefore, that language-centered syllabuses cannot satisfactorily establish what is 'easy', 'difficult' or 'useful' for learners. Moreover, materials developers in these syllabuses are rather detached from the actual learners in the classroom, at times having to guess what learners can understand (Hall, 1989). Palmer (1968, cited in white, 1988) suggests that the prime consideration in grading should not be linguistic but psycholinguistic. In other words, it should not be based on simple to difficult continuum, but on the ability of the students to cope with different aspects of the foreign language. Nunan (1988) also says that what is difficult for learner A might not be difficult for learner B since some factors depend on the characteristics of the learner. Thus, selection, gradation, and sequencing of the units of progression should also consider psychological criteria and evidence from students' needs in a learner-centered curriculum.

LEARNER-CENTERED SYLLABUSES

Throughout the twentieth century there was a movement away from mastery-oriented approaches focusing on the production of accurate samples of language use, to the use of more activity-oriented approaches focusing on interactive and communicative classroom processes.

As mentioned by Richards (2001), methods are deeply rooted in a syllabus or content selection. To him, all methods could be categorized under one of the two headings: language-centered methods, composed of those methods which are based on a theory of (the nature of human) language, and learner-centered methods which are based on a theory of the learning process.

Content Selection of Learner-Centered Materials

Just as mentioned above, language-centered methods adhere to the synthetic approach to syllabus design in which the content of learning and teaching is defined in terms of discrete items of grammatical and lexical forms of the language that are presented to the learners. In other words, linguistic forms constitute the organizing principle for syllabus construction.

Drawing from the available inventory of linguistic forms compiled by grammarians through standard linguistic analyses, the syllabus designer selects and sequences the phonological, lexical, and grammatical elements of the language that can be included in graded textbooks used for classroom teaching.

However, learner-centered syllabuses follow analytic approaches to syllabus designing in which according to White (1988), both teachers and learners are joint decision makers on the content selection and gradation. Nunan (1997) held that learner-centered syllabuses focus on the collaboration between the teacher and the learners which in turn get students involved in making the decisions on the content selection and gradation. Therefore, the selected content is not clearly decisive at the onset of the course but will be redefined as learners involve in different kinds of learning activities and teachers gain more evidence regarding the learners' needs. So the selection of content is shaped and refined rather than being completely pre-determined.

Furthermore, such a learner-centered syllabus calls for a coursebook which is inherently adhered to the principles of communicative language teaching which highlights the role of learners in determining the content of the course through participating and carrying out several communicative tasks. Such a syllabus is expressed not in terms of language items, but in terms of what is communicated through language that is a task. In a learner-centered syllabus, content should be derived through the process of consultation and negotiation with the learners, the principal consideration being the communicative needs of the learners. Therefore, these should be also considered in designing the content of the coursebooks including determining post-course communication needs, consulting and negotiating with learners, drawing on knowledge of language and language learning, devising learning activities and tasks (Nunan, 1997).

The coursebook following a communicative language teaching approach and a task-based syllabus should contain tasks as its primary content. This necessitates considering needs in planning instructional tasks, including the subject matter to be taught, the activities the teacher and learners will be carrying out, the goals for

the task, the abilities, needs and interests of the students, and the social and cultural context of instruction. According to Long (1985), among different task types, pedagogical tasks should be selected and sequenced to form the intended tasks for the coursebooks. But task selection is conducted by what is gained from a needs analysis process. In other words, pedagogic tasks are designed with reference to the real-world target tasks that learners are expected to do such as buying a plane ticket, renting an apartment, writing business letters, and so on.

While developing materials, not only is determining the types of tasks to be included in the coursebooks essential, but also, following some general guidelines which may facilitate learning is compulsory. These guidelines as suggested by Tomlinson (2008) have to be included in ELT coursebooks and materials to assist language learning as follows:

- Provide rich experience with varying genres and text types
- Provide aesthetically positive experience through graphical design
- Use of multimedia for rich and varied language learning
- Help learners make discoveries for themselves
- Help learners become autonomous language learners
- Provide supplementary materials for extensive listening and reading
- Help learners personalize and localize their language learning (p. 6).

Grading and Sequencing

Developing materials through a learner-centered approach calls for incorporating pedagogic tasks into the content on one hand, and grading these tasks centering on learners on the other. However, Nunan (1997) believes, grading content which is totally in the form of pedagogic tasks is complex and relies on various factors:

- the degree to which the language event is embedded in the context which facilitates comprehension,
- the degree to which the language event makes cognitive demands on the learner,
- the degree to which the background knowledge of the language user can be utilized to assist in comprehension,
- the amount of assistance provided to the language learner,
- the processing difficulty of the language, and
- the degree of stress experienced by the learner in taking part in a language event (p. 67).

Furthermore, Brindley (1984) points to the interaction of the three factors of learner, task, and text in determining task difficulty. He suggests the following factors to be considered in grading objectives:

1. Learner factors including confidence, motivation, prior learning experience, learning pace, observed ability in language skills, cultural knowledge/awareness, and linguistic knowledge.

2. Task factors, namely relevance, complexity, amount of context provided prior to task, process ability of language of the task, amount of help available to the learner, degree of grammatical accuracy/contextual appropriacy, and time available.
3. Text factors, including size and density of the text, presentational format of the text, contextual clues, and content of the text.

There are various classifications of grading factors by different scholars who almost highlight the above-mentioned factors. Ellis (2003), for example, offered a number of criteria based on which tasks can be sequenced including (a) input factors, including medium, code complexity, cognitive complexity, context dependency, and familiarity of information; (b) task conditions, relating to the negotiation of meaning, task demands, and the discourse mode required by the task; (c) factors related to the process of performing a task, including the type of reasoning needed; and (d) factors relating to task outcomes, including the medium, the scope, the discourse domain, and the complexity of outcome. These criteria are the ones which can partially guide materials designers to sequence tasks.

Since the act of sequencing in learner-centered syllabuses is complex, Corbel (1985) proposed an action-sequence approach which has four steps:

1. Identifying the learners' areas of interest and need in broad thematic terms.
2. Identifying a series of communication situations related to that theme and link them to form an action sequence.
3. Selecting or devising materials appropriate to the situations in the action sequence.
4. Choosing language points to focus on from the materials.

However, Robinson (in press) has completely taken a different view on the criteria of grading pedagogic tasks. He believes that tasks can impose various demands on the learners in keeping with their structure that requires special amount of information processes; this is considered as cognitive task complexity. Furthermore, Robinson (2001, 2007, in press) held that for sequencing pedagogic tasks, the only criterion that should be taken into account is task complexity since it concerns task factors without considering learners' differences and can be the focus of a prior syllabus and planning decisions (Van Lier, 1991). Robinson (2011) calls such sequencing of tasks on the basis of increases in learners' cognitive complexity alone, and not on linguistic grading. Cognition Hypothesis of task-based learning whose fundamental claim is that *pedagogic tasks* should be designed and sequenced to approximate the complex cognitive demands of real world *target tasks*.

In his cognition hypothesis, Robinson (in press) points out to some dimensions of task complexity to be possibly influential in language performance and learning, namely planning time, single/dual tasks, intentional reasoning, spatial reasoning, Here and Now/There and Then.

1. Planning time. Tasks can be made easier for learners by giving time to them to plan what they will do or say in the L2 (Ellis, 2005, cited in Robinson, in press).

2. Single/Dual tasks. While single tasks demand for attention on a single matter at a point of time, dual task, scatters learner attention over a number of L2 stimuli. Therefore, dual tasks are cognitively much more complex than the single tasks.
3. Intentional reasoning. While learners intentionally attend to the language needed to meet complex task demands, they will produce more accurate and complex language.
4. Spatial reasoning. Tasks that draw heavily on the use of constructions for describing motion events direct learners to the use of motion, manner, and paths simultaneously.
5. Here-and-Now/There-and-Then. The latter calls for more cognitive involvement on the part of the learner since as Robinson mentioned they require more attempt at conceptualization and greater demands on memory.

CONCLUSION

Any language teaching and learning program calls for materials which comprise an appropriate content. Selecting such a content, the ELT material developers should decide upon the units of progression throughout the whole material. The units of progression for selection and grading of items in materials rising out of language-centered syllabuses are carried out on a grammatical basis which fell into disfavor because they failed adequately to take psycholinguistic principles into account. Therefore, there was a shift of focus from language-centered approaches to learner-centered ones. Once consideration of learning processes is built into the syllabus, the faded discrepancy between syllabus design and methodology gives rise to the emergence of a learner-centered approach in communicative language teaching which in turn leads to the task-based content selection and gradation while developing materials. Hence, following a learner-centered approach, learners' needs turn out to be the primary focus of materials developers.

Following the chain of ideas in communicative language teaching, materials developers converse the units of progression from structural elements to tasks. Based on the rich literature, ELT coursebook writers are preferably suggested to adopt pedagogic criteria for task-selection. However, grading pedagogic tasks is really a controversial debate since different scholars focus on different criteria for gradation such as task factors, text factors, task difficulty, task complexity, etc. But the present paper relies on Robinson's cognition hypothesis which considers task complexity as the criterion for sequencing tasks. Different dimensions are considered in cognition hypothesis namely, planning time, single/dual tasks, intentional reasoning, spatial reasoning, Here and Now/There and Then.

Although, by considering different factors in selecting, grading, and sequencing the content, materials developers specifically ELT coursebook writers try to take into account several factors to facilitate language learning, it is worth mentioning that there are several obstacles for writers as pointed out by Tomlinson (2003, 2008) which constrain them. He believes that materials writers are confronted with a

number of competing demands. They have to make their materials suitable for a wide variety of teachers, with different amounts of experience, with more or less qualifications, and with differing teaching styles and beliefs.

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5. ADAPTING AND ADOPTING MATERIALS

INTRODUCTION

The diversity of language teaching contexts around the world is immense. One variable that contributes to that diversity is the amount of control teachers have over what they teach. Many teachers work in a situation where the curriculum, the materials, and the assessment are centrally imposed; this is often the case in national education systems (see e.g., Parent, 2011). Other teachers, however, may have a free hand to determine the goals and all other aspects of a course; in such cases there is a great deal of scope for negotiation between teachers and learners (Boon, 2011; Clarke, 1991). Regardless of the type of situation in which a teacher finds herself, however, if she wishes to optimise language learning there will be a need to adapt any already-published materials. This chapter, then, is written for every teacher who wants to be an effective language teacher.

WHY ADAPT?

The reason why every teacher will need to adapt materials is made evident in the model of language curriculum design shown in Figure 1 (Nation & Macalister, 2010). As a first step to understanding this model, it should be noted that the inner circle represents what happens in the classroom, whereas the outer circles represent the factors that influence what happens in the classroom. Taking each of the outer circles in turn, Environment Analysis captures information about the learners, the teachers, and the learning-teaching situation. Examples of such information are whether learners share a first language, whether teachers are native speakers of the target language, and how much time is available for classroom teaching of the target language. As part of Environment Analysis, the information should be ranked to identify the most important factors that need to be considered in the classroom. Because Environment Analysis can produce a great deal of information, not every piece of information can be dealt with.

The key role of Needs Analysis, the second of the outer circles, is to identify what the learners are currently able to do in the target language, and what they should be able to do at the end of the course. These are sometimes discussed as lacks and necessities (Hutchinson & Waters, 1987, pp. 55–56; the authors also consider wants, but these are excluded from discussion here as they are usually unrealistic within the constraints of the particular language course). As the language course should be

M. Azarnoosh et al. (Eds.), Issues in Materials Development, 57–64.

taking the learners from where they are now to a different, and presumably more advanced, level, Needs Analysis plays an important role in determining the goal of the course. At the same time, information from the Environment Analysis should be used to determine a realistic goal; for example, the amount of time available for teaching the target language may have an impact on the course goal.

The final outer circle, Principles, refers to research and theory about language learning. Drawing on such research and theory ensures that the time available for teaching the target language is used in the most effective way possible. For example, one principle refers to frequency and states that "A language course should provide the best possible coverage of language in use through the inclusion of items that occur frequently in the language, so that learners get the best return for their learning effort" (Nation & Macalister, 2010, p. 40). To illustrate, research tells us that the most frequent of the so-called present form modal verbs are *can* and *will.* As they are the most frequent, the frequency principle suggests they would receive attention before less frequent forms such as *must, may* and *shall*, yet this is not always the case in course books (Mindt, 1996). A teacher who is aware of the frequency principle may choose to address this.

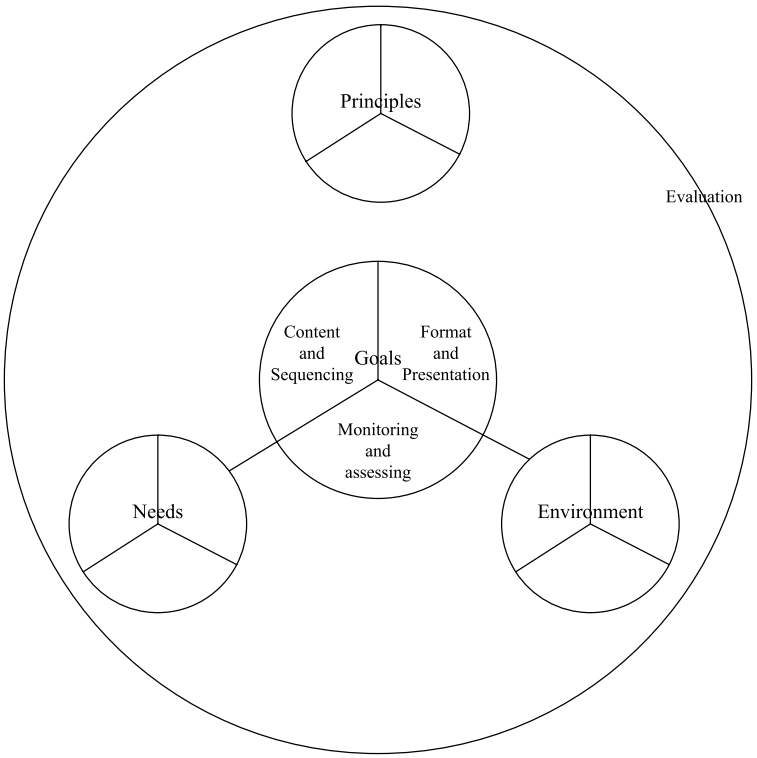

Figure 1. A model of language curriculum design

WHAT TO ADAPT?

As mentioned above, the inner circle represents what happens in the classroom, and, as shown in Figure 1, this can be considered as three segments – content and sequencing; format and presentation; monitoring and assessing. Each of these supports and leads to the achievement of the course goals. An easy way to think about these three segments is to think of them as answering the following questions for the teacher:

- What will I teach, and in what order?
- How will I teach it?
- How will I know that learning is happening?

In other words, because of information provided by one or more of the outer circles, teachers may choose to adapt one or more aspects of the teaching that occurs in the classroom. In the following sections, examples of a change in each segment of the inner circle will be presented and discussed, in order to illustrate this process.

A CHANGE TO CONTENT AND SEQUENCING

Some years ago I headed an English language programme at a tertiary institution in Phnom Penh, Cambodia. In the process of designing and developing the course, we made the decision to adopt the series *Headway.* This decision was taken for pragmatic reasons; the books were readily available locally and the teachers were familiar with the series (Macalister, 1996). However, an obvious shortcoming of using a somewhat Anglo-centric series such as this in a Cambodian context is the lack of cultural relevance of much of the content. Thus the theme of replacing some of the content recurred in professional development sessions, and I can still recall the delight I felt when the teachers began producing material such as the following.

Read the conversation between Pen and Sam.

Pen: How, have we got everything we need?
Sam: Well, let's see. There are some lemons and many red chillies, but there isn't any sugar and, of course, there isn't any fish.
Pen: Is there any salt?
Sam: A little. But we don't need much, so that's okay.
Pen: How much seasoning is there?
Sam: Only a little. And there isn't any fish sauce, and we haven't got much garlic.
Pen: Well, we don't need any garlic. Is there anything else?
Sam: No, not for fish soup. We've got some lemon grass, and there's a lot of water. Would you like to help me with the shopping?
Pen: Yes, okay.

Figure 2. From shepherd's pie to fish soup

This was to replace a dialogue that talked about the ingredients for making shepherd's pie (Soars & Soars, 1991, p. 26). By focussing the conversation on making fish soup (and changing the English *Ben* to the Cambodian *Pen*) the teacher had very successfully made it culturally relevant to the learners, while retaining the exact form and the grammatical focus of the exchange.

This simple change to the content of the course was motivated by two of the outer circles. In terms of Environment Analysis, the change recognised that the learners (and the teachers) were all Cambodian with no actual experience of England, English culture, or English cuisine. By removing the cognitive challenge that a text about shepherd's pie presented, the teacher was able to hone in on the language-learning goal of the activity. In so doing, the teacher also enacted another principle, that relating to learning burden: "The course should help learners make the most effective use of previous knowledge" (Nation & Macalister, 2010, p. 47). Although this principle typically refers to previous *language* knowledge, the effect of recognising the learners' cultural knowledge in this example is also to reduce the learning burden.

A CHANGE TO FORMAT AND PRESENTATION

The following example is inspired by a conference presentation I attended (King, 2008). It struck me as an exemplary example of the type of adaptation a teacher can make with little or no investment of time in materials development.

A type of activity often found in course books is a gap-fill reading activity. A text is presented with words omitted. Usually the missing words are present either in a separate box or in brackets following the appropriate gap. Typically the missing words are verbs and learners are required to fill the gap by putting the missing word in the correct tense. When the missing words are presented in a separate box the activity is more difficult than when they are placed in the text because learners have to think about meaning as well as form. In either case, however, the activity is essentially an arid grammatical exercise where the meaning of the text is irrelevant and learners' motivation to complete the activity successfully is probably rather low.

The challenge for the teacher, therefore, is how to transform such unpromising material. Drawing on task-based learning (e.g., Willis & Willis, 2007; Willis, 1996), the following series of steps lead to a dramatic transformation of the activity:

- The teacher reads the story to the learners; in reading the story the teacher fills all the gaps
- In pairs, the learners compare and check their understanding
- The teacher reads the story to the learners for a second time
- In small groups, the learners re-write the story

- Learners read other groups' stories
- In follow up activities, the teacher may focus directly on the target verb forms; one possibility may be to ask the learners to complete the original gap-fill text

The reason for approaching the activity in this way draws very strongly on the Principles outer circle. The teacher is drawing upon research about effective language teaching and is in the process giving expression to all ten principles relating to format and presentation proposed by Nation and Macalister (2010, p. 39). It also echoes the well-attested teaching activity known as grammar dictation, or Dictogloss (Wajnryb, 1990). It is, therefore, an excellent adaptation of unpromising material.

A CHANGE TO MONITORING AND ASSESSMENT

Teachers need to know whether or not learning is happening, and they need to know this on a regular basis so as to inform their teaching. A simple example that teachers can incorporate into their teaching is a quick spelling test at the start of each lesson. This may be a means of reinforcing target vocabulary introduced in the course book, or from some other source.

In the past I have used spelling tests in this way. They became such a part of the daily routine that students would be ready and call out "Number 1" when I walked in the room. I mention this because establishing patterns such as this is a means of optimising learning; time is not wasted organising and explaining activities. In other words, establishing routines like this is a way of making the best use of the time available for learning the target language.

This consideration is, perhaps, primarily concerned with classroom management. However, it also has a clear link to the Principles outer circle, specifically the spaced retrieval, or repetition, principle that says "Learners should have increasingly spaced, repeated opportunity to give attention to wanted items in a variety of contexts" (Nation & Macalister, 2010, p. 43). With specific reference to spelling tests, there is also research evidence to support their use; in one study that looked at spelling improvement, for example, "the best class result was obtained by the only teacher who used daily tests to monitor learning" (Moseley, 1994, p. 470). Thus, there are good reasons for using daily spelling tests, even though they may have fallen out of favour in some circles.

A second example of a simple addition that teachers can make to their classroom practice in order to monitor learning is an activity I have always known as Say and Do. As with spelling tests, this is an activity I have used successfully in the past. It works best with the learning of discrete items, such as letters or shapes or numbers; in this respect, it has relevance across the curriculum. The activity begins with learners drawing a 9-square box, as below.

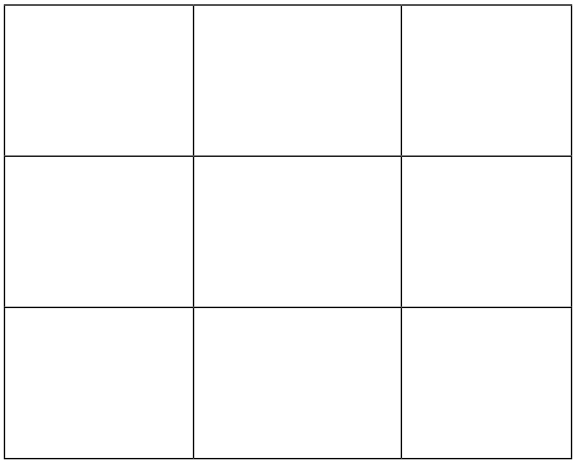

Figure 3. Grid for say and do activity

The teacher then gives the learners instructions; they must listen and follow the instructions to fill each square correctly. For example, the teacher may say "In the top left square, write the letter 'P'"; learners then write that letter in the appropriate square. The degree of challenge can be varied in a number of ways, such as whether the instructions are repeated or only said once or by increasing the cognitive load of the instructions. The example above could, for instance, become "In the top left square, write the letter that comes between 'O' and 'Q'". The decision to vary may depend on the learning goal of the activity; is it to differentiate between p/b or to familiarise with the English alphabet? Similarly, the instructions could vary; the example above could be delivered as "In the square above the letter 'M', write the letter 'P'".

The Principles outer circle again provides sound justification for using such an activity. As with spelling tests it embodies the spaced retrieval, or repetition, principle. Another important principle that it draws on is that of fluency: "A language course should provide activities aimed at increasing the fluency with which learners can use the language they already know, both receptively and productively" (Nation & Macalister, 2010, pp. 54–56). Perhaps it is important to draw attention to the words *language they already know*; activities like this are not designed for introducing new language but to reinforce what has already been taught.

The two activities described in this section are not chosen because I believe they should be universally adopted, but to illustrate that there are many ways that teachers can introduce monitoring and assessment activities into their classroom to provide answers to the question, How will I know that learning is happening? A brief consideration of the activities described above will confirm that they provide both teachers and learners with quickly produced information about the amount of learning and also the effectiveness of the teaching. In this way they link to both

principles relating to monitoring and assessment proposed by Nation and Macalister (2010, p. 39) – there is ongoing needs and environment analysis to inform teaching, and learners receive (in this case immediate) feedback on their language learning.

ADOPTING MATERIALS

In the same way that the model of language curriculum design shown in Figure 1 can be used to inform decisions about adapting materials, so it can inform decisions about what to adopt. The biggest investment is often the choice of a course book, and so it is important to make the best possible decision.

To illustrate the way in which the curriculum design model works in this respect consider again the Cambodian context mentioned earlier. The environment and needs analyses identified some key factors that needed to be accommodated:

- The teachers had little or no experience of teaching English
- Because of low salaries, the teachers held multiple teaching positions around the city
- The learners had limited English proficiency
- The learners would have to buy the course book
- The teaching year was about to begin

As a result of these factors it was clear that there would need to be a course book that the teachers could follow closely (no experience and no time for developing their own materials, although this did change over time, as Figure 2 demonstrates), that the course book would need to cater to elementary and pre-intermediate levels, and that it needed to be both locally available and inexpensive. Thus, for pragmatic reasons, *Headway* was chosen.

In this context, there was simply not time to allow for choosing a course book not already the local market. However, consideration of principles was not entirely absent from the decision-making. The thought given to this important area is perhaps best exemplified by the course book's back cover blurb that claims: "The *Headway* series combines traditional methods of language teaching and more recent communicative approaches" (Soars & Soars, 1991). It seemed, therefore, to offer a compromise between the pedagogy teachers and learners were more familiar with and the pedagogy in which I had been trained.

Ideally, such an important decision would be taken in a less time-pressured manner, but whether there are days, weeks, or months available in which to materials, the information provided by the outer circles remains critical.

CONCLUDING REMARKS

At the heart of this chapter, and of decisions to adapt and adopt teaching materials, lies a model of language curriculum design (Figure 1). It is intended to be a dynamic model; decisions once taken always remain open to challenge and change. In the

Cambodian context discussed above, for instance, greater provision of English language classes in secondary schools soon meant that learners were entering the tertiary institution with higher levels of proficiency than had previously been the case; as a result, courses needed to be designed around higher levels of the chosen course book. The elementary level courses, in particular, no longer met the learners' needs.

There are, of course, other models of curriculum design than the one drawn on in this chapter (e.g., Graves, 2000; Murdoch, 1989). Regardless, then, of the model teachers are acquainted with, familiarity with a curriculum design model, and an understanding of how the components in that model work together, can play a key role in ensuring that teachers and course designers make suitably informed decisions about the teaching that occurs in the classroom.

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6. DEVELOPING READING MATERIALS FOR ESL LEARNERS

INTRODUCTION

This chapter discusses the issue of material preparation for a language reading course. It elaborates on some of the important elements that material developers should take into account in selecting and presenting the reading materials. Provision of materials is discussed in terms of the topics to be included and the vocabulary components of the content materials. More specifically, it discusses such topic-related issues as reader interest, needs, and schema that have been found as key success in reading activity. It also deals with the selection and presentation of vocabulary items that have proven to significantly affect reading performance.

SELECTION OF READING TOPICS

Reading is undoubtedly one of the most salient and dominant activities in any language learning program. Not only does reading serve as a source of information, but also as a means of increasing and consolidating one's knowledge of the language itself. That is why the ability to read is considered a valuable asset as it is considered highly important for personal, social, and academic achievement.

In a pedagogic context, reading goals are varied. It might range from reading for language learning to reading for comprehension. While reading for language is usually practiced in the early stages of language learning, reading for comprehension remains as the ultimate goal of most reading courses. In reading for meaning, readers not only take meaning from but also bring meaning to the printed material. It is even argued that in reading comprehension, reader contributes more information than the print on the page. He brings to the reading task a valuable body of background knowledge, experience, interests, emotions and culture. He makes meaning out of the printed materials largely because of the efficient interaction between his world knowledge and linguistic knowledge.

As Hoover and Gough (2011) argue, success in reading comprehension depends not only on language comprehension but also on decoding skills. In other words, readers should be able to both construct meaning from the language in which the text is written and to identify and process the words and phrases in the reading material.

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Therefore, appropriate selection and effective presentation of the materials appear to be the key for reader's success.

With a wide variety of reading materials available to course developers, deciding upon the topics and contents that would be really responsive to the needs, goals and reading abilities of the reader is, in fact, a daunting task. There are, however, a number of significant factors such as reader's interest, background knowledge, variety, relevance and authenticity of materials, etc. that developers should take into account in preparing appropriate reading materials.

With the new approach to reading as a complicated process of interaction between reader and material, interest in reading has gained noticeable attention from the experts as it is often claimed that, in the absence of interest to read, very little or perhaps no reading will take place. On the other hand, if the reader is interested in the topics assigned, he will be ready to do his best to continue reading and recreate meaning from the print. As a result, it lies with the material developers to effectively design reading activities to generate interest and confidence in reader and meet his objectives.

Reader will, naturally enough, take more delight and interest in reading the topics that are closely related to his individual interest. It should not only be interesting enough in terms of the reader preferences for certain subject matters or topics (Individual interest) but it should also be interesting enough to be appealing to the reader in terms of text characteristics such as novelty, importance, relevance, ease of comprehension, triggering emotional reactions, variety and so on (Situational interest). There is a massive body of research evidence supporting the facilitating role of interest in enhancing the tendency to read more and benefiting from reading activity. Reader is likely to have a better performance on high than low-interest passages. High-interest passages tend to make reader read better, attend more and work harder. For instance, interest, whether individual or situational, has been shown to cause persistence in reading and result in increased attention, better text processing, more recall of main ideas and deep comprehension of the materials (Clinton & van den Broek, 2012; Hidi & Harackiewicz, 2000; Krapp, 1999; Schiefele, 1998). Interest in reading topics and topics of high interest tend to build more confidence in reading ability as well.

In a similar way, if the reader fails to find any relevance of the reading materials to the real world he is or will be experiencing, he becomes grossly reluctant to go on with the task. Therefore, reading developers should attempt to develop materials that develop the reader's interest in the materials and correspond in one way or another to his goals for reading. The ability to read effectively should be achieved by carefully selecting the type of materials that enable students to read with ease and pleasure. Throwing readers into materials that are not of any interest to them or quite irrelevant to their present of future life experience results in their reluctance and loss of confidence.

The reading content should be relevant to reader's needs and mirror the language materials that he is likely to encounter outside of the classroom as well. Reader

should be able to make connections between the readings he does in the classroom and the examples of language he is going to experience in the larger world. In other words, the materials should be as authentic as possible. It should, however, not be mistaken that authentic materials for EFL/ESL learner are those prepared for native speakers because such materials are often linguistically complicated and carry cultural elements that might be very difficult and even incomprehensible for ESL/EFL reader. In a pedagogic context, a text that is made to communicate some message can be considered authentic as it carries with it some sort of authentic purpose. In addition to their being highly culturally biased, materials designed for native speakers often involve demanding language with complicated grammatical structures and very rare lexical items (Richards, 2001). Such texts are likely to demotivating the readers, putting up the affective filter (Krashen, 1982). Therefore, any use of authentic materials should be levelled for the reader's level of language ability, meeting his educational needs and expectations.

Another way of making materials attractive to the reader is selection from various content areas. Materials developers should attempt to make the readings varied enough to appeal to a large number of readers. Although it is highly likely that the participants in a reading program receive the materials with different degrees of enthusiasm, inclusion of a variety of topics proves to stand a better chance of catering for the needs and interests of a larger number of readers than designing the passages around some limited topics. This happens because readers have different interests, and recognizing the various types of interests of readers highlights the need to develop a wide range of reading materials.

One more factor for reading materials developers to consider is that they should decide upon the topics with which the reader feels familiar and comfortable. In other words, in order for the reader to understand what he reads, his background knowledge must, in one way or another, be able to accommodate the reading topic. Once activated, the background knowledge will serve as a reference for the interpretation of the reading content. This knowledge consists of all the prior experiences and knowledge that the reader brings to the reading event. Unless the reader is schematically prepared for the text, he fears to leap into reading the text. Therefore, it is up to the material developers to either activate the reader's background knowledge by providing materials familiar to him or by designing and presenting the materials in a way that helps him build up the required background knowledge. Goodman (1980) is in fact putting the issue into focus by asserting that even efficient readers tend to be under the influence of their prior knowledge of the topic before they attend to the reading task.

In addition to learner-related factors, Nuttall (1996) refers to some of the text-related characteristics to be viewed in the development of ELT materials. Of vital importance in choosing reading materials for a language course are content suitability, exploitability and readability. For the reading materials to be suitable for a given group of readers, they should be both interesting and motivating and relevant to their age, developmental level and needs. In a similar way, an exploitable text is

one that can be used to develop the reader's competence in the language. Despite the huge volume of English texts, only the materials that can be used in the classroom context can be of instructional value. Moreover, if the text is heavily loaded with new structural and lexical items and offers too much of new information, it would be too difficult for the reader to read and get any meaning from it.

To sum up, attempt should be made to maximize comprehension by providing culturally relevant, schematically related and interesting materials. The reading passages should be levelled appropriately not only for the reader's grade and age but also for his interest, schema and objectives.

SELECTION AND USE OF VOCABULARY

Vocabulary is one of the most important components of language. Ur (2009, p. 1) brings the subject into focus by pointing out "You can understand a reading text … with almost no grammar, but you can't get anywhere without vocabulary". However, with the limited time available to ESL learners and the huge number of vocabulary items in the language, it is neither pedagogically rational nor practical to include all in the ESL program materials. Moreover, not all the language words are of the same degree of importance and usefulness to the language learners. To put this into perspective, a small number of words tend to be highly frequent, accounting roughly for 85% of the words in any everyday general text (Richards, 2001).

Whether despite the importance of vocabulary in language learning or because of it, vocabulary tends to create the largest source of difficulty for readers to cope with in any reading task. Having decided upon the topics for the course, the next step for materials developers is the selection of appropriate vocabulary to present the content in a way that is adjusted to the language knowledge and ability of the reader. Therefore, leaving the selection of words for a course to the discretion and intuition of the writer would result in vocabulary collections that might do a disservice to language learners. Among others, two important aspects should be taken into account by the ESL/EFL materials developers in the selection of vocabulary. The first aspect has to do with linguistic factors, including such factors as Frequency, Range, Coverage and Defining Power. It is often the case that items of higher frequency rates have a better chance of being encountered outside the classroom situation, and learners will, as a result, get a better payoff for their learning effort. On the other hand, items that are used in a variety of language registers are more useful than those with high frequency rate that are specific to a special register. Moreover, care should be taken to give priority to items of wider coverage. For instance, 'PUT ON' covers a wider sense than 'DRESS UP', which has a more specialized meaning. Likewise, vocabulary items with high defining power such as 'container' and 'tool' are more useful and preferable to those with less defining power like 'jar', 'bowel', 'kettle', 'pot' 'wrench', 'screwdriver', 'pliers', 'spanner', and so on.

Regarding the pedagogical issue, two factors should be taken into account in vocabulary selection. Items of immediate use to students that are of everyday use

should be prioritized over other lexical items at least in the early stages. Materials developers, however, should not lose sight of the principle that some items are more learnable than others. For instance, concrete words are easier to pick up than abstract ones because of their compositionality level. They are, in a similar way, more teachable as teachers can act them out in the classroom. Therefore, these factors should be given enough weight in both the inclusion and prioritization of vocabulary in the instructional materials.

Having selected the appropriate vocabulary, the next step for the materials developers is the effective presentation of vocabulary items in the reading texts. In order for the learners to master new forms with much less effort and more efficiency, they should be effectively presented and recycled. The frequent occurrence of new forms in the reading input seems to accelerate the acquisition process, overriding the semantic and structural complexity associated with each item. Despite the inconsistency of the empirical evidence as to the number of occurrence of vocabulary items effective for learning (Bley-Vroman, 2002; Brown, Waring, & Donkaewbua, 2008; Celce-Murcia & Larsen-Freeman, 1999; Thornbury, 2002; Waring & Takaki, 2003), Thornbury (2002) reiterates that words with a minimum occurrence of seven times over spaced intervals stand a good chance of being remembered. Likewise, Celce-Murcia and Larsen-Freeman (1999) consider it pedagogically sensible for different aspects of language to be recycled and elaborated on over a period of time. Indeed, for the ESL readers to master new vocabulary items, they need not only to be exposed to the most frequent forms which are, by the same token, the most useful ones but also to frequently revisit them at spaced intervals in the follow-up activities and lessons. In a word, as Brown, Waring, and Donkaewbua (2008) observe, a single incidental encounter with new words would hardly ever guarantee their recognition, and much more than seven to nine encounters are required to ensure recall of the meanings of new vocabulary items.

Care should, however, be exercised that it is not only the frequency proportion of words in a text that has a role to play in reading comprehension. As Widdowson (2000) argues, frequency is not to be mistaken for usefulness as the type and range of language samples from which data are derived tend to drastically affect word frequency. In other words, for the frequent vocabulary items to be useful, they should come from the language samples that are closely associated with the needs and objectives of the target learners.

Moreover, new words and phrases should be appropriately spaced and graded across the different levels of the course. It is pedagogically disappointing that most of the textbook developers are reluctant to recycle vocabulary items (Koprwski, 2005; Zarifi, 2013) as they think, in terms of Lewis' (1997, p. 51) observation, "Doing the same thing twice is still widely considered time-wasting and potentially boring". In order to do away with the possible boredom associated with repetition, developers should do their best to repeat the materials in a way that, at the same time, engage the students' interest and attention rather than neglect the attested pedagogical principle of recycling. Therefore, the repetition of the vocabulary items

in instructional reading materials should be carried out in a way that, when a new item is introduced, it gets repeated a number of times in the same lesson (Successive Recycling) and then across the following lessons in the course (Spaced Recycling) for learning consolidation purposes.

In line with the fact that vocabulary items are highly polysemous, some explanation is in order here. Word knowledge is multi-facetedand, by the same token, words can, depending on the context in which they are used, present a number of meanings. Among others, word knowledge involves the knowledge of its different associated word senses, shades of meaning, and knowledge of its different contextual uses (Kieffer & Lesaux, 2012; Nation, 2001; Stahl & Nagy, 2006). Moreover, not all the various meanings of any given lexical item are of the same frequency of use. What is more, frequent use of a given word should not be misinterpreted as equivalent to covering all its meanings. It is likely that all the instances of the use of a single word in a text represent only one specific meaning. As a result, the selection and prioritization of the different meanings of a given word should be a major concern in the development of ELT materials.

Readers should be provided with ample opportunity to extend their depth of knowledge of the different layers of meanings of the vocabulary items that are of frequent use in general English. In other words, word meaning should be fleshed out across the course. What is implied is that not only should care be given to increase the breadth of lexical items across the course, but the other associated meanings should be offered in accordance with the age, interest and language ability of the learners.

There is, however, empirical evidence that the materials developers tend to insist on introducing new vocabulary items, playing down the importance of high frequency items across the course (Koprowski, 2005; Zarifi, 2013). Given the inevitability of an enormous knowledge of vocabulary for the ESL learners' success in both their academic career and international communication, we hold back to stand against the inclusion of the wide range of vocabulary items in any reading course; yet, we tend to argue against the inclusion of relatively infrequent items and word meanings at the expense of the exclusion of frequent forms. This position is in full agreement with Biber and Conrad's (2001) observation that dramatic differences in word frequency should play a key role in the pedagogical decisions that ELT materials developers make. Likewise, Romer (2005) looks at frequencies as a major key in the selection of central lexical items or syntactic structures for instructional purposes, without which the inclusion and prioritization of EFL/ESL teaching materials is both difficult and questionable. In a similar way, Nation and Waring (1997, p. 17) state that high frequency count of a given language item ensures "learners get the best return for their vocabulary learning effort", and that they are more likely to come across the items again in the future. This is an important issue as word frequency and distribution tend to affect word familiarity which is, in turn, highly likely to affect recognition and retrieval of word meaning(s).

In order to facilitate learning of the new vocabulary items in the reading texts, another effective practice is to bring to the attention of the reader a number of new items in each reading assignment with different possible techniques. For instance, some items can receive direct focus for instructions with some others being in indirect focus state. While a substantial number of forms can be placed in Indirect Focus state by just being semantically related to the topic of the reading, it is a good practice to have some of them in direct focus state by boldfacing, underlining, colouring, glossing them in the text or questioning them in the follow-up reading activities. In other words, the material developers should intentionally show that some items are included in the reading for their instructional usefulness rather than simply for their fitness in the general context. Otherwise, the reader might skip them off simply because they may fail to recognize them as unknown forms.

The value of word-focused instruction in teaching materials has been duly recognized and its effectiveness has been demonstrated in a series of empirical studies (Keating, 2008; Kim, 2011; Laufer, 2005). While the common way for language learners to pick up a massive body of vocabulary is through extensive reading, leaving the readers to learn vocabulary incidentally in context can only take them through the meaning recognition stage. Explicit instruction of at least some items in each reading assignment should be adopted to enable learners to achieve deeper levels of vocabulary knowledge.

Care should also be taken that the mere direct focus on new vocabulary in the reading texts does not guarantee that they will automatically be added up to the learners' lexical knowledge. Word knowledge is incremental and has to be constantly expanded and deepened by frequent repetition, presenting them in different contexts of use. In other words, instruction is most effective "when it is rich, deep and extended" (Graves, August, & Mancilla-Martinez, 2012, p. 4). According to Stahl and Nagy (2006), providing students with single encounters with new forms "leaves them to the mercy of the 'phone number' syndrome". They can remember the unit for only a limited period of time and then forget it. Therefore, a balance of some degree should be stricken among the number of words and phrases that are presented in any of the focus forms.

CONCLUSION

We tend to conclude the chapter by holding that material developers should have access to both the reference sources on how to write instructional materials and the corpus-based findings about frequency and distribution of the use of lexical items in real language use. With the massive information corpus linguistics has provided on the issue, it is hoped that such findings find the chance of creeping into the process of ELT materials development. With this necessity in mind, Romer (2008) argues that the instructional materials should reflect the type of language the learners are likely to encounter in natural situations so that their learning attempt is well

paid off. Otherwise, the materials developed will probably fail to prepare learners to be proficient enough in using the language in situations other than schooling environment.

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7. SOME GUIDELINES FOR DEVELOPING LISTENING MATERIALS

INTRODUCTION

Listening as a receptive skill is considered the oral skill which is the primary ability developed in first language acquisition. However, until recently listening was ignored in the second language context. Nunan (1999) states that listening is the Cinderella skill in the second language context because it is overlooked by its elder sister, speaking. Moreover, Nunan (2002) adds that EFL students spend a lot of class time for listening, but it is the most unnoticed of the four skills in EFL contexts. Traditionally, speaking was emphasized more than listening. However, with the emergence of Comprehension Approach and Natural Approach more attention was paid to listening. These approaches put their emphasis on oral perception than production; in this way, listening acquired its deserved significance. Krashen (1985) stresses the importance of comprehensible input before language production. This view bolds the role of listening in second and foreign language situations. Nord (1980) claims that some people believe language learning is not just learning to speak, but it is learning to build a mental map of meaning. Cognitive maps are, in fact, built through listening but not speaking.

Like listening practice, developing listening materials has been marginally dealt with in instructional materials. Until recently, little attention was paid to develop appropriate listening materials. Most listening materials were based on audio files used for developing oral production. To open new horizons to develop listening materials in this technology era, this chapter tries to introduce different listening activities and technologies used for the development of listening materials.

TYPES OF LISTENING PRACTICE

Different classifications have been developed for listening practice. Nation and Newton (2009) distinguish two broad types of listening: one-way listening and two-way listening. They consider one-way listening as transactional listening and two-way listening as interactional listening. On the other hand, this classification makes a distinction between conventional and contemporary views of listening. Traditionally, the aim of listening, according to Brown and Newton, was to transfer information through one-way listening; for this reason the use of monologues was

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in vogue in traditional listening materials. However, more contemporary views of listening favor two-way listening similar to every day interactions. As a result, recent materials focus on dialogues for their dynamicity and their interactive nature.

Brown (2001) and Rost (2011) propose more detailed classifications. These two classifications have many similar points in common. Brown (2001) suggests six types of classroom listening performances:

- Reactive
- Intensive
- Responsive
- Selective
- Extensive
- Interactive

Rost's (2011) classification, very similar to that proposed by Brown (2001), consists of:

- Intensive listening
- Selective listening
- Interactive listening
- Extensive listening
- Responsive listening
- Autonomous listening

Intensive listening focuses on such elements as phonology, syntax, and lexis. Rost goes on to define intensive listening as "listening to a text closely, with the intention to decode the input for purposes of analysis" (p. 184). This analysis may happen at the level of sounds, words, and grammatical, as well as pragmatic, units. Nation and Newton (2009) propose four strands of language acquisition including meaning-focused input, meaning-focused output, language focused learning and becoming fluent in four skills. Intensive listening is considered as a good vehicle to practice language–focused learning. It involves deliberate learning of pronunciation, vocabulary, grammar, and discourse.

Rost (2011) further suggests different activities for intensive listening, such as dictation, elicited repetition, error spotting, and simultaneous interpretation. Brown (2001) considers all these techniques as bottom-up skills that play an important role at all language proficiency levels.

Selective listening, as Brown asserts refers to scanning the audio materials selectively to gather certain information. Rost (2011) considers selective learning as listening with a planned purpose in mind. That is, selective "listening is used to refer to attending to only what you want to hear and turning out everything else" (p. 187). Morley (1972) states that selective listening is a sin qua non for more extended and more complex listening activities that learners come across in academic contexts. Brown (2001) believes one major difference between selective listening and intensive listening is that the discourse used in selective listening is relatively

lengthier than that used in intensive listening. It is more based on "the discourse used in speeches, media broadcast, stories and anecdotes" (p. 257).

Brown further asserts that to foster selective listening skills, language learners should be asked to listen for:

- People's names
- Dates
- Certain facts and events—location, situation, context, etc.
- Main ideas and/or conclusion (p. 257).

Interactive listening refers to conversational interactions between listeners and speakers. The listener receives the message and provides the speaker with feedback. Collaborative conversation is considered vital for interactive listening. Rost (2011) mentions that collaborative conversation forces both comprehensible output and negotiation. Such conversations improve interactions among learners.

To promote interaction, according to Rost, learners should be involved in collaborative tasks because such tasks require negotiation and meaning clarification in order to arrive at an outcome. Lynch (1996) claims that communicative tasks promote such skills as regulating turn- taking and seeking feedback through clarification and confirmation checks.

Extensive listening aims to develop global understanding of spoken language (Brown, 2001). However, Rost (2011) refers to extensive listening as meaning-focused listening activities for an extended period of time. Learners are expected to reach full comprehension during extensive listening by listening to lengthy lectures, conversations, and broadcasts. Waring (2010) claims that extensive listening is appropriate for all learners at intermediate and advanced levels of language proficiency. Some extensive listening activities include:

- Watching Movies
- Listening to Radio Programs
- Watching Vodcasts (video on demand multicasting technology)
- Listening to Podcasts(digital audio files)
- Listening to songs
- Listening to interviews and lectures

Responsive listening is a classroom listening activity used to elicit immediate response. As a result, the goal of this activity is the listener's response. Some examples include:

- Asking questions
- Giving commands
- Seeking clarification
- Checking comprehension (Brown, 2001).

Autonomous listening refers to independent and self-directed listening in which the teacher plays no role. It is believed that all types of natural language acquisition

such as acquisition of first language by children or second language acquisition in real contexts are considered autonomous listening because all aspects of listening are decided by listeners themselves (Rost, 2011). Benson (2010) believes that the heart of autonomy is the idea of control. In this way, learners have the responsibility for the type of learning such as implicit or explicit, the type of feedback, and the type of monitoring. All types of above-mentioned listening skills, such as intensive, selective, or responsive, can be included in autonomous listening.

LISTENING PROCESS

Foreign language learners, as well as their teachers, believe that listening is a difficult skill to master. This is because of different processes, such as cognitive, affective, social, and physiological processes, are involved in listening comprehension (Field, 2002; Lynch, 2002). Two main cognitive processes are distinguished in L2 listening instruction. They include bottom-up and top-down processes (Lynch, 2002; Mendelsohn, 1998).

Bottom-up processing is used to combine increasingly larger units of meaning. It proceeds from phoneme-level units to discourse-level units, from sounds to words and from words to longer lexical items (Vandergrift, 2004). Bottom-up techniques typically focus on sounds, words, intonation, grammatical structures, and other components of spoken language (Brown, 2001).

On the other hand, as Nation and Newton (2009) state, top-down processing moves from the whole to the parts. Top-down processing happens when listeners bring their background knowledge and their rhetorical schemata to the text. This type of processing is used to predict the content of the message. It is the influence of larger units to identify smaller units. Inferencing is the key concept of this processing. Field (2008) also states that top-down processing serves two different functions. First, ignoring the details and focusing on general issues can compensate for gaps in understanding. Moreover, top-down processing may also enrich a fully decoded and elaborated message.

These two types of processing are used to represent the directions of processing (Field, 1999). Comprehension may be built from smaller units of language, such as phones or words to longer units, such as phrases or clauses. This direction may be the other way around, starting from context or co-text to words. These directions are associated with *decoding* and *meaning building*. Sometimes they are considered as synonymous with *input* and *context* (Field, 2008). Research in L2 listening suggests that these two processes serve different purposes (Vandergrift, 2004). For example, bottom-up processing is used to recognize the details of the message, but top-down processing may be used to understand the general ideas. Both of these processes are also used in real-life listening to satisfy different purposes (Mendelsohn, 2001). Furthermore, Brown (2001) believes that L2 learners should operate from both directions because both of them aid determining the meaning of spoken discourse. Supporting Brown's proposal, Flowerdew and Miller (2005) remark that these two

types of processes work together in an interactive model. As a result listeners use both linguistic information in the text, as well as prior knowledge, to comprehend spoken language.

CHARACTERISTICS OF EFFECTIVE LISTENING MATERIALS

Baleghizadeh (2012) suggests four features for effective listening materials. The first feature of effective listening materials is incorporating both bottom-up and top-down processing. Real-world listening is based on both bottom-up and top-down processing. As a result, listening materials in the second language context should incorporate both processes. Moreover, listening materials should provide exposures to different types of listening. Depending on learners' language proficiency level, materials may expose learners to intensive, selective, interactive, extensive, responsive, and autonomous listening. Furthermore, listening materials should be based on authentic recordings. It means listening materials used in language classes should match the spoken discourses used by native speakers. Finally, listening materials should improve learners' listening comprehension, not testing it.

Authentic Materials

One goal of listening instruction is to help learners to understand real life language. It refers to providing learners with authentic texts. Underwood (1989) refers to authentic audio materials as recordings of natural speech which are present in every day sources. Morrow (1977) also defines authentic materials as stretches of real language that are produced by real speakers/writers to convey a real message to real audiences. Vandergrift and Goh (2012) believe authentic materials are inherently interesting. It is so because such materials involve current topics, and current topics are interesting to learners at all ages and backgrounds.

Vandergrift and Goh further suggest a number of sources for one-way listening "such as videos, radio, and television broadcast, songs, audio recordings, CD ROM, the internet and situations in which speech is performed such as drama and poetry recitals" (p. 175). Some authentic materials have spontaneity, but some are more controlled (Field, 2008). Such materials as news broadcasts, dramas, train and plane announcements, advertisements, and documentaries are good examples for more controlled presentations.

Listening Activity Types

Van Olphen, Hofer, and Harris (2011) suggest listening activity types should be based on the standards suggested by the American Council on the Teaching of Foreign Languages (ACTFL). The standards are supposed to satisfy five main reasons of foreign language learning. These reasons that are known as the five C's of foreign language education include communication, cultures, connections, comparisons, and

communities. These activities are based on either interpersonal mode or interpretive mode. Interpersonal mode refers to two-way oral communication which involves active negotiation of meaning. The interpretive mode, on the contrary, refers to appropriate interpretation of meaning. Listeners have no opportunities for meaning negotiation in one-way communication.

Moreover, van Olphen et al. further state that listening activities employ different competences, such as grammatical competence, discourse competence, sociolinguistic competence and strategic competence. For example, some activities may be designed to improve linguistic knowledge of learners, to practice cohesion and coherence, to familiarize learners with different helpful strategies used in communication or to involve them in different contexts of use. As a result these activities need the interplay of various types of knowledge. In this way, they suggest seven listening activity types including:

- *Listen to a conversation*: conversations may be from a textbook supplement, radio broadcast, guest speakers, or skit. The possible technologies suggested for this type of listening include CD, Web audio site, and audio conferencing.
- *Listen to teacher's prompts:* prompts may be teacher's questions, game prompts, or assignment directions. Podcasts and recorded audio materials are considered appropriate technologies for this type of listening.
- *Listen to a broadcast:* the broadcasts may be from radio, television, the news, or performance by applying Web radio or podcasts.
- *Listen to Poem/Song:* poems and songs may be live or recorded from CD, Web, or Podcasts.
- *Listen to an audio recording:* recordings may be either teacher-made or student-made in the form of podcasts or Web audio sites.
- *Listen to presentation:* presentations may be live or recorded by using presentation software or Video/ audio conference.
- *Listening to stories:* stories may be audio books, CDs, Web, and podcasts.

CONCLUSION

The advent of new technologies requires materials developers to revise traditional methods of developing and designing language materials, in general, and listening materials, in particular. Therefore, computer and the Internet-based technologies provide variety of facilities for developers and teachers to involve different types of listening activities to cover all learning styles and based on learners' interests. If so, listening skill becomes more favorable in EFL and ESL contexts and it acquires the statues it deserves.

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8. MATERIALS TO DEVELOP SPEAKING SKILL

INTRODUCTION

Speaking skills occupy a curious position in contemporary ELT. The importance of speaking skills appears obvious: the global spread of English along with improved communication systems provides economic, political, academic and social reasons for learning to speak English. The importance of speaking skills seems to be further underlined by the prevalence in many areas of the world of Communicative Language Teaching, a methodology which prioritises speaking.

However, despite the apparent priority accorded to speaking skills by contemporary methodologies, speaking skills have, until relatively recently, been under analysed in ELT, with the result that speaking skills syllabuses in ELT materials often amount to no more than a list of speaking activities e.g., role play or information gap. This contrasts with the other three skills (listening, reading and writing), where the syllabus often specifies the sub-skill which is being developed through a particular activity (Basturkmen, 2001) e.g., reading for gist or listening for detail. This situation with regard to speaking skills is all the more surprising given that considerable research into speaking skills *has* been conducted *outside* ELT circles. Hughes (2010, p. 212), for example notes that there is a wealth of research to which ELT specialists can refer when considering materials for developing speaking skills:

- Study of spoken corpora
- Conversation analysis, discourse analysis and pragmatics
- Work on affect and creativity
- Interactional linguistics
- Speech processing and psycholinguistics

Such research, however, Hughes (2010) points out, seems thus far to have made little impact on materials and, crucially for our purposes, little impact on teacher education. This gap between theory and practice in speaking skills, as Burns and Hill (2013, p. 231) point out, presents a challenge for teachers: "… The ELT field is now challenged as never before to ensure teachers have good professional knowledge of the skills involved in spoken communication, and of current ideas about teaching speaking effectively."

I hope that this chapter will make a contribution to closing the gap.

M. Azarnoosh et al. (Eds.), Issues in Materials Development, 83–92.

THE NATURE OF THE SPEAKING SKILL

In order to develop a principled approach to materials for speaking skills, we need an understanding of what the skill entails. It is a common misconception, for example, that if learners are using English words and sentences in the classroom, then they are developing speaking skills, even if they are only chanting grammar drills or reciting lists of vocabulary. To understand why this is a misconception, we need to consider the complexity of the speaking skill, as described, for example, by Burns and Hill (2013): Speaking is a complex mental process combining various cognitive skills, virtually simultaneously, and drawing on working memory of words and concepts, while self-monitoring.

The specific challenge of the speaking skill for learners is stressed by Hughes (2010, p. 208):

> … the demands of speech processing in real-time conversational and other speaking contexts place tremendous cognitive load on the second language user as they attempt to draw together the various elements from lexical retrieval to syntactic processing to the motor skills of speech articulation.

Speaking is a "complex mental process" because, as Levelt (1989) points out, it involves four separate sub-processes: conceptualisation; formulation; articulation and self-monitoring. *Conceptualisation* involves generating the content the speaker wishes to express; *formulation* entails selecting the language to express the content generated and organise it according to the norms of a particular genre; *articulation* is the physical production of the sounds required to encode the message. And while all this is going on, the speaker has to *self-monitor* the process to ensure that s/he is producing the intended message. In most situations, all these processes have to be carried out spontaneously and quickly to maintain the attention and comprehension of the interlocutor.

Having briefly considered the psycholinguistic challenge of speaking, we need to consider affective/emotional factors which can present a challenge to learners in the classroom. In speaking, more than in the other skills, learners are putting their personality on show and may fear embarrassment or mockery by their peers. This reluctance to speak may wrongly be interpreted as lack of motivation when, in reality, factors such as anxiety and inhibition are the real causes (Burns & Hill, 2013). The factors which make speaking a difficult skill are summed up by Hughes (2010, p. 207): "The complexities of speech production, how speaking is closely linked to identity, emotional states, and affective factors, and the way it differs from written language…"

ACCURACY, FLUENCY AND COMPLEXITY

A principled methodology for teaching speaking, then, needs to take into account the nature of the psycholinguistic and affective challenge the learners face. It is generally

recognised that there are three possible foci for speaking activities: accuracy, fluency and complexity. While accuracy is an obvious concept, fluency and complexity merit a little further discussion. In relation to fluency, McCarthy (2010) observes that key notions are speed/smoothness of delivery and automaticity (the ability to retrieve units of speech instantaneously): while these are not difficult notions in themselves, they are not always easy to assess. We should also note that McCarthy (2010, p. 1) adds a further *interactive* dimension to fluency: "Fluency undoubtedly involves a degree of automaticity and the ability quickly to retrieve ready-made chunks of language. However, fluency also involves the ability to create flow and smoothness across turn-boundaries and can be seen as an interactive phenomenon".

Complexity is defined by Ellis (2003, p. 340) as "the extent to which the language produced in performing a task is elaborate and varied". Learners may vary, for example, in the range and sophistication of the vocabulary, phrases and structures they use to carry out a speaking activity.

Accuracy, fluency and complexity are, then, valuable notions when designing or evaluating speaking activities. With learners who are not confident in speaking, for example, we may initially be content with fluency and so design activities which are well within their abilities and which allow them time to think about what they are going to say. After the activity, we will give feedback on the outcome, but probably correct very sparingly or not at all as our primary aim is to build confidence. Correction is a controversial area about which teachers have strong feelings: my own view is that there is a time and place for correction, but the wrong time is when learners are initially gaining confidence in speaking English in class.

When learners are more confident, we will aim for complexity. The complexity may come from the design of the activity: if, for example, you ask learners to describe an important decision they have made in their life, they will probably be motivated to want to express it precisely. Alternatively, the complexity may come in the feedback to the task when the teacher can ask learners for better (or at least alternative) ways of expressing something they said. A further way to encourage complexity is task repetition i.e. learners are given the same speaking activity to do again (though perhaps in a different pair or group or with a different audience). To take an anecdotal example, I once observed a teacher who asked her learners to discuss in pairs how they felt when they first came to England. She then switched the pairs and asked them to do the same task: when the learners repeated the task, the difference in animation and confidence was very evident. In this case I was only in a position to observe motivational benefits, but research, summarised by Goh (2007, p. 36) suggests there are also potential linguistic benefits to task repetition including:

- Greater fluency
- More idiomatic speech and lexical accuracy
- Better framing of narratives
- Greater grammatical accuracy in some tasks
- Greater language complexity

A focus on accuracy may come before the speaking task if the teacher gives controlled practice of vocabulary and structures essential to the activity; alternatively it may come after the activity when the teacher gives feedback on errors and, just as importantly, *good* examples of language use s/he has noted during the activity. Alternatively, the teacher in a large class might ask one or two of the pairs or groups to perform the activity "in public". Willis and Willis (2007) suggest that after a task, groups can be asked to prepare an oral report on the task, presenting the results of their discussion (if the activity has a clear outcome). At this stage, accuracy comes into the picture and the teacher can help the groups prepare the report and give feedback when they have presented the report.

METHODOLOGY AND MATERIALS

Our discussion of accuracy, fluency and complexity has revealed that we need to consider not only the speaking activity itself, but also how learners prepare for the activity and what happens after the activity. We can look now in more detail at how activities can be structured to be maximally productive. In so doing, we need to borrow some terminology from task-based learning, but this does not mean that we are committing ourselves to task-based methodology for all our teaching: we are appropriating ideas for a specific purpose i.e. the design of some of our classroom teaching materials.

Pre-Task Phase

Learners may at this stage be presented with essential vocabulary, phrases or grammar for the activity. As Goh (2007) argued, this kind of preparatory work can "ease the processing load" for learners. It should be noted, however, that it can be difficult for learners to integrate new language in the activity unless they have been given some prior practice of the items. Learners may also simply be given thinking time to work out what they are going to say and how they are going to say it. The specific benefits of pre-task planning according to Goh (2007, pp. 34–35) are:

- More complex content as a result of deeper interpretation of task demands
- More experimentation with complex or new forms to express complex ideas
- Better monitoring during task performance
- Greater fluency
- Improved accuracy in selected tasks

Task Phase

Learners carry out the task in groups. At this stage, depending on the size of the group, the teacher may circulate, helping learners who are stuck and/or making a note of interesting aspects of language use or of a few errors which might generate

an interesting teaching point. In some contexts, it may be possible for the teacher to record the activity.

Post-Task Phase

The focus here, as Goh (2007, p. 22) points out, is on "activities that can help learners notice grammar and pronunciation after they have completed fluency-oriented activities". As we noted above, learners can be asked to prepare an oral or written summary of the task or to perform the task in front of the class. This phase may involve the teacher giving feedback on language used during the activity. In my experience, learners really appreciate this phase, not least because it shows the teacher has actually been paying attention and not just leaving learners to their own devices! An alternative suggested by Burns and Hill (2013) is that learners analyse a transcript of their own performance of the speaking task and consider ways they could improve it. A further dimension can be added to this if learners are asked to compare their transcript with a transcript of native speakers doing the same task. Task repetition is an option the teacher can use at any point after the first performance of the activity.

The task-based cycle, however, is by no means the only way to structure speaking activities in the classroom. An interesting and rather different approach is suggested by Burns and Hill (2013, p. 246) who propose the use of L1 at preparatory stages (this, of course, assumes a monolingual group). The stages are presented below along with my comments:

- Presentation and analysis of authentic sequences of informal interaction in L1
  This is perhaps an unorthodox step but it can be useful to raise awareness that written and spoken language differ in L1 – it should then come as less of a shock that written and spoken language differ in L2 and so make learners more open to acquiring the typical vocabulary and grammar of spoken English.
- Discussion of familiar topics in L1 so realise what they do in L1
  This makes learners aware of their own L1 language use. When they hear themselves on recordings, many people are surprised by the language they actually use to express themselves and the way they transgress the rules of written grammar.
- Presentation of short authentic dialogues in L2 with transcripts to follow – discussion of transcript
  This raises awareness of the spoken grammar, vocabulary and discourse in L2. It opens learners' minds to the idea that native speakers do not speak in the same way as the coursebook dialogues.
- Present vocabulary and structures needed to discuss the same topic – controlled and free practice, looking at individual word pronunciation and phrase intonation
  The emphasis here is on giving the learners the tools to do the job. As noted above, they cannot be expected to integrate new language into the activity after

a superficial presentation. If the activity clearly requires new language (though it may not), then it needs to be practised. Pronunciation practice of language essential to the activity is often neglected, but it is vital for clarity and builds confidence.

- Work in groups and pairs and record conversations for later analysis
  As we noted above, this creates opportunities for the post-task phase.

A number of criteria for designing and evaluating speaking activities are suggested by Thornbury (2005): purposefulness; productivity; interaction; challenge; safety; authenticity. I would like to begin by discussing the "safety" criterion as this is so crucial in building confidence in both learners and teachers, especially if they are more used to non-communicative methodologies. The main way we can provide safety, I will argue, is by "scaffolding" our activities so that learners are prepared for the demands of the task.

Safety. There are a number of ways we can address the safety criterion through scaffolding:

1. Safety: progression from scripted to semi-scripted to unscripted dialogues.
   The dialogue reconstruction activities described step-by-step below illustrate this principle:

a. An open and shut case

- Pupils repeat the coursebook dialogue as a whole class.
- Pupils repeat the dialogue in pairs or threes (depending on the number of characters in the dialogue), with each pupil taking a role.
- Pupils change roles and repeat the dialogue again.
- Pupil A keeps his book open, but Pupil B closes his book. They repeat the dialogue with Pupil B working from memory.
- Pupil B keeps his book open, but Pupil A closes his book. They repeat the dialogue with Pupil A working from memory.
- Both pupils close their books and repeat the dialogue from memory.
- All pupils close their books and help the teacher to reconstruct the dialogue on the board from memory.

b. Disappearing dialogue

- The teacher writes the coursebook dialogue on the board.
- Pupils repeat the dialogues as a whole class.
- Pupils repeat the dialogue in pairs or threes (depending on the number of characters in the dialogue), with each pupil taking a role.
- The teacher rubs out some words of the dialogue. Pupils repeat the dialogue, working partly from memory.

- The teacher rubs out some more words from the dialogue. Pupils repeat the dialogue working mostly from memory.
- The teacher rubs out all the words of the dialogue. Pupils repeat the dialogue working completely from memory.
- The pupils help the teacher to rewrite the dialogue on the board.

c. Play the part

Example dialogue

Interviewer: Where do you work, Brian?
Brian: I work at Leeds Metropolitan University.
Interviewer: What do you do exactly?
Brian: I am responsible for research and materials development in the School of Languages.
Interviewer: How long have you been working there?
Brian: About 4 or 5 years.
Interviewer: Do you enjoy your job?
Brian: Yes, but I am always busy.

- Pupils practise the dialogue as a whole class.
- Pupils practise the dialogue in pairs.
- Pupils change roles and practise again.
- Partner A continues as the interviewer, but partner B gives his or her own answers to the questions (true or invented).
- Partner B continues as the interviewer, but partner A gives his or her own answers (true or invented).

d. Scripted to unscripted presentations

This follows the same principle as the activities above in that the scaffolding is gradually removed.

Stage 1 The learner delivers a short scripted presentation.
Stage 2 The learner writes down a limited number of key words and chunks (e.g., 12) from his/her presentations and delivers the presentation again.
Stage 3 The learner writes down an even more limited number of key words and chunks and delivers the presentation again.
Stage 4 The learner delivers the presentation totally unscripted.

It is, of course, not necessary to do all the stages of this sequence in one lesson.

2. Safety: work from the concrete/personal to the abstract/general.

Rather than throw the learners in at the deep end with a question such as, "What can we do to save the environment?" it is often useful to begin with concrete, personal questions e.g.:

Do you buy recycled items? How do you feel when you see people throw rubbish on the street? Does your car use lead-free petrol?
Once learners have begun to generate relevant language and ideas, they will probably be in a better position to address more general questions such as, 'Is pollution inevitable?'

3. Safety: use a stimulus e.g., video, reading, listening text or photo.

Such stimuli can be used to generate both ideas and specific vocabulary, phrases and grammar before the learners embark on the speaking activity. Comprehension questions for the texts can be designed to draw out the key ideas, concepts and language which will be needed for the discussion.

4. Safety: model the activity.

If you have a pair activity, rather than "throw learners in at the deep end", you can introduce it by performing first it with a student in front of the class and/or asking two of the stronger students to perform it for the class. These "open pair" activities set the parameters for the task so the class have a better idea of what is expected from them when they carry out the activity. Open pair activities are also a useful way of rounding up activities, particularly in a large class where it is impossible to give feedback to everyone.

Having considered what I have described as the crucial "safety" criterion, we turn now to Thornbury's (2005) other criteria for speaking activities (with my comments):

Productivity. Self-evidently we do not want activities where teachers do 95% of the talking and the learners are restricted to one-word answers, but this can and does happen in some classrooms. Activities need to be structured so that everyone has something to say and everyone has to say something.

Purposefulness. Learners need a reason to communicate. This can, for example, be provided by information gap activities where learners need to share information to complete the activity. This is commonly achieved through contrivances such as giving learners different parts of a shopping list or different parts of a train timetable so that they are required to exchange information. Though contrived, this is valid and useful practice, but we should not neglect the natural information gap: in every class learners may have different experiences, opinions, likes and dislikes which they can share. Learners' experiences and opinions are a rich resource for speaking activities which we need to exploit to the full. "Find someone who" activities are a popular way of exploiting this natural information gap e.g., learners are given a worksheet with questions such as:

Find someone who:

Likes football
Likes tennis

Likes chess
Etc.

They then have to circulate around the class asking questions until they have found a person for each question. This is a good example of an activity which is both tightly controlled and communicative, though it is more difficult to carry out in a large class.

Interactivity. Monologues are of limited value unless learners are, for example, practising making individual presentations. Learners need to learn to take turns, to negotiate meaning and to respond appropriately to what others say. We need, then, activities which require learners to speak, listen and respond and to 'fight for' a turn in the conversation. Problem-solving activities, role plays and group debates can encourage this kind of interaction.

Challenge. While we have stressed the vital importance of the safety criterion, once learners have gained confidence, activities need to stretch them a little if they are to gain from them. We can calibrate the level of challenge in relation to one or more of the following dimensions: linguistic; cognitive; psycholinguistic; affective. The level of the linguistic challenge will depend on the grammatical, lexical and discourse resources the learner needs to complete the task. The cognitive level relates to the topic: it is easier to discuss personal experiences than it is to discuss political issues, for example. We can vary the psycholinguistic challenge by adjusting the conditions under which the learners perform the task. Preparation time, time to complete the activity, interaction patterns and audience are all factors to consider when assessing the psycholinguistic level of challenge. In terms of the affective challenge, it is usually easier to have an informal conversation in pairs than, for example, to give an academic presentation to a group.

Authenticity. There is a place for speaking activities which require imagination in the classroom e.g., learners may be asked to role play an interview with a famous star, something they are unlikely to have to do in real life. Learners will need more practice, however, with the kinds of speaking activities they are likely to have to perform in L2 in the real world, even though this can be difficult to predict. As Hughes (2003: 54) has observed, at some point activities need to be designed so that learners are obliged to consider issues of "appropriacy in context and the role of social context in language choices", issues which, she observes are often completely ignored in resource books such as pair work activities.

CONCLUSION

In conclusion, we have seen that there is a lot more involved in speaking skills than making noises in English. Speaking is a complex skill and our materials need to

reflect this: it is such a demanding skill that activities need to be designed to provide scaffolding for the learners so that they begin the activity with confidence. When designing activities, we need to consider where our priority lies in terms of accuracy, fluency and complexity at specific phases of the planned activity and how learners can best be prepared for each phase. In sum, we need to motivate learners to speak in English and give them the means to do it: not easy, but when it works, it is one of the best feelings in teaching.

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9. MATERIAL FOR TEACHING WRITING

INTRODUCTION

Writing in the strict sense of the word is derived from speech, and is, in fact, an imperfect visual representation of it, for such purpose as communication at a distance and the keeping of records. Writing is the only conventional device for recording sounds. Writing can be fun, students or learners should not worry about the perfection of the sentences and the logical development of ideas. In real writing situations, people write unplanned without revising or editing their writings such as formal letters, educational or some meetings notes, instructions, and examination papers. In fact, there is a place for both programmed and spontaneous writing. In this way both the teachers and the students will find the writing classes more enjoying rather than dull and boring. The students will be more motivated to learn and the teachers will enjoy their teaching. The students will wait for the teacher to come in the class instead of waiting him to go out.

Over the past three decades language teachers have encountered with serious changes in the ways that languages are taught. The focus has widened from teaching of grammatical structures to the fostering of communicative ability (Stapa, 2004). Writing has developed and accumulated many insights into the nature of language learning and teaching along with speaking, listening, and reading.

Writing is something, which has an aim, purpose and meaning to convey. It is not just a grammatical exercise and a sequence of sentences. "The ultimate meaning of the word writing, is to use orthography in order to construct grammatically-correct sentences which communicate meaning to the readers" (Hubbard et al., 1999, p. 6). There are different approaches involved in the teaching of writing. There was the traditional product-oriented approach that remained in command of the situation for decades. It laid emphasis on the product i.e. the written texts." The belief was that if we identified model texts written by accomplished/competent writers and gave these to students to read, they would, by osmosis, imbibe all the qualities of good writing and become good writers themselves. Unfortunately this approach did not work for many students and they continued to write poorly" (Oluwadiya, 1992, p. 12). In this approach the teacher remains attentive to form instead of content. Here syntax, grammar, mechanics and organization are more important. The process-oriented one replaced the traditional product-oriented approach. In it the whole process of writing was to be explored and exploited. This approach was meant to find out how

M. Azarnoosh et al. (Eds.), Issues in Materials Development, 93–108.

the skilled writers write, what is their thought process before picking pen in their fingers. Smith, quoted in Oluwadiya (1992), states that "for the competent writers writing is a nonlinear, recursiveand generative process that involves several steps or stages, which are pre-writing, composing/writing, and re-writing-steps or stages that compete with each other for the writers attention" (p. 12). This is true for both the natives and the non-natives. A native student writer goes through the same ordeal, as does a non-native. He will have to go pass all the steps and stages, writing, revising and rewriting to give birth to a well-shaped and ordered product. Then the modern approach comes, the chemistry of both, the product and the process. It stresses three things:

1. People write to communicate with readers.
2. People write to accomplish specific purpose.
3. Writing is a complex process.

As the act of writing is a communicative one, writers must be wary of their audience, purpose and meaning. He need not be much bothered about form or style. The modern approach is based on research into how good writers write. Zamel, quoted in Habelman and Wiriyachitria (1990) has described how good native writers of English write. Following are some of her findings:

1. Writers discover meaning through writing. Writing is a process of extending and refining an initial idea.
2. Writers often go back over what they have written before moving onward again. Writing is recursive process.
3. The flow of ideas of unskilled writers is often blocked by too much attention to form (p. 37).

This is what writing is all about. These are some of the approaches so for tested for the purpose of good communication. New approaches will keep on coming as the time goes by. Nothing is final in this world. Everything improves itself with the passage of time. Where their human factor is involved there is always room for improvement. The theories on writing development will keep on coming and will be improved upon by the posterities. One should not restrict oneself to anyone of them, all approaches to writing overlap, the teacher should not be devoted to one, and he should be eclectic, drawing from all the sources available to him. He should take into account all the factors involved in good writing and this will bring about a balanced approach to the teaching of writing skills.

The primary reason for teaching writing to students of English as a foreign or second language includes "reinforcement, language development, learning style, and most importantly, writing as a skill in its own right (Harmer, 2006). Therefore, choosing and employing suitable materials for teaching writing effectively and efficiently is one of the most critical life-long skills that language teachers need to be aware of. In the following we will explain materials that can be employed for teaching writing in language classroom.

WHAT INVOLVES IN THE WRITING PROCESS?

Everything goes through an evolutionary phase before coming into final shape. There is a great deal of thinking and hard work behind every creation. First, there is a search for an idea, then thinking and working unit, then comes shaping and reshaping it and in the end comes the final product. So goes to writing, there is a great deal of intense and active thinking and labour work behind a finished piece of writing. Langan (2001) says, "It is frustrating to discover how much of a challenge it is to transfer thoughts and feelings from one's head onto a sheet of paper" (p. 13). It is in fact the hard work put behind a piece of work, which attracts readers. There must be a clear thinking behind a piece of writing. In the words of Langan (2001), "If you don't think clearly, you won't write clearly" (p. 3). There are some recent advances and paradigm shifts in the writing pedagogy, which has totally changed the concept of writing composition.

Writing process is journey through a forest, which does not go straight. One has to make his way through bushes and thorns. That will, for sure, not on a straight line or course but will turn sharply left and then right repeatedly. It is a process of discovery. Langan (2001) describes the process, "In addition to believing that writing is a natural gift, many people falsely believe that writing should flow in a simple, straight line from the writers head onto the written page. But writing is seldom an easy, one-step journey in which a finished paper comes out in a first draft. The truth is that writing is a process of discovery involving a series of steps, and those steps are very often a zigzag journey.

TYPES OF WRITING

Some ways of classifying types of writing can be suggested. In fact, one type of writing may be needed to be written at a certain time. Hedge (2005, p. 87) offers a more detailed breakdown under the six headings of personal, public, creative, social, study and institutional.

RATIONALE FOR WRITING

"Writing is goal directed-we do not write without a purpose. However, writing is also exploratory, as we do not always know exactly what it is that we want to say" (Saxenian, 1998, p. 30). Everything written carries a purpose and aim in it. There are so many other purposes for which people write in different time and in different settings. For instance, we may need to write shopping list, text message, letter to a friend or an organization, E-mails, a meeting agenda, invitations and in fact, writing can be done for entertainment, information, persuasion, education or simply exploration of one's own mind and heart (Leki, 1991).

While doing writing, language, topic and audience have been taken into account as reasons for writing vary along several dimensions. Generally people tend to talk

Table 1. Types of writing (Hedge, 2005, p. 87)

Personal writing	*Public writing*	*Creative writing*	
diaries	letters of	poems	
journals	—enquiry	stories	
shopping lists	—complaint	rhymes	
reminders for oneself	—request	drama	
packing lists	form filling	songs	
recipes	applications (for memberships)	autobiography	
Social writing	*Public writing*	*Study writing*	*Institutional writing*
letters	making notes while	agendas	emails
invitations	reading	minutes	Posters Instructions
notes	taking notes from	memoranda	speeches
—of condolence	lectures	reports	Applications
—of thanks	making a card index	reviews	CV specifications
—of congratulations	summaries	contracts	note-making
emails	synopses	business letters	
telephone messages	reviews	public notices	
instructions	reports of	advertisements	
—to friends	—experiments		
—to family	—workshops		
	—visits		
	essays		
	bibliographies		

and listen more and write less, although amount of writing may increase as people have more access to computers and email communications. Then, it should not be surprising to find emails surpass telephone calls. However, it is still the fact that some don't need to write much in their lives: and if there are few 'real world' reasons for writing in our L1, there are even fewer for doing so in a foreign language. Writing for most of us only happens to any significant extent as part of formal education. This dominance of oral/aural over literacy skills holds even for those of us for whom writing is an integral part of our professional lives (McDonough, Shaw, & Masuhara, 2012).

Aim and purpose is a must before putting pen on paper. However it is not always easy to determine the purpose. On one hand, teachers should come up and help student find the purpose of writing through questioning consulting and correcting and should enable the students work out the purpose for themselves. If they write with a clear purpose in mind it will be much easier for them. They will be able to explore their thought process in particular directions. They will be more committed and will expand their mental horizons. Saxenian (1998) asserts, "In order to write

a precise thesis statement and a coherent final draft, students must know their purpose. However, it is unreasonable to expect students to be absolutely clear about their purpose at the onset of writing. They like many other writers need the time to discover their exact purpose in the process of writing (p. 30). On the other hand, a teacher should have a clear purpose on his mind while teaching writing to his students. It is difficult to write in a foreign language but it becomes even more difficult for a student if he does not have a clear-cut and well-defined reason or purpose to communicate.

WHAT GOES AROUND COMES AROUND

It is amazing how writing leads to reading and can come back as even more writing. A significant change to writing instruction came about with the introduction of portfolio writing and portfolio evaluation. It signaled a further move towards an even more profound humanistic approach to the learner writer and writing. It also stressed the point that writing is to read. Portfolio writing developed craftsmanship in writers but most of all developed the sense of authorship which came from publication. Some teachers who are firm believers of this approach select good pieces of writing out of learners' portfolios and publish them in volumes which are usually put onto the shelves of the school library at the end of term. The most positive aspects of this are increased motivation and self-esteem. What start out as writing tasks become reading products which other students make reference to and which can inspire other learners in future writing. The writing publication nature of portfolios makes the reading-writing collaboration the key to understanding the roles of writers (Mukundan & Nimehchisalem, 2013).

AUTHENTIC MATERIALS

Jacobson, Degener, and Purcell-Gates (2003, cited in Maroko, 2010) observed authentic materials and activities are used in the classroom in ways that they could be utilized in the daily life of learners. Thus, authentic materials in the classroom are extensions of real language, generated via real writers and speakers for real audiences and aim to convey a real message. In this regard, these texts are "actual, attested, and have real authentic instances of use" (Stubbs, 1996).

In addition, authentic materials can be defined as materials that are not particularly designed for language teaching. Therefore, authentic materials are real texts produced not only for language students, but also for real-life use. These materials are conventionalizingd and have communicative goals.

Authentic materials are not produced for instructional goals; instead they serve communication goals in real-life conditions. Biber (1988), identifies features of such materials as follows: (1) they are objective as opposed to intuitive; (2) Employed as a teaching source, authentic materials permit verification of classroom facts; (3)

authentic texts are pedagogic. Authentic texts make teachers enable to contextualize their instructions within the learners' lives.

Kinds of Authentic Materials

When both teachers and students look at their lives for potential materials to use in class, there is no limitation to what kinds of materials might be incorporated. When identifying authentic texts, Halliday's functions of language can be employed as a framework for the task (Jacobson et al., 2003, p. 56). Thus, teachers should consider the following questions prior to selecting the materials:

- To what extent selected text can help the students get what they expect? (Instrumental)
- To what extent selected text inform the students on the principles that they may follow? (Regulatory)
- To what extent selected text might help the students have an individual relationship with someone? (Interactional)
- To what extent selected text might help the students reflect their individual thoughts? (Personal)
- To what extent selected text might help the students navigate the world? (Heuristic)
- To what extent selected text might stimulate the students' imagination? (Imaginative)
- To what extent selected text provide the students with the required information? (Informative)

Authentic materials can be divided into three groups: audio, visual, and printed materials. The first group includes materials that can be heard. This group can be categorized into three sub-groups: involved first is television programming such as commercials, interactive talk shows, quiz shows, cartoons, news, and weather forecast reports; the second group involves radio programming such as interviews, radio advertisements, and interactive talk shows; the third group includes taped conversations, meetings including one-sided telephone conversations, novels, short stories, poems and in addition, functional writing texts that might benefit from authentic materials such as advertisements, news articles, interview schedules, weather forecast reports, minutes, short stories, plays, novels and poems.

Visual materials involve materials that can be seen. Among materials for this group are photographs, wordless road signs paintings and drawings, pictures from magazines children's artwork, and wordless picture books. Also, functional texts that can be shown via these materials are such as notices, road signs, directions, instructions, descriptions, warnings, expository texts, X-ray reports, and time tables.

The third kind of authentic materials includes the printed materials such as newspapers, restaurant menus, minutes of a meeting, directories, diaries, travel guides and tourist information brochures, greeting cards, billboards, letters, posters, and bus schedules. Production of functional materials such as newspaper articles,

obituaries, menus, bus schedules, directories, and travel guides can be accelerated via the printed materials.

Significance of Authentic Materials

There are different approaches, techniques and skills involved in teaching writing. Authentic materials as one of those are very stimulating, and interesting. These materials have become popular for the last decade. According to Dumitrescu (2000), "In the course of last ten years, the use of authentic materials has become increasingly popular in learning situations that range from traditional intensive ESL to language training for professionals. Authentic materials, when appropriately selected and implemented, can be used to develop tasks that depart from formulaic language learning and provide a bridge between the linguistic skills of learners and their professional knowledge goals. Such materials in their various formats, can provide a wealth of linguistic and conceptual content to learners who are focused on specific applications for their linguistic skills" (p. 2).

Change is an influential factor for human development and upbringing. This world is the best example of it. God has created no two things alike. There are thousands of different leaves on a single tree. Thus variety is something loved by God. Likewise, our teaching should occur through different methods. Authentic materials can serve this goal ideally. There are various materials available in newspapers, broadcasts, and magazines in the form of advertisements, cartoons, bulletins, horoscopes, weather reports, etc. If these are used appropriately these can improve students' writing skills. Furthermore, authentic materials can be useful to those students who plan to go overseas for higher education. Indeed, these materials make them familiar not only with the language, but also with the culture of that country.

… Newspaper advertisements are the most read and stimulating materials. According to Wierus (1990), "Advertisements in illustrated magazines—so popular with readers throughout the worlds—provide much fun and may arouse a great deal of interest and excitement amongst learners of English" (p. 48). Same is true about crossword puzzles, cartoons, horoscope, weather reports, etc.

Selecting the appropriate authentic materials for use in classroom situations depends on the students' age and language proficiency. Purpose and source of the material is least significant. What is effective is the adaptation of the materials as per, lexical, semantics syntactic and discourse elements of the original texts.

Infusing Authentic Materials in Writing Classroom

The use of authentic texts has been strongly advocated by Firth (1957, p. 175; cited in Maroko, 2010) where he contends that language should be studied in actual, attested, authentic instances of use, not as intuitive, invented, isolated sentences. Furthermore, he argues that 'the placing of a text as a constituent in a context of situation contributes to the statement of meaning since situations are set up to

recognize meaning (p. 176). Similar views are echoed by Stubbs (1996, p. 29) where he argues that human intuition about language is highly specific, and not at all a good guide to what actually happens when the same people actually use language.

Maroko (2010) put forward that there are several factors that form the character of workplace written texts that require the use of authentic texts in the instruction of functional writing. These factors contain the formulaic phrases found in specific texts, technical and sub-technical words, the relationship between the writer and the reader(s), the culture of the readership, the corporate culture, power and dominance, politeness, and levels of communication. Hence, for learners to get a clear picture of all these issues in functional writing, the use of authentic material drawn from workplace settings will be inevitable. Those materials may have the following advantages. First is that the materials will expose learners to a wide range of natural business language that is employed in the composition of the functional texts in the workplace. Then, learners will get to know that functional writing has a register that varies from general English. Authentic materials will also bring reality to the classroom and make interaction meaningful. Learning functional writing without real-life texts will widen rather than plug the gap between classroom writing and workplace functional writing. Therefore, authentic materials succeed in connecting the classroom to the outside world and bringing the outside world to the artificiality of the classroom.

Third, authentic materials will make the teaching and assessment to emphasis on skills rather than the facts of language. The learners will be exposed to how the authentic texts are structured. As a result, the teaching and learning of language moves away from delivering a set of facts to be memorized for examination purposes and lets the learners to see for themselves what the functional texts are. Fourth, in lieu of constructing idealistic texts for instructional purposes, most of the authentic materials will be readily available, inexpensive teaching resources. Such texts as notices, advertisements, obituaries, forms, and memos are easy to access. Nevertheless, other materials such as minutes of meetings, and reports may be considered confidential by institutions. Finally, authentic materials will necessarily add variety to classroom activities and support a more creative approach to teaching. Thus, the learners will have an opportunity to practice the skills learnt in the classroom in real life situations. This strategy will certainly have a positive effect on learner motivation.

Of course some authentic materials may contain sophisticated language structures and unusual language structures not immediately useful and practical to the learner while others may be too culturally biased. It is also feasible that some materials might show unpredictable structures, making it difficult for learners to decode them effectively. Some authentic materials are difficult to access since they contain sensitive information. Such materials include medical bills, laboratory reports, and doctors' prescriptions. Teachers should talk with the students about how they want to handle texts that contain sensitive information. One approach is to hold one-on-one sessions with the learners since involving the entire class may not auger well

to the affected learners. Some authentic texts might be beyond the students' current reading abilities. For example, the informational medical brochures might contain some jargon that is too technical for the students. To tackle down with this problem, the teacher might adapt a text and use only those sections that the students might need to know. In addition, some sections of newspapers might be a challenge to learners. The teacher might need to choose those sections of newspapers that relate to the learners.

MATERIALS FOR TEACHING WRITING IN THE LANGUAGE CLASS

Literature and Writing

Undoubtedly, literature plays a significant tool for teaching fundamental language skills including speaking, listening, reading and especially writing.

Literature is a valuable and reliable source for developing writing skills in second and foreign language classes. Literature provides the learners with a model that provokes them to write like the original work in content, theme, style and organization. Also, literature embodies variety of themes to write on. Thus, it can give enough ideas to the learners to start their writing with (Babaee & Yahya, 2014). Various elements of literature can be used as a substantial material for teaching different genres of writing. For instance, poetry is an important genre for writing as it provides learners with different viewpoints towards writing, it motivates the learners for personal interpretations and explanations, it invokes emotions and ideas in both heart and mind of the students, and finally it makes the learner familiar with figures of speech (metaphor, simile, etc.) to use them in their writing.

Another critical element of literature that can be used for teaching writing is using short story. Short story can be seen as a significant genre for teaching writing. In short stories, characters play authentically and symbolically, as individuals do in their daily life. Using short story in language classes has some potential advantages as listed out by Ariogul, (2001). Short story facilitates the learners' reading task because of being short and simple in comparison with other literary genres, it promotes the learners' attitudes and knowledge on different cultures, it offers a world of wonders and mystery, it develops critical thinking ability and it makes the learners feel comfortable and free.

Drama is also an enrich source for teaching language. By using drama the learners can learn the application of language. Drama can raise the learners' awareness towards the target language and culture. The instructors can use drama to promote the learners' comprehension of life experience (Sariçoban, 2004). Using drama as a material for teaching writing will help learners to stimulate the imagination and promoting creative thinking, to developing critical thinking ability, to provide the instructors with a fresh perspective on teaching, to developing creativity, originality, sensitivity, flexibility, cooperation, and communication skills, to aid the learners develop their level of competence with respect to their receptive and productive

skills and to assist the learners develop new opinions and thoughts (Lenore, 1993; cited in Babaee & Yahya, 2014).

Moreover, novel can be a very rich source for developing linguistic structures as well as learning the target language. Selecting and using an appropriate novel can give the learner enough motivation, can give the learners the chance to use their creativity, can improving critical thinking ability, can stimulating the learners' imagination and finally can develop both oral and written language skills.

Generally, using an appropriate novel raises motivation and interest in learners. Although some learners may think reading a novel is studious and boring, it can be an influential tool for developing reading comprehension skills and building vocabulary. In fact, reading novel broadens the learners' horizons, and students will benefit immensely in their writing.

Media and Writing

Advertisements. Advertisements are the most effective tool to produce writing activities in an EFL classroom. It is also the most interesting and attractive material. Teacher can ask the students what they are going to do after the completion of their education. He can tell some of the profession and then distribute some job advertisements in the class after making some groups. The students will find the occupations of their choice advertised in the newspaper applications can be exchanged among groups along with the advertisements. The students will check each other applications and then write a letter of approval and disapproval to the candidate keeping in view all the requirements of job in the advertisement. There is a great appeal for students in advertisements as most of the students think of their future career and are always interested to discuss different jobs and services for them and each other. Wierus (1990) says, "What makes advertisements attractive is their universal appeal, range of colours, the lettering of the text, the layout and their course form" (p. 48). Advertisements give birth to expectations and motivations among the students. Set them in motion and curious to do something and something good so that they may get a good job.

Weather reports. Weather reports and forecasts can be exploited for writing activities to great effect. Students can be tasked to write a weather report of the past week keeping in view the weather reports published in the newspapers. In this way they will be able to practice the simple past tense. For the simple present tense they can be asked to write on today's weather. To check their abilities of comparison and contrast, the teacher can ask them to compare the today's' and yesterday's weather.

The TV programmes. The TV programmes can generate a great variety of activities as there are so many subjects like sports, politics, economics, films, dramas, celebrities and dignitaries are entail there. For the activity, the teacher can provide the class with a copy of TV programme page. They will be able to produce a great

deal of writing. They can also write on their favourite programmes. They can write a report on different matches like cricket, football, hockey etc.

Horoscope. Horoscope can be used to give students writing practice. Copies of horoscopes from newspapers and magazines can be distributed in the class. The students can be asked to determine their star according to the dates given on the top of each as per their date of birth. They can be asked to write whether the predictions made in the horoscope were correct or not. The students can compare the predictions of each other's stars and tell each other in writing what was predicted and what actually happened to them.

TV and radio news bulletins. TV and Radio bulletins hold great promise to generate writing activities. News offers a whole range of interesting possibilities to increase and improve learner's command on language skills. BBC and CNN offer so many lively programmes to inform us what is going on across the globe. These bulletins can come out with so many writing actives. The teacher can ask the students to write on themes as under:

How you like the CNN bulletins?
Is CNN covering all the world events truthfully?
What is the idea behind this report?
How BBC covers world events?
Does the background Material justify the events?
Compare and contrast CNN and BBC approach to world reporting?

Authentic materials, of course, hold great promise for those who are in process of learning and improving writing skills. The use of authentic materials creates a lot of interest in the learners and they do not feel bored and tried. There comes a big part of charming and attractive outside world into the classroom. Authentic materials reduce the dullness of specially contrived text material. It makes significant contributions toward meeting the learning objective of a programme. Authentic materials are varied and very flexible in nature, which allow free play to the students and never restrict them at a place.

Picturing Writing: Fostering Literacy through Art

Picturing writing is an art-and-literature-based approach to writing that integrates visual modes of thinking at every stage of the writing process. Picturing Writing utilizes simple crayon resist art techniques and quality literature in a progression of mini-lessons that teach essential literacy skills to students with diverse learning styles.

During Artists/Writers Workshop, students draft their ideas in images first. They learn how to create pictures that tell a story and write words that paint pictures. As students become fluent in two languages, they are able to approach writing from a

position of strength according to their individual learning style. The key elements of story are taught through the dual languages of pictures and words.

Special brainstorming sheets help students access rich descriptive language from "reading their pictures." This language-rich visual process supports the creation of descriptive passages, poetry, personal narrative, fiction, research-based stories, and descriptive report writing. Picturing Writing has been implemented in grades K-12 and is easily integrated into the science and social studies curriculum.

Games & Apps and Writing

Writing is hard, but teaching and learning how to write can be fun if proper materials are selected. There are a great numbers of games and applications for teaching English writing in which they provide practice in other skills as well. Generally it is a fact that speaking, reading, listening and writing are interconnected. Taking age and educational level of students into account, some of the games for teaching writing can be adapted and used in the classroom to make learning process easy. Some of the games that are favored by children and adults in writing class can be found on www.tesolzone.com.

Students' access to the digital mea should not be restricted and it should be used as an opportunity for teaching and writing. In facts, teachers and parents should encourage and train their children to use some effective Apps, be it on their mobile devise or on their computers. Fortunately, digital games and apps can be utilized to develop the capacity of the learners. Digital tools could be possible solution. That is to say, digital media–video games, simulations, modeling tools, handheld devices, and media production tools–can allow students to realize how complex language and other symbol systems are attached together and how they are use in the real-life.

One of the effective Apps that can be used for teaching writing is Google Docs. Google Docs is one service of Google Drive that allows you to create documents, spreadsheets, presentations, forms, tables, and other document types online. In order to use it, there is no need to download and install any software on computer; while it simply needs a Gmail account to be created. Google DOC is a tool that fosters collaborative writing. It is easy to create documents, organize them, access them anywhere at any time and share and collaborate with anyone.

Computer and Writing

Recently, the use of technology for second and foreign language instruction has expanded rapidly and this entails Computer assisted learning and teaching, computer-mediated communication and web-based instruction.

Mukundan and Nimehchisalem (2013) put forward that some people may still argue that people who totally rely on the computer keyboard may soon have poor

handwriting skills. This may be true but, yet the computer appears to have brought a lot more positive than negative into teaching writing. For one, we know now that the Spell and grammar Check in word-processing software will go to a large extent in minimizing the ill effects of writer anxiety, especially those who fear making grammar or spelling errors. The computer alerts them to their errors and offers writers opportunity to correct them. These will eventually lead beginner writers to minimize the risk of blocking, where the writer stalls and becomes disoriented, a phenomenon that can be caused by anxiety. Also learners become optimal monitor users as they are aware that errors are not a major concern and this leads them out of the entrapment of accuracy.

Computers can give instant feedback to learners. Some Programs or even the functions in Microsoft Office package are available that can analyse the style and structure of learners' scripts. A notable example is Writer's Workbench, a product of BELL Laboratories modified by Kiefer and Smith to meet ESL student writers' needs (Reid, 1986). The programme is capable of analysing various features of written text including the content, grammar, vocabulary and punctuation (Writer's Workbench, 2002) and has proved helpful in providing learners with feedback on sentence variety, use of verbs and readability (Day, 1988). All this can save the teacher's time. Teachers may also find computers and the internet very useful sources of supplementary materials for their learners. Research findings in the area of Computer Assisted Language Learning (CALL) have shown that computes can improve writing quality, minimize the teacher's role and make peer response more focused (Sullivan & Pratt, 1996), increase the frequency of revisions (Li & Cumming, 2001) and increase the frequency of peer and teacher feedback (Braine, 1997).

The negative aspects of writing instruction using computers is that while background sources from the internet are in abundance and can be systematically retrieved, there is a cause for concern for issues related to plagiarism There are websites that offer plagiarism detection services (like *Turnitin or iThenticate*) but the digital archives created by these services to evaluate students' integrity may be of questionable integrity (Purdy, 2009). Furthermore, writers have become so efficient in click and drag and cut and paste routines that critical thought and creativity might suffer.

CONCLUSION

There are several numbers of points that need to be taken into account seriously. The first point is about the context. It may not be wise to stick one particular approach regardless of the teaching situation. Mukundan (2011) points out that when it comes to serious decisions like the choice of a suitable approach in the light of certain teaching situation, it is vital not to overgeneralize the findings of research carried out in developed countries to other learning and teaching context.

Another important point is raising English language teacher's awareness of the various approaches to teaching ESL writing. Teachers should be warned about the dangers of using the wrong materials for a particular group of learners, thus disregarding their specific needs.

The last issue is the subject matter of culture. It is worth considering whether the learners are culturally prepared to appreciate materials prior to making decisions on the best approach or materials for teaching ESL writing.

> Concepts such as total independence, total freedom, assertiveness, and self-initiated directions towards goals are alien in cultures like those in developing countries in Asia, where the young are taught to be obedient and show respect for teachers. These learners are brought up trusting the teacher and the book in the classroom as these are integral parts of their culture. (Mukundan, 2011, p. 187)

A particular approach, technique or material that perfectly matches the needs of students in a certain context may mismatch other students' needs in a different learning—teaching context due to variations in the learners' age, culture, interest, etc. Therefore, it is best to approach t materials developed for teaching ESL/EFL writing cautiously and only after gaining a clear picture of the needs and interests of the target students.

Finally, teaching writing needs to be made an enjoyable activity that our students will not want to avoid. Generally, in order to improve students writing skill, correctness and accuracy in grammar, spelling, punctuation, layout conventions, a range of sentence structures, linkage of information across sentences and paragraphs to develop a topic, and appropriate register for the type of writing and awareness of the conventions in different genres of writing, such as letters, poems, essays etc. must be paid attention.

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10. PRONUNCIATION MATERIALS

INTRODUCTION

Pronunciation is increasingly popular in professional conferences where sessions are often filled to overflowing. Similarly, pronunciation materials today show up in a wide variety of sources. Baker and Murphy (2011) tell us that "the past decade has witnessed an explosion in the number of … classroom textbooks; teacher's manuals; classroom-based research reports; teacher-training books; book chapters; journal articles; CD-ROMs; videos, computer software; Internet resources, most of which are geared directly toward ESL/EFL teachers" (p. 37). This explosion means that research into pronunciation materials needs to be based on sound research and best practices. Grant (1995) provided an early look at pronunciation materials development, but little attention has been paid to this area until recently. This chapter presents principles that should underlie pronunciation materials and then examines how four skills books follow those principles.

LITERATURE REVIEW

Materials development , which covers not only the creation of all kinds of language learning materials but also their evaluation, modification, and investigation (Tomlinson, 2012) was not counted as a stand-alone field until the 1990s (Tomlinson, 2012). It had mostly been treated as a sub-branch of language teaching methods (Canniveng & Martinez, 2003) and "an essentially a theoretical activity" (Samuda, 2005, p. 232). However, materials development is central in how theory is put into practice and how it contributes to the training and experience of teachers (Canniveng & Martinez, 2003).

Materials development has many stakeholders including learners, teachers, materials writers, and researchers, making materials development a collaborative field. However, one stakeholder's ignorance of others' needs may result in materials that do not work well, a common complaint in classroom settings of different contexts. This problem may come from neglect of the steps identified for successful materials development: *contextual realization, identification, exploration, pedagogical realization, and physical production* (Jolly & Bolitho, 2011).

Contextual realization is the foundation of well-designed materials. Differences in ESL and EFL settings (Masuhara & Tomlinson, 2008) greatly affect materials design. For instance, the socio-cultural context (Holliday, 1994) or religious

M. Azarnoosh et al. (Eds.), Issues in Materials Development, 109–119.

ideas and stance (McDonough & Shaw, 2003) of a country will shape the choice of content. Some topics are often avoided in materials in many contexts: politics, alcohol, religion, sex, narcotics, -isms, and pork (Gray, 2002).

Another contextual issue is the function of English in a country (McDonough & Shaw, 2003) and the educational system (Masuhara & Tomlinson, 2008). For instance, learners may expect to find grammar exercises in one country, but speaking tasks in another one. These expectations also affect the decision-making processes of material designers in the *identification* and *exploration* steps of materials development.

MATERIALS AND TEACHERS

An important contextual factor is the needs of learners and teachers. Although the needs of learners have been widely studied, the needs of teachers have not captured the same attention (Masuhara, 2011). This is surprising because in school environments, teachers are the first users of materials and make decisions about what to cover and what to leave out.

However, not all teachers have the same amount of experience, training, or confidence. This may increase the influence of materials. Tomlinson (2005) even says that coursebooks often control what is actually done in the classroom especially for less experienced teachers that are more dependent on their coursebooks, while experienced teachers like being flexible and selective in their choices of what to teach (Tsui, 2003). Similarly, Gray (2010) finds that many teachers did not "have the confidences to challenge the authority of the coursebook" (p. 7). As a result, it should not be assumed that adapting or changing course materials is easy for all teachers (Samuda, 2005).

When it comes to teaching pronunciation, teachers' use of, expectations of and dependency on the course materials may be stronger compared to their experience with general English books. There is evidence that all teachers are more reluctant to teach pronunciation since mostly they do not have sufficient training or confidence to teach it (Burgess & Spencer, 2000; Derwing & Munro, 2005; Macdonald, 2002). The lack of confidence might also be related to native speaker status. If native teachers show reluctance to teach pronunciation, nonnative teachers show even more. Spoken language and pronunciation are much more elusive than grammar and vocabulary, and more subject to uncertainty for teachers. If pronunciation materials are to be truly useful, they must be useful to nonnative teachers.

HOW SHOULD PRONUNCIATION MATERIALS BE DESIGNED?

Greater interest in pronunciation means that materials for teaching speaking, listening frequently and other skills also include materials for pronunciation. Because pronunciation activities and descriptions of how to use them most effectively commonly occur in integrated skills, speaking and listening coursebooks (and

accompanying teacher's manuals), workbooks, and digital materials, pronunciation activities are most likely to be encountered by teachers in conjunction with other teaching goals. The most pronunciation-intensive materials are, of course, dedicated pronunciation books or digital materials focused on pronunciation skills (such as software), but these play a much smaller role in a typical classroom than do books focused on other skills. Instead, they may serve as resource books when they are available, reflecting Macdonald's (2002) finding that most teachers want pronunciation materials that are easy to use and require little extra work on the teacher's part.

To be widely useful, pronunciation materials should be based on three general principles: they should emphasize intelligibility, they should explicitly connect to other language skills, and they should provide sufficient and usable support for teachers.

The first principle for pronunciation materials is that they should emphasize intelligibility, focusing on features that make a difference. This means setting priorities for what we teach. Jenkins (2000) proposed a set of priorities she called the Lingua Franca Core (LFC) for NNS-NNS communication. Her priorities included most vowel and consonant sounds of English, and only one suprasegmental, that of nuclear stress. Derwing, Munro and Wiebe (1998) suggest a more balanced approach, with both suprasegmentals and segmentals being included for ESL contexts. Not all suprasegmentals or segmentals are equally important, however. Munro and Derwing (2006) found that consonant contrasts with many minimal pairs in English (for example, /l/-/n/) affected intelligibility more than consonant contrasts with few minimal pairs (for example, /θ/-/f/). Depending on the context in which the teaching is done, materials writers may justifiably have different priorities.

The second principle is that pronunciation should be fully integrated into the teaching of other language skills. While pronunciation may sometimes need to be taught in a decontextualized way, it must never be taught only in this way. Pronunciation is part of speaking and listening, and it must ultimately be used to speak and to listen. Hinkel (2006) confirms this in giving three principles for teaching pronunciation: it must be taught in context and connected to speaking, it must serve communicative purposes, and it must be based on realistic language. Most materials for pronunciation teaching today fall far short of these goals.

The third principle is that pronunciation materials, to be fully useable, should be designed to meet the wants and needs of teachers who differ in their L1 background, levels of experience, training, and confidence (Harwood, 2010). It is not enough to provide accurate descriptions and interesting activities. The materials also need to make clear why the pronunciation point is essential. This happens far less often than one might expect. Since research has shown that teachers are already uncertain about their ability to teach pronunciation, materials need to provide greater support so teachers understand why they should include pronunciation activities and how best to teach them. Additionally, teachers sometimes may need extra explanation of certain topics since they might lack content knowledge. For instance, a teacher

lacking sufficient pronunciation training may not know how to identify the main stress in a word, and in that case he/she may not feel confident in teaching it. Thus, rather than only providing the answers of pronunciation exercises, teacher's manuals (TMs) should give additional examples explaining the given feature in the exercise. However, according to recent research (Derwing, Diepenbroek, & Foote, 2012), TMs do not always provide teachers with sufficient assistance.

PRONUNCIATION IN ENGLISH LANGUAGE TEACHING MATERIALS

To see whether current ELT materials meet our three principles, we looked at twelve intermediate level four-skills (integrated skills) books[1] (4SB) from three well-known publication houses: Cambridge University Press, Oxford, University Press and Pearson-Longman. All the books sell well in EFL contexts, specifically in the Middle Eastern countries such as Turkey, Iran, and Kuwait. Exploring how pronunciation is taught in Listening-Speaking and stand-alone pronunciation books also requires attention; however, our inquiry will only look at 4SBs because of space and time issues.

Principle 1: Make Intelligibility a Priority

Distribution of topics in the 4SBs showed that all of the books were aware of research regarding intelligibility. The most frequently presented topic in the books is intonation (included in 10 books), followed by word stress (9 books), sentence stress (8 books), linking, and rhythm (6 books each). Other topics are seen in smaller numbers (i.e., reductions, schwa, strong and weak forms), are actually complementary features of the more frequent topics. For instance, strong and weak forms (3 books) can be presented under 'rhythm', and 'schwa' in both word stress and rhythm. The number of topics focusing on suprasegmentals in all books was over 60, whereas the number of segmental topics was around 10–15.

While all of the books primarily focused on suprasegmentals, all included vowels, consonants, and diphthongs as well. It was not clear why some sounds were included except sounds such as /r/, /w/, /i/ vs. /i:/, /æ/, /ɒ/ were mostly difficult for learners of varied L1s. Particular sounds such as /θ/ and /ð/are still emphasized but are not vital for intelligibility (Jenkins, 2000; Munro & Derwing, 2006). This might be partly because /θ/and /ð/ are difficult for many L2 learners and are well-known problems.

Principle 2: Integrate Pronunciation with Other Skills

A quick glance at the table of contents (TOCs) (see Appendix) of the 4SBs shows that pronunciation is a sub-skill that most books include. English Unlimited, Touchstone, New Headway, and New Cutting Edge grouped pronunciation with grammar and vocabulary under the category of language input, while they grouped listening,

speaking, reading and writing under language skills. Others such as face2face, New Total English, and English in Common put pronunciation under speaking skills, while Interchange and Top Notch grouped pronunciation with listening. Only three books, English File, English Result and Speak Out placed pronunciation in a separate category.

Almost all the books' brochures or webpages claimed that they integrated pronunciation into their materials. By looking at the TOCs (see Appendix) and unit layouts, it is clear that they include pronunciation without isolating it from the other skills. For instance, some books create connections between grammar, vocabulary, and pronunciation topics whenever possible (Table 1). Surprisingly, pronunciation tasks were not necessarily linked to the speaking tasks in 4SBs.

Table 1. Connection between grammar, vocabulary, and pronunciation topics

English In Common (PL)	Unit 1 Gr: Present Perfect / Pr: Present Perfect: have/ haven't Unit 2 Gr: Simple past and past continuous; Pr: past tense –ed endings Unit 7 Gr: used to, would; Pr: used to/didn't use to
English Result (OUP)	Unit 4 Gr & V: -ed and –ing adjectives; Pr: -ed endings Unit 4 Gr: Comparatives and superlatives; Pr: comparative –er Unit 5 Gr: the or no article in names of institutions; Pr: the Unit 6 Gr: so and such; Pr: high intonation Unit 10 V: Agreeing and disagreeing; Pr: Agreeing and disagreeing intonation
Interchange 4th Ed. (CUP)	Unit 11 Gr: expressing regret with should (not) have + past participle; Pr: reduction of have and been; listening to regrets and explanations Unit 13 Gr: Past modals for degrees of certainty; Pr: reduction in past modals
Speak Out (PL)	Unit 2 Gr: Present perfect vs. past simple; Pr: Strong and weak forms of the present perfect; Unit 3 Gr: the future: going to, will, might; Pr: going to in fast speech Unit 5 Gr: question tags; Pr: falling/rising intonation in question tags Unit 6 V: Life events, phrases to describe good, bad events; Pr: exaggerated intonation to show emotion
Touchstone 2nd Ed. (CUP)	Unit 11 Gr: Modal verbs must, may, might, can't or could for speculating; Pr: Linking and deletion with must

Gr: Grammar, V: Vocabulary, Pr: Pronunciation

Even though pronunciation was included in each book we analysed, and some books advertised their focus on pronunciation, the space devoted to pronunciation was often too little to command attention by teachers and students. In most books, pronunciation-related tasks appeared once or twice throughout many units (i.e., English in Common, English Unlimited, Interchange, New Headway, Speak Out). Additionally, pronunciation tasks were sometimes integrated with vocabulary or grammar. In those cases, pronunciation tasks were usually minor compared to the grammar or vocabulary tasks and titles of pronunciation tasks were printed in a less salient style (i.e., face2face, Speak Out).

Thus, an issue to be considered in the presentation of pronunciation is visual representation. Jolly and Bolitho (2011) include '*physical production'* as an important step of materials development. They note "physical appearance and production of materials is important both for motivation and for classroom effectiveness" (p. 110). This indicates that although it is good to integrate skills, presentation might lead teachers and students to think that some skills are less important. Visual features help the mind place things into an invisible hierarchy, meaning that the way pronunciation is presented affects how stakeholders evaluate its importance. To use an analogy with food, pronunciation can be fully integrated into the language teaching meal, or it can be a side dish, or it can be presented as a garnish that provides colour but is not expected to be eaten. In some books we looked at, pronunciation was presented like garnish. In some books, it is even difficult to find the pronunciation task while flipping through the pages. Unfortunately, it is also common in many 4SBs that pronunciation is mostly left out in the 'revision' parts (Derwing, Diepenbroek, & Foote, 2012), which means that pronunciation is less likely to be recycled.

Principle 3: Provide Adequate Support for Teachers

Of the books that we explored, we had access to eight TMs. Their level of support differed dramatically. English File, face2face, and Touchstone provided all answers of each task, explained core concepts, and referred back to the units which included a concept. For instance, Unit 9 of Touchstone has a pronunciation task related to linking; the TM provides additional conceptual information about linking. This would help teachers who need to better understand and explain linking. Touchstone, which has a separate language notes section, also provides teachers with introductory sentences that teachers can use before they move on to the real task. Similarly, face2face's TM tells teachers to remind students that weak forms of words are pronounced with 'schwa', and by doing so helps teachers to refresh their knowledge on 'weak forms'.

New Headway and English in Common also provided answers and provided rules for some concepts, but they assumed more about what teachers could explain. For instance, the pronunciation of –ed and weak forms of *was/were* in Unit 3 of New Headway (NH) gave rules and explanations about how and why –ed endings are pronounced differently, but it did not explain how and why *was/were* are produced in weak forms. The TM seemed to assume that all teachers know how rhythm functions

in English and can explain that the vowel sounds in *was/were* are pronounced with schwasound. It would be helpful to explain these concepts more fully or direct teachers to resources that help explain them.

A similar example comes from English in Common (EiC). In Unit 4 students are asked to find the main stressed syllable in a word. The answers for this task are given in the TM; however, there is no explanation for how the main stressed syllable is identified. Teaching word stress can be quite challenging, and non-native English speaking teachers (NNEST) may avoid teaching it unless they know 'exactly what to say'. Having the answers in a TM, and knowing where the main stress is in a word might not be enough for NNESTs to feel confident in teaching it without greater support.

CONCLUSION

The increasing interest in second language pronunciation and the growing number of pronunciation instruction materials motivated us to investigate the pronunciation teaching practices in twelve intermediate level 4SBs. We examined them in regard to three materials development principles. First, pronunciation materials should prioritize intelligibility; second, pronunciation should be integrated into the teaching of other skills; and third, pronunciation materials should provide sufficient support for teachers, specifically for NNESTs, untrained or inexperienced teachers.

Our analysis revealed that all 4SBs focus on pronunciation features thought to contribute to speakers' intelligibility. Integration of pronunciation into 4SBs is partially achieved but it is mostly integrated into grammar and vocabulary tasks but not strongly into speaking and listening. Additionally, the time (in terms of activities) and space (in terms of visual appearance) devoted to pronunciation in the 4SBs make it seem expendable. Thus, materials developers should also integrate pronunciation into skills other than grammar and vocabulary, and should visually present pronunciation tasks as being essential rather than optional.

Last but not least, our analysis showed that many TMs assume that all teachers are well-trained, experienced, or confident in pronunciation teaching, and they do not usually need anything other than the answers to the activities. However, research shows it's opposite; thus TMs should be more informative, taking the role of being a resource book for pronunciation teaching and teaching the teachers. To conclude, pronunciation is reasonably well-integrated into 4SBs. However, there is still a need for careful design to meet the criteria that will make pronunciation an essential part of language teaching materials.

NOTE

[1] **Cambridge:** face2face 2nd Ed., English Unlimited, Touchstone 2nd Ed., Interchange 3 4th Ed.; **Oxford:** New Headway 4th Ed., English File 3rd Ed., English Result; **Pearson-Longman/Pearson:** New Cutting Edge 2nd Ed., Top Notch 3 2nd Ed., English in Common 4, Speak Out, New Total English.

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APPENDIX

Table 2. Pronunciation in the TOCs of four-skill books

Face2face (Cambridge)	Vocabulary	Grammar	Real World	Speaking Help with Pronunciation	Listening & Video	Reading	Writing
English Unlimited (Cambridge)	Goals	Language: Vocabulary / Grammar / Pronunciation		Skills: Listening / Reading / Writing & Speaking		Explore: Writing Spelling & Sounds	
Touchstone 2nd Ed. (Cambridge)	Learning Outcomes	Language: Vocabulary / Grammar / Pronunciation		Interaction: Conversation Strategies	Skills: Listening/ Reading/ Writing/ Free Talk		Self-Study: Vocabulary Notebook
Interchange 4th Ed. (Cambridge)	Titles/ Topics	Speaking		Grammar	Pronunciation & Listening	Writing/ Reading	Interchange Activity
New Headway 4th Ed. (Oxford)	Language Input: Grammar/ Vocabulary/ Everyday English (Music Of English)			Skills: Reading/ Listening (Spoken English)/ Speaking/ Writing			
English File 3rd Ed. (Oxford)	Grammar		Vocabulary		Pronunciation		

Table 2. (Continued)

English Result (Oxford)	'Can Do' Focus: Writing	Grammar		Vocabulary	Pronunciation		Skills Focus: Reading/ Listening/ Interaction
New Cutting Edge 2nd Ed. (Pearson-Longman	Language Focus	Vocabulary (Pronunciation in some units)		Reading/ Listening Task	Task	Further Skills	Study Practice Remember
Top Notch 3 2nd Ed. (Pearson-Longman)	Communication Goals	Vocabulary	Grammar	Conversation Strategies	Listening/ Pronunciation	Reading	Writing
English In Common 4 (Pearson-Longman	Can Do Objectives	Grammar	Vocabulary/ Expressions	Reading/ Writing	Listening	Communication/ Pronunciation	
Speak Out (Pearson)	Grammar/ Function	Vocabulary	Pronunciation	Reading	Listening & DVD	Speaking	Writing
New Total English (Pearson)	Can Do	Grammar	Vocabulary	Speaking and Pronunciation		Listening & Reading	

HANDOYO PUJI WIDODO

11. THE ESP VOCABULARY PORTFOLIO AS A TOOL FOR SUSTAINED VOCABULARY LEARNING

Student-Created Materials

INTRODUCTION

This chapter reports a study of students' reactions to the use of the ESP vocabulary portfolio in the vocational secondary education context. This study attempts to respond to local needs for learning vocational English (VE) at the Indonesian vocational secondary school. In this respect, vocational or specialist teachers reported that their students lacked specialized or technical vocabulary repertoire in vocational texts, so they encountered difficulties understanding vocational textbooks and manuals in English. Some studies (see Akbarian, 2010; Fengxiang, 2013; Widodo, 2015a) show that vocabulary is one of the contributing factors in text comprehension. To help students learn vocabulary in a sustained way, students practice profiling specialized vocabulary in the form of portfolios. A portfolio as a tool for learning technical vocabulary aims to expand depth and breadth of technical vocabulary knowledge of students. In this study, a portfolio is defined as materials created by students as a result of doing extensive reading (ER). Thus, the question guiding the present study is "to what extent does the ESP vocabulary portfolio help students develop their specialized vocabulary?" The contribution of the article is to provide fresh insights into the pedagogical roles of portfolios in the development of students' ESP vocabulary.

ROLES AND TYPES OF ENGLISH VOCABULARY

His role of vocabulary in ELT has been much discussed and reported in the literature of L2 vocabulary research (see Hirsh, 2012). Vocabulary plays crucial roles in language fluency development and knowledge building (Widodo, 2015a). Productive use of vocabulary in speaking and writing, meaning making of vocabulary in listening and writing, and breadth and depth of vocabulary knowledge are crucial dimensions of successful English language learning though other factors also contribute to this learning development. Particularly in the area of ESP, teachers are challenged to provide students with relevant knowledge of vocabulary; most of which is technical or specialized by its very nature. This technical vocabulary coupled with general vocabulary is one of the most crucial components in ESP learning. It is no wonder

M. Azarnoosh et al. (Eds.), Issues in Materials Development, 121–133.

that ESP textbooks put greater emphasis on a list of specialized vocabulary and corpora to accommodate a wide range of students' needs for functioning in academic or professional encounters (Coxhead, 2013). In addition, vocabulary is claimed to become one of the most crucial predictors of reading as a meaning making process. Hsu (2013) contends that rich knowledge of vocabulary assists learners to more easily perform reading tasks; limited vocabulary may be a major barrier to fluent reading. This argument aligns with the goal of the study: To help students engage with meaning making through extensive reading.

Linguistically, English words take the form of nouns, verbs, adjectives, adverbs, conjunctions, prepositions, and determiners. These words occur in different situational and cultural contexts. Traditionally, vocabulary is "knowledge of words… in at least two forms, receptive—that which we can understand or recognize—and productive—the vocabulary we use when we write or speak" (Hiebert & Kamil, 2005, p. 3). This distinction is problematic in as much as from social psychological perspectives, listening, speaking, reading, and writing are interactional activities that learners experience in communicative settings. In addition, both listening and reading involve social and cognitive processes to communicate meanings to audiences. Regardless of this rigid dichotomy, Nation (2001, pp. 12–13) classifies vocabulary in use into:

- High-frequency words: cover a very large proportion of the running words in spoken and written texts and occur in all kinds of uses of the language.
- Academic words: are common in different kinds of academic texts.
- Technical words: are very closely related to the topic and subject area of the text.
- Low-frequency words: not high-frequency words, not academic words, and not technical words for a particular subject.

Both academic and technical words may be grouped into either high-frequency words or low-frequency words. To know how often particular words occur in a particular text varies across genres and registers or contexts. One can identify the frequency of particular vocabulary and the use of it in context through corpora. This software helps teachers and students detect the classification of words in general. Out of the four categories of vocabulary above, technical words are of primary focus in this article.

DISCIPLINARY OR TECHNICAL VOCABULARY

Among the four types of vocabulary, technical vocabulary lies in between highly-specialized and general categories. Semantically, it is itself made up of several kinds of vocabulary, which may confuse learners. For this reason, they need to be well equipped with technical vocabulary. Specialized vocabulary "means words specific to a field of *study*, and general vocabulary is a general base of English words" (Chujo & Utiyama, 2006, p. 256, italics, my addition). In particular, technical vocabulary is commonly used in disciplinary or specialized subject-related texts. Chung and Nation

(2003) distinguish two kinds of technical words: "those that may occur in general non-specialised usage and those that are largely unique to a particular specialised field" (p. 111). Fisher and Frey (2014) point out that disciplinary vocabulary shapes or builds meanings of particular disciplinary knowledge.

Particularly in the area of the hotel hospitality industry, examples of the first category include *authentic hospitality*, *discreet service*, *elegantly refurbished rooms*, *comfort and luxury*, *magnificent view*, *major places of interests*, *memorable stay*, and *timeless style and grace*. Examples of the second category include *butler service*, *concierge*, *culinary delights*, *services and amenities*, *grand club*, *suites*, and *valet service*. As Chung and Nation (2003) put it, "these two kinds of technical words pose different kinds of problems for learners in recognising that a word is a technical word, and in learning technical words" (p. 111). Drawing on the work of Chung and Nation (2003), specialized vocabulary can be low (words that can be found in other specialized subjects, but differ in meaning) and high (words that are specifically found or with high frequency in particular specialized subjects). Thanks to the development of the Internet and computers, specialized corpora help both teachers and students identify technical vocabulary without much specialist knowledge. Alternatively, they can approach specialized dictionaries and specialist teachers to consult such technical vocabulary. Thus, the identification of word classes between non-technical (general) and specialized words is geared to assist learners of English to "understand the different ways in which the message is being developed and raise their awareness of some hidden technical meanings extended from general meanings" (Hsu, 2013, p. 458). This implies that the social function of vocabulary in ESP is eliciting meanings of disciplinary or specialized knowledge because particular ESP vocabulary conveys disciplinary concepts, which represent specialized knowledge.

PORTFOLIOS AS A TOOL FOR SUSTAINED VOCABULARY LEARNING

The depth and breadth of non-technical and technical vocabulary knowledge are the key to successful reading tasks both intensive (comprehension) and extensive (pleasure). To this end, a portfolio can be a tool for vocabulary learning, and it is a form of text created by students. The concept of portfolios is not new and well embedded in the educational sphere and in other domains of the professions as a tool to track, assess, and showcase learning development or professional development and expertise (Jones, 2012). Traditionally, portfolios as a tool for assessment comprise seven steps: "(1) planning the assessment purpose, (2) determining portfolio outcomes, (3) matching classroom tasks to outcomes, (4) establishing criteria for assessment, (5) determining organization, (6) monitoring the portfolio, and (7) evaluating the portfolio process" (Delett, Barnhardt, & Kevorkian, 2001, p. 560). Portfolio work also aims to personalize assessment for learning (AfL) in response to formal or standardized assessment. It involves both process and product. As a process, a portfolio allows students to identify their learning goals, make action

plans, reflect, monitor, and adjust the processes. As a product, it enables the students to create portfolio documents, which reflect their learning experiences. It also serves as self-assessment and reflection. Thus, portfolios allow for both assessment and learners' full engagement in learning.

In the context of ESP vocabulary learning, portfolios, learning templates or frames, help students engage in identification of specialized vocabulary, which caters to their special needs of understanding vocational texts. The students are encouraged to make practical choices on which vocabulary to learn and find the vocabulary useful while reading vocational texts. Portfolio work assists the students to manage lexical resources and make use of the resources for specialized corpora. This helps their learning become efficient in that they should not look back at the original text they read. Portfolios offer an avenue for students to customize their specialized vocabulary needs in that every student has diverse knowledge of specialized vocabulary. In other words, portfolio work is the best impetus for personalized vocabulary learning, which meets individual needs of the students. More crucially, such learning does not prescribe which vocabulary should be learned first, but it gives the students full autonomy to identify their own vocabulary needs. These needs will definitely continue to change as they explore more texts through reading different vocational texts (Widodo, 2015b). This learning process will also lead to student-created vocabulary corpora. In other words, vocabulary portfolios can be a tool for documenting specialized vocabulary that the students have learned. This can be an authentic learning artifact for students to reflect on what they have accomplished so far. For teachers, this artifact can be evidence on what their students have learned.

RESEARCH METHOD

Research Design and Context

This participatory action research (PAR) is part of a larger study, which documents students' lived experiences with the use of a portfolio as a tool for learning VE vocabulary. The author immersed himself in a school community spanning 13 months. This self-immersion also helped the author understand the context of the school socially and psychologically. Further, both the participants as the researched and the author as the researcher built personal and professional trust through daily social encounters and negotiated participation (Wang, 2013). The author also co-taught ESP classes with the full-time English teachers. Thus, the author played roles as both the researcher and teacher in order to gain full membership in the school community. This is typical of ethnographic work. The present study was conducted in one of the vocational secondary schools in East Java, Indonesia. Established in 1967, the school, nationally accredited, receives ISO certification. It offered vocational specializations such as office administration, accounting, multimedia, marketing,

hotel hospitality industry, software engineering, and computer network engineering. Prospective students were annually recruited based on a school admission test (general subjects) and an interview (students' areas of interest). From the first year on, admitted students specialize in one of the vocational strands offered, and every class comprises between 25 and 35 students. Theory-based and work-based approaches were adopted in all the school subjects so that all the students could develop their vocational competencies as stipulated in the national curriculum guidelines. One of such competences is vocational English (VE).

English was considered as a school subject in the curriculum, and it was English for general purposes (EGP). Before the project began, students received EGP though they needed learning English for vocational purposes (e.g., English for the Hotel Hospitality Industry). English teachers assumed that specialist teachers were responsible for this. Therefore, both the English teacher and I conducted four-month needs analysis through interviews, classroom observations, and focus group discussions. These data informed the design of the ESP vocabulary portfolio. The data showed that the majority of the vocational texts were presented in English, and most of the vocational terms remained written in English though the texts were written in *Bahasa Indonesia*. Additionally, most of the comprehensive vocational textbooks were available in English. Thus, the ESP vocabulary portfolio was created as part of the extensive reading program. The goals of the portfolio were to assist students to develop their ESP vocabulary in terms of depth and breadth and to help them enhance their awareness of how the vocabulary operates rhetorically within vocational texts through focused extensive reading. This extensive reading could encourage the students to read chosen texts on a daily basis, and more crucially, an extensive reading task served as a trigger for creating the ESP vocabulary portfolio.

Participants and Consent Forms

Before the empirical fieldwork commenced, the participants were well informed of the research project and were aware that this project was part of innovation in the school curriculum. They were asked to read through and sign off a consent form to ensure that all of the data were kept confidential and might be used for publication purposes. 40 hotel hospitality industry majors volunteered to participate in the research project. The participants received formal English instruction for 11 years, and their language ability ranged from elementary to intermediate based on a TOIEC paper-based placement test. The students were in the second year when this study started. All the students are multilingual and multicultural, and they come from families with different socio-economic backgrounds (e.g., farmers, teachers, entrepreneurs, government employees, casual workers). Students' motivation to attend a vocational pathway was either to get immediate employment in a vocational domain or to further their studies into university or college.

Research Procedure and Materials

Before the students worked on their vocabulary portfolios, both the English teachers and I gave them two reading assignments: reading a chosen hotel hospitality industry textbook and reading online texts related to this area of vocation. Both the textbook and the texts were chosen around such major topics as *food and beverage management and operation*, *hotel planning and development*, *food service management and operation*, *convention and exhibition management*, *hotel marketing strategy*, *hospitality marketing*, and other related sub-areas of hotel management and operation as well as hospitality. Through reading both textbooks and online texts (e.g., hotel websites), the students were trained how to familiarize themselves with communicative goals (e.g., informative, persuasive, procedural), language and content features (e.g., the use of modality, the use of tense, specific or general vocational information), organizational features (e.g., deductive positioning and inductive positioning), rhetorical moves (e.g., introduction, body, and conclusion), attitudinal stances (e.g., promotional, descriptive, argumentative), and genres (text types: description or information report and text forms: hotel brochures or websites). Thus, reading tasks involve sub-tasks, including (1) navigating topics and texts, (2) reading and understanding the chosen texts, (3) summarizing key ideas, (4) locating or identifying specialized vocabulary they find unfamiliar, and (4) recording the identified specialized vocabulary in context. Thus, the students were taught how to perform these tasks through teacher scaffolding. After the students received this task-based training, they were taught how to complete the ESP vocabulary portfolio using the following template. This template was one of the learning portfolios that the students had to complete:

Name:
ID:
Book/Text Title:
Instruction: Please pick words you are unfamiliar based on the text you have read and complete the portfolio below.

No.	Word	Word Class/Group				Source of Text	Meaning	Synonym
		Noun	*Verb*	*Adjective*	*Adverb*			

The ESP vocabulary portfolio

They were asked to complete this portfolio on a daily basis spanning 10 months. The teacher asked them to present their portfolio in regular class periods (twice a week). These class periods ran for four hours. This portfolio presentation aimed

to share what the students had learned with the class. During the whole year, they worked on two vocabulary portfolios emerging from reading the assigned textbook and online texts. Thus, by assigning the students to read two major texts: textbooks and online texts, they were afforded ample opportunities to exploit rich sources of information for contextualized ESP vocabulary learning.

Research Instruments and Data Analysis

To examine students' reactions to the use of the ESP vocabulary portfolio, data were collected through focus group discussions and interviews. These discussions and interviews were conducted on a monthly basis so that the students could reflect vividly on their experiences. All of these encounters were digitally recorded with the permission of the participants. All of the interview data were transcribed, sorted out, and labeled as emergent finding themes. All of the data collected were qualitatively analyzed using thematic and interpretative approaches to fully understand and interpret verbal data, which contained students' experiences with the ESP vocabulary portfolio. The data analysis process followed these steps: (1) classifying and coding the data, (2) reducing the data collected to sort out relevant findings, (3) analyzing the findings, and (4) making sense of the findings. The emergent finding themes were the heart of data analysis and interpretation.

FINDINGS AND DISCUSSIONS

Vocabulary Learning through Reading as a Meaning Making Process

Reading is an interactive process in that readers are involved in making sense of a text as the manifestation of author's thought. When asked about how the ESP vocabulary portfolio facilitated both meaning making and vocabulary learning, all the participants explained that working on vocabulary portfolios not only identified unfamiliar words, but also made sense of them in context. They found that the portfolio was not just a tool for learning vocabulary, but also it allowed them to engage in reading as a meaning making task. This empirical evidence shows a strong connection between vocabulary and reading as a meaning making process (Zhang et al., 2012).

At the outset, the participants found reading authentic texts difficult in that these texts contained many unfamiliar words, and they further explained that they had to get accustomed to reading for meaning in that in previous formal English learning, they received reading instruction, which emphasized multiple question-oriented reading exercises. One of the participants said "It is a matter of a reading habit. I grappled with the portfolio at the beginning." As the student participant further commented, "even though we were assigned to complete the ESP vocabulary portfolio, we need to understand the entire text, and check if such vocabulary is general or technical." To this end, the students were introduced how to employ freely available corpora: the

British National Corpus (BNC) and The Corpus of Contemporary American English (COCA). Both the teacher and I thought that this software provided sufficient and representative corpora and helped the students identify general and technical words. Another student participant explained that "these corpora help me identify the frequencies of identified words and recognize how words are used in context. I find these online tools useful in enriching my vocabulary knowledge." This evidence emphasizes the role of corpora in completing the ESP vocabulary portfolio. While completing the vocabulary portfolio, the participants also used different online dictionaries to find word meanings and synonyms. Before this portfolio completion, the students were trained how to use online dictionaries listed below.

- Cambridge Dictionary: *http://dictionary.cambridge.org/*
- Macmillan Dictionary: *http://www.macmillandictionary.com/*
- Oxford Dictionary: *http://oxforddictionaries.com/*

The students commented that these online dictionaries provided them with quick access to the meanings of unfamiliar words. More crucially, these dictionaries help the students increase vocabulary size (how many words they already know) and depth of vocabulary (how well they know such words contextually). Nergis's finding (2013) confirms that the breadth and depth of vocabulary enhances reading comprehension, and in turn both facilitate meaning making. Thus, this finding suggests the importance of using dictionaries in vocabulary focused learning. Additionally, all the participants maintained that both corpora and online dictionaries helped them complete the ESP vocabulary portfolio. This finding accentuates adequate training in the use of both corpora and online dictionaries. Pedagogically, ESP teachers can include such training in ESP course programs in that both can be useful resources for language learning.

Selective and Contextual Vocabulary Learning

Much literature in second language vocabulary learning emphasizes that vocabulary learning should be contextualized, and this learning allows students to learn particular vocabulary. When asked about in what ways the ESP vocabulary portfolio fostered focused vocabulary learning, all the student participants felt that doing the vocabulary portfolios allowed them to select what vocabulary they had to learn. This built on the priority of learning particular vocabulary. The vocabulary portfolio provided the students with a platform for locating specific words that they found unfamiliar. The following two students' vignettes provide empirical evidence on selective vocabulary learning.

> *Student Vignette 1*
> The ESP vocabulary portfolio gave me a clear guideline to mapping out what vocabulary I need to focus on. More importantly, I could choose vocabulary I felt important to learn and understand other related texts in the future. Even

> though I just picked some words related to the hotel hospitality industry, I could also learn some unfamiliar general words, and this really enriched my knowledge of both general and technical vocabularies through reading a variety of genres.
>
> *Student Vignette 2*
> I think that the ESP vocabulary portfolio made me self-disciplined to learn particular vocabulary. Also, reading both the textbook and online texts challenged me to choose words related to my area of vocation, the hotel hospitality industry. What also challenged me was classifying low technical words and high technical ones in my field as well as identifying general and technical vocabularies. I felt that both were almost the same to some extent. But, reading a text allowed me to recognize the two categories in context.

The two students' vignettes indicates that the ESP vocabulary portfolio could be a stimulant for focused vocabulary learning and provides a frame or guide to identification of both non-technical and technical words in context. In other words, the portfolio helps the students manage or organize their vocabulary learning. In addition to selective vocabulary learning, the students argued that the ESP vocabulary portfolio gave them a room for contextual vocabulary learning. One of the student participants said "while selecting particular vocabulary, I was challenged to make sense of it in context. The item of the portfolio also enabled me to provide a source of text where the vocabulary was extracted. This helped me remember the context of vocabulary without looking back at the entire original text." Another student added that "I find the portfolio useful in identifying vocabulary in context because I had to complete the source of text where I chose vocabulary. When I shared my portfolio with others, they could identify the meaning of vocabulary in context." This empirical evidence resonates with the ideas that citing source of original text makes vocabulary learning meaningful, and vocabulary learning becomes meaningfully contextualized. Thus, when ESP teachers provide students with vocabulary focused instruction, they should design learning tasks, which enable the students to learn words in context. The students are asked to read a variety of texts so that they can recognize how different words operate differently across genres and contexts.

Engaging and Reflective Language Learning

As pointed out earlier, learning portfolios allow for both full engagement and reflection. The data in the study show that the ESP vocabulary portfolio engaged the student participants in active vocabulary learning. All the students reported that before they went to bed, they had to read and complete the portfolio. In the mornings, they reviewed the portfolio. One of the students reported that "since I was assigned to work on the portfolio, I always read English texts. For me, I spent much more time learning English than before. The portfolio always kept me busy." Another student commented that "for the first time, I felt frustrated because completing the

portfolio was sort of burden for me. But, after I completed it several times, I did enjoy working on it because this always encouraged me to learn English and increase my vocabulary. I felt that doing the portfolio built good habit language learning." These findings show the students' full engagement in vocabulary learning though they found working on the portfolio time-consuming and psychologically frustrated. Regardless these limitations, the portfolio can foster student empowerment such as their active and responsible role in language learning (Aydin, 2010). At the same time, ESP teachers may provide sufficient personal scaffolding or support. Alternatively, they can assign students to work on ESP vocabulary portfolios collaboratively to perhaps enlighten students' working loads.

The portfolio also enabled the students to participate in reflective language learning. One of the students explained that "the portfolio helped me reflect on what vocabulary I had learned. This reflection guided me what vocabulary I needed to learn more based on my ESP vocabulary needs." As another participant commented, "since I worked on the portfolio, I have always kept track of what I learned so far. More crucially, I could see my progress in vocabulary learning. This empirical evidence concurs with the notion that portfolios have been claimed to become a useful tool for learning, among others, "as an informative instrument to provide an ongoing, cumulative record of language development, insight into individual progress, and tangible, sharable evidence. Moreover, it can help students reflect on their learning and promote the ownership of and responsibility for their learning" (Shin, 2013, pp. 362–363). Thus, the ESP vocabulary portfolio can be a useful tool for monitoring learning progress, engaging students in self-reflection, and raising self-awareness of learning ownership.

Personalized Language Learning

ESP teachers are entrusted to create environments that personalize language learning because different students have diverse needs, expectations, interests, and abilities. This personalized language learning attempts to challenge a one-size-fits-all learning model that blatantly assumes that a particular learning approach can serve different needs of students. Engaging in the ESP vocabulary portfolio, all the participants maintained that the portfolio customized their vocabulary learning. Beyond this task, they navigated, read, and summarized different texts, which suited their special needs and current language abilities. They were also afforded an opportunity to choose unfamiliar words within the remit of their language ability. These findings indicate that the vocabulary portfolio personalizes students' learning needs and allows them to bring a myriad of differences in language ability and needs to the learning enterprise.

Student Vignette 3

I never experienced English learning in which my former English teachers allowed me to give an option about what to learn. They always prescribed

> vocabulary that I had to learn. They also said that this vocabulary is very useful without providing me an explanation about under what context the vocabulary is used in a communicative setting. With the portfolio, my English learning was really tailored to my actual language needs.
>
> *Student Vignette 4*
> The vocabulary portfolio assisted me to personalize my language learning. It also built on my autonomous learning because I always kept on completing the portfolio. This tool drove me to explore more vocabulary, commonly used in hotel hospitality industry-related texts. Since I was introduced to the portfolio, I could realize my vocabulary needs and explore more vocabulary I found unfamiliar or based on my language ability.

The personalized language learning can challenge prescribed language learning or what teachers think useful for the students without asking the students about their actual language needs. Additionally, it is evident that the portfolio can foster autonomous learning. This learning definitely complements formal or instructed learning and engages students in needs-driven language learning. The ESP vocabulary portfolio can be a tool for assessing what students feel lacking and how teachers help these students so that they can make significant progress in language learning. In other words, the portfolio can be a tool for undertaking process-based needs analysis during the implementation of ESP courses. In this way, ESP teachers can monitor changing language learning needs of students as these students engage in the learning. Also, the customized language learning is the best impetus for self-directed language learning, which is fundamental to continual language development, and in turn, this provides a starting point for assessment for learning (AfL). As earlier pointed out, the personalized language learning promotes the ownership of language learning, and in turn, this can build vision- or investment-based language learning motivations. In this respect, students see language learning as an investment or asset for their future academic or study careers.

PRACTICAL IMPLICATIONS OF THE STUDY FOR TEACHING ESP VOCABULARY

This chapter has reported students' reactions to the use of the ESP vocabulary portfolio. The students found this task rewarding. They engaged with reading as a meaning making process. They reaped other benefits of engaging with the ESP vocabulary portfolio, such as selective and contextual vocabulary learning, active and reflective language learning, and personalized language learning. Taken together, the ESP vocabulary portfolio provides students with rich reading experiences. By exposing the students to myriad texts and working on the portfolio, they can manage their language learning and exploit more linguistic resources for vocational knowledge-oriented communication. Drawing on these findings, the present study has four practical implications of the study for teaching ESP vocabulary. First,

teaching ESP vocabulary should be tailored to students' needs. Students need to be aware of what vocabulary they need to learn. For this reason, ESP teachers design vocabulary tasks based on students' needs analysis. Second, when teaching ESP vocabulary, ESP teachers can focus on form-based vocabulary tasks. In this regard, students identify word classes along with their meanings. They can be asked to draw or write a semantic map, which shows taxonomic relationships of words. In this way, students can develop their vocabulary knowledge: vocabulary size and depth. Third, ESP teachers can provide students with text-based vocabulary tasks. Students work on different texts, which are sources of learning vocabulary. In this respect, the students learn vocabulary in context. This can build critical awareness of how particular words are used in particular contexts. ESP teachers may provide students with a list of themes or topics as a starting point for students to navigate and select texts, which suit their interests. The students are given full autonomy in what vocabulary they would like to learn. Students may create word lists, which come out of their readings. In addition, the selection of words can be based on word familiarity and frequency. Students can use corpora (e.g., COCA and BNC) to identify word frequency. Last, teaching ESP vocabulary can be integrated with that of other language skills, such as listening, speaking, reading, and writing so that students can make use of vocabulary they learned through language skills tasks. Thus, through use of vocabulary portfolios, students can develop their linguistic resources through learning vocabulary based on their needs and interests as well as engaging tasks.

ACKNOWLEDGEMENTS

I would like to express my sincere thanks to the participants and the school voluntarily engaging in the research project. My heartfelt thanks also go to my PhD supervisors, Dr. Peter Mickan and Dr. John Walsh for their personal and professional support of the project. This project was fully funded by the University of Adelaide (Ethical Approval No. HP-2012-006).

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12. TECHNOLOGY IN MATERIALS DEVELOPMENT

A CALL Perspective

INTRODUCTION

The marriage between technology and teaching in general and English language teaching and learning in particular has been an issue of great concern in the past decades beginning in the 1980s. With the emergence of new computer technologies, researchers in language learning and teaching have conducted lots of studies to examine the effectiveness of the marriage in the pedagogy. Two major research trends might be appreciated: development research and effect research. The first trend focuses on the development and production of computer programs, software, and materials to bolster language acquisition process. The present chapter is a brief review of major issues regarding materials development in terms of technology and computer contribution, an interdisciplinary field of study usually referred to as computer assisted language learning (CALL).

CALL MATERIALS IN THE PAST

Several developments of hardware and software are highlighted in the history of CALL. In the 1950s and 1960s, the first and most significant applications were used on the *Programmed Logic/Learning for Automated Teaching Operation* (PLATO) system for language teaching and learning at the computer (Beatty, 2010). As a matter of fact, a significant landmark in the early development of CALL refers to the PLATO project, which was initiated in 1960 (Marty, 1981).

In the 1970s and 1980s, some videodisc programs were produced such as *Macario* as a linear program and *Montevidisco* and *Interactive Digame* as non-linear programs (Gale, 1989). Of course, such non-linear approach is an essential element of many current interactive software learning programs. Essentially, these programs feature a constructivist instruction model. Moreover, since the non-linear approach in computer-based learning materials allows for greater learner autonomy and encourages critical thinking, it is attractive but not immune to some specific concerns such as a reassessment of the place of scope and sequence in language learning (Beatty, 2010).

The *Athena Language Learning Project* (ALLP) was among the 1970s and 1980s projects which examined the computer role in education. It relied on UNiversal

M. Azarnoosh et al. (Eds.), Issues in Materials Development, 135–144.

Interactive eXecutive (UNIX) workstations instead of working with large mainframe computers or independent videodisc technology. In comparison with common laptop computers today, such workstations were far less powerful. In the 1980s, HyperCard, a material authoring program, was one of the applications which took advantage of the theoretical hypertext and hypermedia capabilities of computers. Using it, teachers and learners were allowed to create their own CALL applications (Beatty, 2010). Some years later, The World Wide Web was launched in 1992. It offers huge potential in language learning and teaching. However, it has some way to go before it can catch up with the interactivity and speed of access which is offered by CD-ROMs or DVDs (Davies, 2010).

MULTIMEDIA CALL

Sound, photographic-quality still images and video recordings were combined in imaginative presentations and the earliest manifestation of multimedia CALL and interactive videodiscs for language learners were developed. The techniques learned by the developers of interactive videodiscs in the 1980s were adapted for the multimedia personal computers (MPCs); they incorporated CD-ROM drives and were widely used by the early 1990s. Now, the MPC is the standard form of personal computers. In the 1980s, CD-ROMs were used initially for storing large quantities of text and later for storing sound, still images, and video. Multimedia CD-ROMs were available in a wide range for language learners by the mid-1990s, including imaginative simulations (Davies, 2010).

As a matter of fact, multimedia is a term tending to make use of several types of media including text, images, sound, video, and animations (Beatty, 2010). Thompson, Simonson, and Hargrave (1992) believe that multimedia is a mode of presentation. Their definition is in line with the structure of many multimedia programs available on the market. Multimedia-enhanced CALL can easily create learning situations of great authenticity through audio and video input providing real-life situations as realistically as televisions but with more interaction (Beatty, 2010).

Many multimedia CALL programs make use of role play activity, other multimedia programs use Automatic Speech Recognition software (Davies, 2010). In the last four decades, CALL materials have moved toward interactive multimedia presentations with sound, animation and full-motion video. However, this movement has not been purely linear and the new and improved pedagogy has not always replaced the old and tired one. Instead, many programs currently being produced feature little more than visually stimulating variations on the same gap-filling exercises of 40 years ago. This lack of concerted progress in this movement can be due to several reasons including the point that material designers are often either teachers with limited technical skills or competent technicians without enough teaching experiences (Beatty, 2010). Most CALL programs currently being developed subsume under the multimedia CALL category (Davies, 2010).

The term multimedia has been associated with literacy to put emphasis on this issue that literacy extends beyond the ability of reading and writing the alphabetic code, and should include various audiovisual forms of representation. Many scholars and educators believe the conceptions of literacy and the way of its development should not focus exclusively on printed materials, but should include electronic media which have moved into the mainstream of communication, particularly at the end of the twentieth century. This belief has been highlighted by the association of multimedia with literacy. Implicitly, these views show that research and practices which are related to literacy must be transformed to accommodate new ways of accessing, processing, and using information (literacy- multimedia literacy, 2014).

TECHNOLOGY IN PRESENT-DAY PEDAGOGY

More recent CALL approaches have followed a learner-centred, explorative approach. In language classrooms, such approach is characterized by the use of concordance programs. Nowadays, the explorative approach is used widely and includes the use of Web concordancers and other Web-based CALL activities (Johns & King, 1991). Of course, much has changed in CALL in the 21 century. One of the great changes refers to the time when computing facilities were integrated into many aspects of life. Mobile telephones can be a good example in this case. Televisions are other appliances which are connecting to computers more, and new opportunities for CALL delivery are presented by each technological advances. Moreover, the Web 2.0 moniker has led to a larger part of the changes, particularly through social networking, to enhance creativity and collaboration (Beatty, 2010).

CALL STAGES AND APPROACHES

Since the 1960s, computers have been used for language teaching. This history can be divided into three main and distinct phases (stages): Behaviouristic CALL, Communicative CALL, and Integrative CALL (Warschauer & Healey, 1998). Traditional CALL programs presented a stimulus, and learners had to provide a response. Common features of this type were discrete error analysis and feedback (Last, 1989). Communicative CALL stresses that computer-based activities should focus more on using forms than the forms themselves, teaching grammar implicitly, allowing and encouraging students to generate original utterances, and using target language predominantly or exclusively (Jones & Fortescue,1987; Phillips, 1987; as cited in Yang, 2010). Among the popular communicative CALL programs are text reconstruction programs and simulations. Interactive CALL seeks to integrate different skills and technology more fully into the process of language learning. In fact, students learn to use various technological tools as an ongoing language learning process and use (Yang, 2010).

Warschauer (2000, as cited in Bax, 2003) has produced a summary of the phases as a reference point. However, the framework seems to have a number of significant

weaknesses (Bax, 2003). In different publications, the discussions of the CALL phases show considerable differences. For instance, Structural CALL (proposed by Warschauer, 2000; as cited in Bax, 2003) was previously called Behavioristic CALL by Warschauer and Healey (1998) with different date. Likewise, for Communicative CALL, inconsistant date of emergence can be found (Warschauer & Healey, 1998). Finally, whereas Integrative CALL was argued to be already in existence (Warschauer & Healey, 1998), it is dated to the 21st century by Warschauer (2000, as cited in Bax, 2003). Therefore, there are some inconsistencies in these cases (Bax, 2003).

The three stages do not fall into neatly contained timelines. Previous stages continue as each new stage emerge. Current uses of computers in language classrooms correspond to all of the three paradigms (Warschauer & Healey, 1998). Moreover, they have been regarded as paradigms or perspectives in some places. Therefore, this seems ambiguous and needs clarification.

Behavioristic CALL is perhaps the most plausible one and would attract most agreement. However, Communicative CALL and Integrative CALL are less satisfactory. This has also been proved and explained by Warschauer (1996) that why the second category gave the way to the third one (i.e., Communicative CALL). Since Communicative CALL was never actually communicative in a significant way in the 1980s, there is a need to reassess or rename the phases, or completely revise the analysis (Bax, 2003).

Integrative CALL is the most doubtful of all (Bax, 2003). Warschauer and Healey (1998) state that many teachers were moving away from a cognitive view of communicative teaching to a more social or socio-cognitive one, which greatly emphasized language use in authentic social contexts. Adducing evidence for this claim would be difficult. Warschauer and Healey (1998) have enumerated a number of integrative approaches. However, accepting that those approaches are not communicative but integrative is under question. Consequently, these categories should be referred to approaches but not phases. The approaches, then, should be called Restricted CALL, Open CALL, and Integrated CALL (Bax, 2003).

TECHNOLOGY AND CALL-BASED TASKS

Technology-Based Learning Tasks

Technology-mediated L2 learning tasks comprised of two types of tasks which teachers can construct for their students. One type is developed from software for computer-mediated communication such as e-mail. Another type is based on interactions between the learner and the computer such as concordancing (Chapelle, 2003).

Besides, Information Communication Technology in language teaching and learning encompasses many various types of software applications which they tend to fall into two distinct types:

- Generic software applications including Word-processors (e.g., Microsoft Word), Presentation software (e.g., PowerPoint), Email packages, and Web browsers.
- CALL software applications including content-specific or content free types.

The former refers to applications which are multi-purpose programs not targeted specifically for language learning. The latter refers to those applications which are intended specifically for promoting language learning; they have a considerable degree of interactivity indeed (Davies, Walker, Rendall, & Hewer, 2010).

Various Range of Call Programs

It is worth mentioning that there are several hundred CALL programs with immense range of their types on the market or currently being designed. Some can be outlined as follows.

- dedicated programs
- authoring programs
- single programs and whole suites of programs
- primarily text-based programs
- overtly instructional/testing programs
- programs making maximum use of graphics facilities as an additional motivating factor
- programs adopting a 'learning by doing' approach and even the 'learning by programming' approach (Ferney, 1989)

DIFFERENT CRITERIA FOR CALL MATERIAL DEVELOPMENT

Some CALL-based materials are targeted for the development of language learning autonomy. Since autotomizing CALL materials are not based on solid foundations of language learning autonomy, one specific aspect should be considered in their design: whether CALL-based materials intend to develop learner autonomy or intend for already autonomous learners (Blin, 1999). This aspect is a basis for defining pedagogical criteria contributing to the development of a theoretical framework concerning the design of autotomizing CALL-based materials. Of course, if criteria are defined, they can be suitable for other types of CALL materials (Ruiz-Madrid, 2006).

From an autonomising perspective, some authors (Blin, 1999; Holliday, 1999; Hoven, 1999; Murray, 1999; Murray & Barnes, 1998; Shin & Wastell, 2001; Marqués, 2000; cited in Ruiz-Madrid, 2006) have defined some criteria for designing CALL based materials. The criteria fall into the categories below regarding their:

- learner-centeredness
- incorporation of strategies and diversity
- user-friendly design

CALL materials should be designed from an integrative and coherent holistic approach which includes all the above mentioned aspects. However, experiences have shown that these criteria are too general to put into practice. Therefore, the following description of the criteria are provided to reach to a more particular set of criteria:

- language/language learning approach;
- teachers and learners' role;
- learners training;
- materials/activities.

Consequently, CALL materials intended for developing language learning autonomy should take into account cognitive and metacognitive strategies and implement learning-to-learn strategies as well (Ruiz-Madrid, 2006).

As a result, it can be argued that CALL materials should teach learners the way of setting acquisition goals, the way of acquiring the means to reach the goals, and finally the way of evaluation, recognition, and orientation of their own process of learning. Some skills appear from the new medium that is new technological/ pedagogical strategies. Therefore, CALL materials should incorporate tasks to teach learners such skills. Although there is not a direct relationship between the new strategies and autonomous learning practices, such strategies are beneficial for learners as they reduce the technological anxiety of learners in a CALL situation and help them to make the most of the program. Consequently, they become more efficient and successful in their learning process and feel a high level of self-confidence. Eventually, one of the key aspects for developing learner autonomy effectively refers to self-evaluation. Thereby, if this aspect is integrated into CALL materials, learners will become aware of the way of their learning evolution. It might be expected that CALL materials and activities:

- have varied formats;
- have flexibility in presentation, length, and duration;
- be interrelated and indexed;
- be related and relevant to learning goals;
- promote using various sources;
- enhance collaborative work;
- be contextualized in a particular framework (Ruiz-Madrid, 2006).

PROBLEMS SURROUNDING CALL MATERIAL DESIGN

Although there are various CALL-based and technology-mediated materials on the market or currently been designed, many of them face some problems and weaknesses which some of them are mentioned here to pave the way for the better development of the materials in the future.

- Like any other language learning activity, CALL programs will soon, if this is not already true, only motivate if they are challenging, perplexing, and interesting in themselves. Consequently, the argument that CALL was based on its motivating power is not strong enough today (Farrington, 1989).
- Classroom language teachers and applied linguists are expressing their serious doubts concerning the pedagogical value of CALL programs (Thomas, 1986).
- It is really obvious that the nature of the currently available hardware is already undergoing a change (Beatty, 2010).
- Some computer-based materials lack a clearly determined scope and sequence. Instead, individual learners can pursue links which they find useful and interesting (Beatty, 2010). In a study by Heffernan and Wang, 2008, it was demonstrated that, in classrooms, teachers regularly make their own decisions on how to use materials without paying much attention to the laws of how to use the materials. They believe when a material is used for educational purposes, sticking on laws is not necessary.
- Another problem refers to the lack of guidance on how to work with computer-based learning materials, particularly with constructivist learning materials which present learning materials in a wide range. Without the guidance, there is the probability of facing the disorientation problem and being lost in the materials (Beatty, 2010).
- A lack of funds, expertise and authoring programs are among other barriers in CALL program development (Beatty, 2010).
- There is a gap between the CALL material authors and the programmers. This gap results in some problems such as inappropriate lesson content, poor documentation, errors in format and content, and improper feedback. Moreover, teachers find little chance to add to or modify the existing programs in most software (Ravichandran, 2000).
- Lack of ways to monitor and correct unpredictable student answers is among the barriers to develop better CALL materials (Beatty, 2010).
- Existing too many CALL materials is a new pedagogical problem presented by computer-based multimedia. Thereby, a central concern of CALL refers to determining goals and priorities (Beatty, 2010).

DESIGNING BETTER CALL MATERIALS AND OPTIMAL USE

By considering the above weaknesses and making an attempt to avoid them, the following issues are taken into account for better developing and using CALL materials.

If learners want to be successful when they are using a CALL program, first and foremost, they should reflect upon their learning, and, through their reflection, examine the learning materials and the way of approaching them. If learners want to make better use of CALL programs, they should determine what they know and what

they do not know and have the ability to determine the working process. Of course, CALL materials should be designed in a way that motivate and encourage learners to shape their working process and their roles. Various software programs have been promoted as a virtual teacher, a teacher's helper, a guide, an instrument, a teaching tool and a learning tool. Without human intervention, software programs cannot be much effective in language teaching. Therefore, considering the role of computers and software in the current model of classroom practice is important (Beatty, 2010).

It is necessary for computer-based learning materials to have a degree of excitement, particularly for young learners who lack motivation for learning (Beatty, 2010). Moreover, there is novelty for learners using CALL programs. As a matter of fact, language is both taught in various interesting and attractive ways and presented through games, animated graphics, and problem-solving techniques. Consequently, all kinds of drills even more tedious ones become interesting. Students, in a CALL situation, are motivated to go beyond the initial mastery and practice until they become automatic learners (Ravichandran, 2000). Although most educational and pedagogical games use a form of subversive teaching, learning takes place as an activity peripheral to play and learners can acquire critical thinking and editing skills through such manipulation and development. Beside materials especially targeted for language learning, there are many other materials which can be adapted. For example, many games and simulations not targeted for language learning can be adapted for learning, especially for advanced learners (Beatty, 2010). If this point is considered, the problem of lacking excitement may be solved.

According to Bailin (1995), if teachers are involved in the creation of new software, they can ensure it is of a pedagogical quality. When learners are able to choose a path of learning, they all are not constrained to learn the same materials in the same way (Beatty, 2010).

Different materials can be good complements for the previous one and even for the traditional materials. It is not a good argument that CALL materials have replaced the traditional ones. Due to individual differences, there are some learners who feel uncomfortable working with technology. Therefore, such materials are not a good option for them.

Computers have the potential to offer something different, if not better, than traditional teaching and learning materials through their special features of hypertext, hypermedia, and multimedia (Beatty, 2010). An ideal CALL courseware is not an alternative tool but a complementary one which reinforces activities in classrooms (Ravichandran, 2000).

CONCLUSION

It can be concluded that in the process of materials development, on one hand, the above mentioned points should be considered. We cannot develop just one finished product suitable for all types of learners, all situations, and all purposes. The following aspects are key points in helping to have a better materials development:

- learners' level of proficiency, their goals and purposes, and their needs
- the level of learners' and their teachers' awareness of how to work with the technology itself, first
- individual differences
- facilities, ease of access, and the degree to which materials are practical
- different roles of learners and teachers in the classroom
- setting a path of instruction and some specific rules concerning how to work with the materials for optimal learning
- holding consultation of material developers with teachers and learners
- Not thinking of replacement

On the other hand, there are too many various CALL-based materials on the market. Thereby, this question may occur to the mind that whether such diversity is necessary for preparing learners to learn effectively or not. Therefore, if there is diversity in materials, it is good to avoid presenting a wide range type for them. Otherwise, the purpose of optimal learning will not be fulfilled.

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13. AUTHENTICITY IN MATERIALS DEVELOPMENT

Towards a Framework for a Localised Approach to Authenticity of EFL Teaching and Learning Materials

INTRODUCTION

The present chapter investigates the notion of authenticity of English language teaching and learning materials used in BE in an EFL context. It explores a new approach of authenticity which would be appropriate for the Tunisian EFL context. For this reason, a case study is to be undertaken in one of the Tunisian universities in order to try to approach the issue of authenticity of materials from a new perspective. Thus, the objective is to propound a new authenticity framework that takes into account the literature on authenticity and to undertake an empirical study that would develop a new definition of authenticity. It is hoped that these findings would be useful to those teaching BE at the tertiary level in other EFL milieu also.

THE AUTHENTICITY DILEMMA

Authenticity in ELT seems to be a very contentious and complicated issue because many educators, teachers and researchers define and distinguish different kinds of authenticity in the EFL/ESL (English as a Second Language) classroom. Besides, there are many who seem to be confused because of the multifarious types of authenticity. For this reason, the review of the relevant literature will attempt to contribute to the clarification of the confused and contradictory picture in which authenticity is perceived. There appears to be much less agreement about the constituents of authenticity.

Authenticity has long been identified as a valid concept in many disciplines. How this concept is used depends on the context within a particular discipline, but the fact that the concept has been used and defined in many disciplines implies its importance and the key role it plays. Therefore, differences in defining authenticity depend on the perspective from which the concept is viewed. These variations in defining the concept reflect both its significance and ambiguity at the same time. The controversy over what criteria to follow when defining authenticity in ELT, in general, applies to authenticity in ESP, in particular. This is because authenticity is a substantial component within ESP (Clarke, 1989; Hutchinson & waters, 1987; Robinson, 1980; West, 1997). Regarding materials design, there appears to be no

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agreement on the definition of authentic teaching materials (in terms of authenticity criteria) as well as the way their design and implementation are carried out.

DEFINING AUTHENTICITY

In Greek, authentic means 'original', 'primary', and 'at first hand'. The Random House Unabridged Dictionary (1993, p. 197) provides definitions of authentic as: "not false occupied; genuine; real; veritable; sharing the sense of actuality and lack of falsehood or misrepresentation"; "having the origin supported by unquestionable evidence, authenticated, verified, or entitled to acceptance or belief because of agreement with known facts or experience; reliable; trustworthy". As seen from the definition, then, the word *'authentic'* carries connotations of authoritative certification, that an object or person shaving the characteristics or source claimed or implied. It should be borne in mind, however, throughout the review of the literature that the researcher will use the term 'authentic' in the conventional sense. So, in this sense authentic materials mean materials that are real and not produced for teaching and learning purposes. This is just a shallow definition used as a working concept to review the literature on authenticity, but at the end of this paper the researcher will present his definition and approach of authenticity.

AUTHENTICITY IN ENGLISH LANGUAGE TEACHING AND LEARNING

Authenticity is a major component within CLT, especially with regard to the texts used in teaching and learning in order to convey meaning. The notion of authenticity has implications for language learner response, tasks, and classroom situation. Thus, one can talk of authentic learner response, authentic task, and authentic class situation (Breen, 1985). It seems that a consensus, however, has neither been reached on a precise definition of these terms nor on their relationships. Despite the disagreement on a precise meaning and a definite definition of it, there appears to be at least an assumption that authenticity and authentic texts and/or materials are needed and thus recommended for enhancing efficient language learning.

APPROACHES OF AUTHENTICITY IDENTIFIED IN THE LITERATURE

In reviewing the literature on authenticity in ELT area, the researcher identifies four approaches (i.e., schools) to authenticity. It is important to explore these approaches and deal with their perceptions of authenticity. Added to that, the researcher will present his own interpretation of authenticity after surveying the literature on this key concept. It should also be borne in mind that the researcher is not a proponent of any of the four approaches existing in the literature; he will instead draw upon a rather new approach. This is to be explained in what follows.

The First Approach: A Native Speaker-Based Perspective

There is a group of researchers and language theorists who tackle authenticity from a NS (Native Speaker)'s point of view, that is, for them authenticity is defined in terms of NS's criteria. For them, native "speakerness" is one vital criterion, but it is not the only criterion. For example, a NS can write an inauthentic text if he/she chooses to. In other words, native "speakerness" is a necessary but not sufficient condition for authenticity. It is also based on genuineness, which means that genuine materials are those which are produced in reality by NSs and without undergoing any changes. They are extracted from their context the way they originally occurred. Genuineness is thus a requirement to achieve authenticity.

Similarly, Wilkins (1976) considers authentic materials those which have not been specially written or recorded for the foreign language learning but which were originally directed at a native speaking audience. Porter and Roberts (1987) consider authentic texts, those texts which are not specially prepared for language learners, and they are often presented through the use of technology (i.e., computer, tape, video, TV, etc…). Those texts also "commit us to trying to replicate in class the roles that NSs play in authentic situations. This is because authentic texts are structured according to their purposes" (p. 182). In the same vein, Harmer (1983) defines authentic texts (either written or spoken) as "those which are designed by and for NSs: they are real texts designed not for language students, but for the speakers of the language in question" (p. 146).

Bacon and Finnemann (1990), Bacon (1992) and Schmidt-Rinehart's (1997) argue that an authentic input is that which is created by and for a NS of the language in which it is produced. This is further confirmed by Swaffar (1985) who asserts that for purposes of the foreign language classroom, an authentic text, oral or written, is one whose primary intent is to communicate meaning among natives. In simpler terms, such a text can be one which is written for NSs of the language to be read by other NSs.

In conclusion, it seems that among the approaches existing in the literature is the one which makes it essential that authenticity is a language product made by the NS and is necessarily conveyed to another NS. The approach is based on NS-based criteria for authenticity. It is the classical and conventional approach. It seems that it gives a 'linguistic privilege' to the NS as being the provider of authenticity and being the only source of authentic input-whether oral or written. Meanwhile, one can clearly notice the absence of the non-natives from the scene, in the sense that they appear to be excluded from the discussion.

The Second Approach: The Real Communication Perspective

The second school is made up of a group of researchers and language experts who consider authenticity as a depiction and a reflection of reality. For them, authenticity

means real communication used for social purposes as enacted in our daily life between real speakers or users of language. Genuineness is also included in authenticity within this approach, that is, for the input to be authentic it has to be genuine. Thus, genuineness is a necessary requirement. The implication of this approach is that those speakers can be native or non-native and this is what distinguishes the first approach from the second one. This approach is shared by Nunan (1989) who views authentic materials as those which have not been specifically produced for the purposes of language teaching but for social ones.

For Linder (2000), the term 'authentic materials' can be elusive, because it may refer to authentic English language items that are used as realia and as texts. By orienting the selection and use of authentic materials as texts (i.e., "a verbal record of a communicative act") (Brown & Yule, 1983, p. 190) rather than as realia teachers use authentic materials as teaching tools more effectively. When used as realia, authentic menus for examples suggest a real situation in the classroom; they become complementary to the lesson content. However, when used as texts, these same menus become rich resources for exposing students to language as it is used in reality within the English culture; they become the central focus of a lesson (Linder, 2000). In parallel, there is another similar attitude about authentic materials by Peacock (1998) who regards them as documents which have been produced to fulfil some social purposes in the language community.

Morrow (1977, p. 13), who goes further than that in determining authentic texts, assumes that "they are a stretch of real language produced by a real speaker or writer for a real audience and designed to convey a real message of some sort". That is why, for Morrow, one should note, "one feature of authentic language is that, with rare exceptions, it is not simplified to take account of the linguistic abilities of the addressee" (p. 26). It can be argued, however, that we always do that to some extent, whether consciously or unconsciously in our native language. Finally, Grellet (1981) maintains that "authenticity means that nothing of the original text is changed and also that its presentation and layout are retained" (p. 8).

What is specific about the second approach is the emphasis on real users of language and the social purpose sought from the use of language. So, the main criterion of authenticity is realism and its representation of the reality of language use. Poetry, for example, would be relevant to this approach. This is because poets use language to simulate reality and to communicate their messages to their real audience for social purposes and both of them can be natives or non-natives. In this sense, the implication of this approach is that there is no distinction made between natives and non-natives, either implicitly or explicitly, and there is special emphasis on the use of real language for real social purposes rather than artificial ones. It seems that no 'linguistic privilege' is given to the NS as being the sole provider/ producer of authentic texts and materials. The only major criterion to do so is to be a real user of the language in a real context. So, natives and non-natives together can equally be sources of input of authenticity and authentic materials. This approach does not make it a condition that only a NS can be the source of authenticity, but it is

naturalness and genuineness of the teaching materials as well as their social purpose that would determine their authenticity. By these terms and factors, one can deduce the difference between the two approaches.

The Third Approach: The Interaction Perspective

There is a third group of scholars who hold a distinct view on authenticity and are headed by Widdowson (1978, 1979, 1990) assuming that authenticity is a matter of interaction with language paving the way for a positive response towards it. It is realised by learners themselves and it is not a phenomenon that is available a priori. Widdowson (1979), taking a different view on authenticity from the first and second group mentioned above, characterises it by stating that authenticity is not considered as a quality residing in instances of language but as a quality which is bestowed upon them, created by the response of the receiver. Authenticity is not deemed "as something there waiting to be noticed, we realise it in the act of interpretation" (p. 165).

Among other supporters of this view, Lee (1995), in distinguishing between text authenticity and learner authenticity, assumes that text authenticity is determined by the origin of the materials, while learner authenticity is based on appropriate and positive psychological responses to the learner's interaction with the materials. Learner-authentic materials are mainly learner-centred and can effectively serve to promote learners' interest in language learning. To further explain the meaning of learner authenticity, one can say that when the learner finds the materials or the input exposed to him/her within their capability to process, he/she will be able to authenticate that material or that input, thus his/her response and reaction will be positive.

One should also highlight that it does not necessarily mean that the learner's interest in the material or the input implies his/her ability to authenticate it. It is not a matter of affection, but of relevance to his/her profile and his/her level, especially if the case involves a context of ESP study (i.e., BE). That means that the learner will only authenticate materials if they appeal to his/her field of study and meet his/her profile. This suggests that authenticity can solely be achieved when there is an agreement between the text writer's intention and the learner's interpretation. This confirms Widdowson's (1979) argument that "authenticity depends on a congruence of the language producer's intentions and the language receiver's interpretation. This congruence is being affected through a shared knowledge of conventions" (p. 166).

In the same context, Breen (1985) concurs the view that "[p]erhaps the criteria to guide the teacher's selection and use of texts (both written and spoken) reside initially, not in the texts themselves, but in the learners" (p. 63). As a final view within this group, Tubtimtong (1994) argues that especially in an interdisciplinary class, authenticity of materials must be sought in some aspects of the course such as the learner response in the interpretative strategies they bring to bear on

communicative exchange, in the types of tasks, and activities that take place in the learning situation.

Given the arguments of the third approach, it seems that the only common point between the second and the third approaches is the fact that there is no indication that only the NS who is a source of authenticity. But, apart from that there are no other common points between them. One can also note that genuineness is not a condition according to this approach. It is rather the positive interaction and the appropriate response of the learner that count in order to achieve authenticity. It is also worth noting that this approach does not share any common grounds with the first one. Thus, one may conclude that each group of scholars have their own individual criteria on which they base their approach of authenticity and consequently their approach has different implications for the development of learning and teaching materials.

The Fourth Approach: The Learner Needs and Interests Perspective

Finally, the fourth approach is shared by a group of researchers who relate authenticity to learners' needs and interests, that is, authenticity for them is rendered, when learners' needs and interests are met. As the previous analysis shows, there is no requirement such as genuineness. This implies that it is only the needs, interests and personal details that would determine the authenticity of the learning and teaching materials. Thus, it would not matter, according to this approach, if the materials are not genuine. Among the proponents of this view, Spelleri (2002) states that authentic materials are particularly valuable because they reflect the learners' reality and bridge the gap between the classroom lesson and real life by incorporating names, places, events and factual information that can actually be used by the learners to enrich their lives, completely aside from initial benefits of language learning. Learners have to deal with language of brochures, announcements, maps, forms, applications, guidelines and schedules (Spelleri, 2002).

In defining authenticity, Hutchinson and Waters (1987) argue that it is not a characteristic in itself: it is a feature of a text in a particular context. For them "[a] text can only be truly authentic, in other words, in the context, for which it was originally written" (p. 15). They advise us that "we should not be looking for some abstract concept of authenticity, but rather the practical concept of fitness to the learning purpose" (p. 159). From these terms, one can realise the practical/pragmatic aspect of the concept of authenticity. In the same respect, Clarke (1989, p. 73) assumes that "the notion of authenticity as something increasingly becoming relative and related to specific learners' needs and less concerned with 'the authentic' nature of the input materials". For him, the communicative authenticity of teaching materials may be seen as a matter of what learners do, or are required to do, with those materials. This is also maintained by Candlin and Breen (1979) who consider authenticity something of paramount importance that has little if anything to do with the nature of the materials themselves. They predicate authenticity upon the extent to which

materials evolve from the learning process and are thus sensitive to differential learners' needs.

With reference to teaching ESP, Bhatia (1994), approaching the notion of authenticity of ESP materials, advocates an adoption of a generic perspective in ESP, i.e., the use of authentic discipline-specific texts as input to designing teaching materials and more, importantly, the need to maintain *'generic integrity'* in the ESP classroom. The generic perspective, or the use of authentic texts, currently underlies the theoretical base for the selection and preparation of ESP teaching materials. Therefore, the message that Bhatia wants to convey is that we should expose our ESP learners to subject-specific or specialist materials as well as methods that best suit their specialisationand their learning needs.

Similarly, Dumitrescu (2000) observes that the field of ESP, by its narrowly defined nature, requires the use of content materials that are not always constructed for the purpose of language learning. For him, the two factors that influence the final decision of the materials designer of what to incorporate into specific language tasks are applicability and adaptability. Applicability refers to the relation between the learners' career goals and the kind of materials used, that is, whether they address individual needs of the learners with respect to their domains or professional realities. Concerning adaptability, it relates to the ease of task design and ease of text manipulation. Materials need to contain linguistic elements applicable to the general objectives of the course and the learners' individual goals as well as practical skill-building requirements. The more relevant the materials are to the learners' professional activities (including needs), the more effective learning becomes. It should be noted that tasks addressing immediate communication needs are likely to be perceived as more significant than tasks addressing skills that may be used at a later stage in the learner's career.

From the arguments of the fourth group, one can understand that their approach is different from the other three. Each of the other four approaches emphasises a certain element: the first lays emphasis on nativeness, the second on genuineness and realism, the third on an appropriate learner response, while the fourth on learner needs and interests. It should be noted that it is not possible for all these elements to meet and that they are not mutually exclusive. The fourth approach can be viewed as being more learner-centred than the other approaches, in the sense that it is more pragmatic and realistic. The only common point that this approach shares with the second and third ones is the avoidance of giving a 'linguistic privilege', the assumption shared by the first approach, to the NS of English as being the sole provider of authenticity. The other feedback one can get is the focus on the practicality and concreteness of the notion of authenticity and authentic materials, which is totally different from the abstractness and the absoluteness of this concept revealed in some views and approaches to authenticity.

One may observe that each approach can be questioned in one matter or another and seems problematic in relation to EFL contexts, in general, and that of the present study, in particular, thus making it essential and appropriate to build up a more

comprehensive model of authenticity for the purposes of this research that takes into account recent developments in learning theories and teaching methodologies as well as recent findings of SLA research, ELT, Materials Development, Applied Linguistics, Sociolinguistics, Psycholinguistics, Language Research, Discourse Analysis, Genre Analysis, ESP, BE, Corpus Linguistics, and Technology Development. All the insights of these disciplines will inform and will be used as input for the formation of the new authenticity framework which will be an alternative to the four approaches previously surveyed.

The overall feedback of the review of the literature on authenticity is that none of these approaches of authenticity seems to provide a clear and workable solution to the debate over what characterises authenticity in ELT, especially with reference to ESP, and more particularly BE in EFL contexts to which Tunisia belongs. In other words, the review indicates that there seems to be no comprehensive model that would take into account the full profile of the learners and the specificities of their ESP learning context, including the stakeholders and their demands. In each of the approaches mentioned above there seems to be a neglected factor in approaching authenticity, thus resulting in a potential gap and will thus not suit EFL contexts of which the Tunisian context is one. So, an alternative approach to authenticity should fill in this gap by providing another interpretation of authenticity that will correspond to the Tunisian context specificities.

THE RESEARCHER'S OWN AUTHENTICITY APPROACH

Rationale

The arguments that helped inform the framework can be summarised as follows:

1. The conventional view of authenticity has been questioned for its suitability to meet ESL/EFL learners' needs as well their profile in ELT, in general and ESP, in particular. It is viewed as being too problematic, inadequate, and invalid to meet the needs of NNS (Non-Native Speaker)'s context.
2. The new model of the authenticity of BE materials is informed by major findings of SLA research related to the importance of input, output, interaction, noticing and instruction. These elements assume great importance in language learning and teaching, that is why they are reviewed in order to benefit future materials development for BE in an EFL context.
3. The model is also informed by the following sources of input: ESP developments, ELT methodology, the authenticity movement, major insights from materials development, learner profile, and stakeholders' needs, corpus research, language research, and new dimensions of English.
4. According to the conventional view, authenticity is considered a property of the NS. Now, the English language is no longer an ownership of the NS, but it is rather an international property (a property of the global community of speakers or users

of this language), especially that most of ESP learners can be ESL, EFL, ELF (English as a Langua Franca), EIL (English as an International Language) users of English who are NNSs. Today, especially "with the Internet, the authenticity wheel has in a sense come full circle, from cherishing the prerogative of the NS as sole 'producer' of authentic texts" (see, for example, traditional definitions summarised in (Kramsch et al., 2000, p. 78) to conflating authenticity with "authorship" (2000, p. 96),"which is the right of any Internet user regardless of his/her native language" (i.e., whether he/she is NS or NNS). Prodromou (1997) refers to the estimate revealing that up to 80% of communication in English takes place between NNSs. To conclude, the new approach of authenticity implies a kind of 'linguistic equality' between NSs and NNSs, thus eliminating all types of categorisation or classification in terms of biological criteria. We have to look at the phenomenon from a neutrally linguistic rather than a biological perspective.

5. The conventional view of authenticity seems to mix genuineness with authenticity, which has brought about confusion and lack of clarity for language practitioners, researchers and observers. Instead of that, each of the two should be detached from the other, that is, they have to be separated as authenticity is more related to the learner, and his/her profile and genuineness to the input. This is what is sought by the new approach suggested in the study which distinguishes between both of these elements and makes them separate but complementary at the same time. The new authenticity approach suggested in the study prioritises genuineness. It is one of the conditions to obtain authenticity.
6. In addition to the ambiguity of the classical view of authenticity which is caused by the mixture of authenticity and genuineness, there is some other confusion generated by the same approach which is compounded by the idea of naturalness as argued by Taylor et al. (1994) who ask: "What is natural? Does naturalness mean the same thing to everyone? Is naturalness in one context naturalness in another?" Thus, they conclude that this is a hopeless debate and that we should concentrate instead on "the use and interpretation of texts, which alone can make them authentic" (p. 4).
7. The model can be considered as a manifestation of the new shift in ELT pedagogy and research which is learner-centeredness. The learner is being placed at the centre of the whole language instruction scene and the emphasis is on the theme of localisation in approaches related to culture, learning, teaching, and materials (the new interpretation of authenticity is learner-centred).
8. The framework is informed by major insights and implications from Corpus Linguistics (i.e., input from the linguistic aspects of real business language corpora in Tunisia was taken into account in the designing phase of the new authenticity framework). In other words, the future of materials development for BE in Tunisia will benefit from and be guided by these insights.
9. Another feature of the authenticity of teaching and learning materials as approached by the new framework is that they are motivated by the needs of the learners and

their relevant stakeholders in that specific situation and may not be suitable to other people in another context. It should be noted that the development of these materials are based on the mediation of the needs and demands of all stakeholders which should be undertaken by teachers who serve as major materials developers and who assume a primordial role in the process. In the light of the definition of authenticity delineated above, if one seeks to opt for this approach, one has to develop specific criteria for designing specific materials for specific learners in a specific context (as localised as possible), that is, for an exclusively narrow group of materials users with clear, realistic needs and clearly reachable objectives. What is also of great importance is that materials are valid and usable only for that context in terms of time and place. They may need modification, after a certain period of time because of the changes and the developments that may occur to the variables/parameters as a whole or the circumstances of the setting. If these variables change, the basis on which the materials are designed and relevant methodology is used will need to be changed as well. In summary, appropriate authentic materials would be genuine materials tailored to the profile of the learners and other stakeholders for which the materials are made.

Inputs for the New Authenticity Model

The new authenticity approach is theorised from both theory and practice, that is, it is, on the one hand, deductively based on surveying the literature and, on the other, to be later validated through the empirical investigation of the teaching materials and their context of use. In other words, the empirical part of the research will feed into its theoretical part. Actually, the framework is informed by two types of input: First, there is an external input which is obtained from outside the study and this consists of the following:

- SLA research including relevant research related to authenticity and materials development and language research,
- ELT methodology,
- The impact of ESP, including the growth of BE,
- Business corpora, and
- Culture studies.

The second input is, however, internal and consists of elements identified from within the study. They are as follows:

- The students' profile,
- The teachers' feedback,
- The content analysis (i.e., analysis and evaluation of the teaching and learning materials), and
- Other related stakeholders' (the students' potential employers) input.

IDENTIFICATION OF THE NEW AUTHENTICITY FRAMEWORK

The framework consists of a new model for authenticity which is obtained as a result of a combination of a number of components which, at the same time, can be viewed as inputs for the model. So, we can look at the framework from two perspectives, the first as a process and the second as a product. As a process, there are certain steps to be taken and each step will feed into the other in order to obtain the product/output which is authenticity. As a product, you can see it as a whole structure that sticks together.

The new interpretation of authenticity emphasised by the framework indicates that authenticity is rather context dependent and that it first requires surveying the students' profile in general, then the demands and the expectations of other direct stakeholders such as the teachers and potentialemployers. So, based on this idea one can consider the students as an important and central variable in the whole framework of authenticity, which implies that if we change learners, the form and the content of this conception or interpretation of authenticity will change accordingly. Given the variability aspect of the framework, one can deduce that only the principles and components of the authenticity framework should be retained, but their realisation will certainly depend on the specificities of the context and its variables. For other contexts, the principles on which the framework is built should be retained. The rationale that underlies the new interpretation of authenticity should be the motive behind which any application of the procedures of the framework is made. This is one of the dimensions of the present study, which is not limiting itself just to the specification of how authenticity can be obtained in a particular context, but it attempts to demonstrate the pathway that any other one concerned about authenticity can take.

Given that authenticity of materials is context-dependent and that each context is peculiar in nature, authenticity will take a different content and shape. There are certain variables that are contained in a particular context and many factors (i.e., variables) that may play key roles in it: the students, the teachers, the employers, the physical setting, the policymakers, time, the curriculum, and logistics. These variables are so important, especially in the case of ESP, and more particularly BE (this reminds us of Brunton's 2009 ESP juggling balls).

Regarding how the framework will help the teachers ensure authenticity in their BE materials, it is important for them to follow the frame or the structure that is obtained from joining the parts or the components of the framework. They also need to follow the process required by its steps and procedures. In order to achieve authenticity, which is the product, there should be a pathway to follow. The teachers are assumed to have the most important role in the whole scene. This is because they function as mediators between all the parties involved in order to ensure the authenticity of the materials. However, if they fail to do so, there will be a gap in the framework and thus authenticity will not be guaranteed. The teachers have to

be equipped with the required skills and competencies mentioned below in order to guarantee the success and the efficiency of the implementation of the framework. Indeed, they need to be equipped with the following assets:

- ESP teaching skills (including BE),
- knowledge about ESBP (English for Specific Business Purposes) and EGBP (English for Specific General Purposes),
- updated knowledge of ELT methodology (CLT background),
- knowledge about SLA research (general background of the field),
- knowledge of the local and relevant international business context (i.e., they are like a bridge between education institutions and the students),
- knowledge of the target situation for their business graduates,
- patience, time, commitment and willingness to undertake the process to reach the desired product,
- experience, training in material development, task design, text selection and development, and
- teamwork.

CONCLUSION

The present study can be viewed as a contribution to the development of the authenticity debate and to the clarification of its complexity, which is at the origin of the controversy among the ELT community members, by suggesting a workable and a practically localised approach of how to design and implement authenticity of EFL teaching and learning materials and how to develop authentic texts and tasks for business students that can be valid for an EFL context like the Tunisian case.

The chapter has also clarified that materials development has to be informed by latest research findings from SLA, ELT, ESP, BE, Applied Linguistics, Corpus Linguistics, Language Research, Culture Studies, Psycholinguistics, Sociolinguistics, Genre Analysis, Discourse Analysis and Pragmatics. As demonstrated throughout the literature survey part, authenticity cannot be a prerogative and privileged ownership of the NS. The NNS, whether it is in the context of English as ESL/EFL/EIL/ELF, can be a generator or producer of authenticity. This can happen after using NS authenticity norms and criteriaas a model as a starting point which is essential and can be viewed as a foundation for subsequent development and formation of NNS norms. The pendulum seems to be currently swinging towards more recognition of NNS-based criteria for authenticity which this study advocates. In other words, it is a localised version of authenticity as a reaction to the globalised conventional one. This may be the turning point that characterises the debate over authenticity. The present study can be viewed as a concrete example of how to humanise teaching materials to the learners and their stakeholders (teachers and employers) by tailoring them to their entire profile (linguistic, cognitive, affective, socio-cultural, academic, professional dimensions of those learners) and incorporating more theories and

principles in selecting, designing, and evaluating them. Ultimately, the study has shown that authenticity cannot be an absolute quality or attribute and valid for all times, places and people, but a function of its participants who are the stakeholders of a specific teaching and learning context.

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14. USING AFFECTIVELY ENGAGING TEXTS TO STIMULATE MOTIVATION IN THE LEARNER-CENTRED CLASSROOM

INTRODUCTION

Since the age of ten, when I was plunged into a primary classroom in New York without a word of English or an iota of support, I have been aware of the power of emotion and affect when battling with a foreign language in the classroom.

Throughout my teaching career I have noticed how students' emotions and affective responses to what we do in class seem to shape their learning. As Benesch (2012, p. 24) states after studying Arnold's collection of articles (1999), "the overarching concern is maximising learning by taking affect into account".

AFFECTIVELY ENGAGING TEXTS

Definition of Affectively Engaging Topics

For the purpose of this article, affectively engaging topics are defined as those which, in Probyn's (2004, p. 29) words, create a "goose bump effect". Learners' feelings would come to the surface, they would be engaged and they would be interested in expressing a view. There is often a moral dilemma attached to these topics. They may also be controversial or they may not. Ahmed (2004) puts forward the notion of "stickiness": learners' emotional responses to certain objects, which can initiate strong feelings in the classroom. Therefore, affectively engaging topics would also be defined as "sticky".

The Value of Affectively Engaging Texts

I believe that learner motivation is one of the main factors that determine success in the L2 classroom. This belief is backed up by research conducted by Andres (2002–2003), Arnold (1999), Dörnyei (2012) and Tomlinson (2011a) amongst others. If the learners are not affectively engaged with the texts because the content is trivial or they cannot relate to it, they will disconnect and learning will not take place. If they are affectively engaged, they are more likely to take an active and willing part in the learning process. Bolitho et al. (2003) also state that if the learners are affectively engaged with the language in use, a fuller use of the resources of the

M. Azarnoosh et al. (Eds.), Issues in Materials Development, 159–181.

brain will be stimulated. McGrath (2006) says that good texts tell us new things, have engaging content and provoke reactions. Tomlinson (2011b, p. 110) states that texts that have the potential for engagement "can help the reader/listener to achieve a personal multidimensional representation in which inner speech, sensory images and affective stimuli combine to make the text meaningful". In the introduction to his book 'Openings', Tomlinson (1994) mentions that many EFL learners have been discouraged from reading English literature because of having to read difficult texts which have no relevance to their lives.

Probyn (2004, p. 29) talks about "the affective work of a text" and, when referring to her Women's Studies classrooms, she says she gets her students to be aware of "the goose bump effect" (as mentioned in *Definition of Affectively Engaging Topics*) – when a text sets off feelings and emotions.

At the MATSDA conference in Liverpool, Masuhara (2013) presented a new idea to replace the traditional but still popular PPP approach to language teaching found in most coursebooks. She puts forward a new acronym, EEE (Experience, Engage and Empower), a simple teaching procedure 'that takes SLA into account'. The Experience stage "provides opportunities for rich and meaningful exposure to comprehensible input of language in use" and also "increases learner motivation and affective engagement". This stage would be achieved through affectively engaging texts.

Affectively Engaging Tasks and Activities

Clanfield and Meddings (2012, Loc 28 of 919) claim to have designed thought-provoking tasks to promote discussions through "critical, subversive and unconventional activities". They aim to encourage teachers and learners to think differently about the world outside the classroom. The questions or activities designed around the topics (e.g., number 12 is a picture of an anorexic-looking supermodel with the words: 'Feed Me' behind her), if chosen selectively and dealt with in a sensitive way in the classroom, can affectively engage the learners and encourage them to take risks in order to express their thoughts, feelings and ideas.

The voluntary Disabled Access Friendly campaign is based in Greece and was set up in 2010 to look at ways of removing the barriers that make people disabled. Their main aim is to encourage English language teachers to raise awareness of mobility issues so they can persuade their learners that they have the ability to bring about change. They believe that "the deeper you touch your students, the better results you get" and that "the teaching of EFL can be a powerful and important vehicle for raising awareness about social issues" (www.disabled-accessfriendly.com). The materials on their website are mainly aimed at young learners and teenagers but a few are aimed at adults. The materials themselves are very powerful. I particularly liked "See the person I can" by L. Clanfield, where learners watch two different video clips:

- Close my eyes by Rudely Interrupted: www.youtube.com/embed/8I550mx8QlI
- Campaign for Disability Employment 'I can': www.youtube.com/embed/BG_W7wAe1kw

The first video shows a band playing in very dim light and it is only towards the end of the clip where the lights come on fully, that we can see that the band members are all young people with learning difficulties. The second is an American video about giving employment opportunities to people with disabilities. Both videos are powerful and emotionally engaging and the accompanying worksheet, though a bit light in content, does get learners to discuss the main issue of seeing the person first, not the disability. There are no comprehension questions, which is refreshing to see. Mishan (2010b) talks about the importance of substituting the typical wh-content questions with those that develop critical thinking and enable learners to use cognitive skills. This is the case here.

ATTENTION TO EMOTION

Krashen (1982) mentions that a competent language teacher is one who can provide input in a classroom where students' anxiety is low and Arnold and Brown (1999, p. 1) state that emotion is no longer seen as "the Cinderella of mental functions" as it was traditionally considered by psychologists. They add that if there is "meaningful interaction" in the language classroom, there is "room for dealing with affect" (p. 3).

Like Benesch (2012), I have always been aware that my emotions, and those of my learners, play an important role in teaching and learning. Like her, I want my learners to experience "those classroom moments when, even briefly, teachers and students abandon their prescribed identities and roles when experiencing and expressing fresh ideas and insights" (p. 5).

Méndez López (2011) reports on a study carried out to identify emotions experienced by 18 adult Mexican language learners, who were asked to capture their emotions in an electronic journal. She feels that "trying to evoke emotions that enhance learners' self-esteem and promote empathy can contribute to reenergising students' motivational energy and facilitating language learning" (p. 44). Students reported both positive and negative emotions. Positive emotions were mainly caused by motivating learning activities, which increased their self-confidence. Méndez López shows a clear link between emotions and motivation, since emotions that originate in the classroom will determine how much effort and interest learners invest in the learning activities and this will have an impact on their motivation.

Andres (2002–2003) concludes her paper on the influences of affective variables on learning by saying that "if we want our students to develop their potential to learn, the affective variables such as anxiety, motivation, self-esteem and inhibition can no longer be denied, the inner needs of the learner can no longer be neglected". Ortega (2009) discusses how learning a second language can make learners vulnerable as

their egos are threatened. She states that learners may vary in their ability to manage affective reactions during their learning of L2. This SLA specialist is acknowledging the power of affect when learning a foreign language. This area has often been neglected by other specialists.

MOTIVATION

Definition of Motivation

Dörnyei and Ushioda (2011 p. 3) define motivation as deriving "from the Latin verb 'movere' meaning to 'move'. What moves a person to make certain choices, to engage in action, to expend effort and persist in action". Dörnyei (2014, p. 519) also states that motivation "constantly interacts with cognitive and emotional issues". My own definition is similar. I think motivation is the drive and passion that moves you to make the effort to do something, to try and do it well and to stick with it.

Motivation and Learning

Dörnyei (2014, p. 518) claims that "an understanding of the motivational dimensions of classrooms" is a powerful tool for teachers to deal with potential problems in the classroom. Hadfield and Dörnyei (2013, p. 1) state that "motivation is a crucial feature of successful learning" and that different aspects of the classroom situation can have huge motivational impact on the learners. They add that there are three main sources of motivation to learn a foreign language:

- the learner's vision of her/himself as an effective L2 speaker
- the social pressure coming from the learner's environment
- the positive learning experience (p. 4)

This relates to my experiences when interviewing prospective CELTA (Certificate in English Teaching to Adults) trainees. When asked about their knowledge of foreign languages, the majority say they have little knowledge because at school they were not motivated to learn. Their reasons are mainly lack of enthusiasm and engagement, exam-driven materials and no relevance to their lives. These future English language teachers do not have a vision of themselves as effective L2 speakers. They lacked motivation at school and were overwhelmed by failure. Littlejohn (2008, p. 219) says that "feelings of success fuel motivation, as achievement enhances self-image and confidence in an upward spiral in which increased levels of achievement enhance motivation".

Dörnyei (2012, p. 21) also states that motivation consists of three phases: "first it needs to be generated", then it must "be maintained and protected" (especially in the classroom where learners have a lot of distractions) and finally learners need to

do a "retrospective evaluation of how things went". This final phase will have an effect on the activities that the learners decide to engage in the future. So, as Dörnyei (2012, p. 71) says, "motivation needs to be actively nurtured". I strongly believe this is one of my main roles a teacher.

Motivation and Autonomy

Spratt, Humphreys and Chan (2002, p. 245) present the results of a large-scale study of Hong Kong tertiary students. This study led them to conclude that "motivation is a key factor that influences the extent to which learners are ready to learn autonomously" and they put forward the idea that the teacher should ensure that the students are motivated before they are trained to become autonomous. However, I tend to differ. The questionnaires completed by the students do indicate that they were not engaged in autonomous learning. This was only because the autonomous activities, in my opinion, were not in the least engaging (e.g., reading grammar books on their own, doing grammar exercises, listening to the radio, which few young people do, doing non-compulsory assignments). All these activities scored low, i.e. about 50% of the learners rarely did them. However, when the autonomous activities were more engaging (e.g., watching English movies or using the Internet in English), about 47% of the learners said they did them often.

At the IATEFL conference in 2012, the learner autonomy special interest group (LASIG) brought together examples of autonomy practice from different parts of the world. A young Danish teacher, Dorte Asmussen, who based her work on that of Leni Dam's in Denmark, showed a video of her of 9-year-old-pupils working autonomously in her English class at her Danish Folkeskole. Her students were making choices, helping each other, making posters and creating materials (e.g., board games to learn new words and numbers) which their teacher would then use with them and also with other classes. In the so-called, "together-time", they do things that produce an experience for both the teacher and the learners. For example, they read or hear stories or play games produced by the learners. The learners also write evaluations in their logbooks using emoticons. These pupils were highly motivated and engaged, though it was not clear if this was a result of the autonomous work or whether their motivation led to it.

I believe autonomy plays a vital role in shifting the focus from teaching to learning. Therefore, making use of learner reflection and evaluation is crucial. Appel (1995) got his learners to evaluate lessons at regular intervals. The evaluations were written anonymously but then discussed by all the learners, including the ones that tended to remain silent, while Appel just listened. If learners are given choices in the classroom, this will increase their ability to evaluate the learning process. Little (2012, p. 24) believes that learner autonomy is found when learners "make choices, take decisions, implement plans and evaluate results".

CONCLUSION

It is clear that foreign language learners experience a whole range of emotions in the classroom and these emotions have an impact on their motivational behaviour. Some learners are already highly motivated to learn a foreign language for a variety of reasons. They may learn regardless of the teacher and the learning environment. Their motivation is likely to remain strong because it comes from within. I suspect and accept that the learners in this category are probably in the minority. It is possible that this motivation is underlined by an integrative orientation, e.g., a desire to integrate into the target language community, or in my case, a strong desire to show that lack of language did not equate to lack of intellectual ability, or by an instrumental orientation, e.g., applying for a desired job. Others may lack motivation to learn, but a specific task that engages them affectively and cognitively may fuel their motivation and inspire them to continue to learn and succeed.

The power of emotions in the foreign language classroom and their effect on motivation cannot be denied or ignored. As Dörnyei (2012) states, in most cases learners who are motivated "can achieve a working knowledge of an L2" (p. 5) even if they do not have high aptitude for language learning. However, if they lack sufficient motivation, "even the brightest learners are unlikely to persist long enough to attain any really useful language" (p. 5). As a language teacher, I find my role in both creating and sustaining my learners' motivation by providing affectively and cognitively engaging tasks, exciting. It is also daunting because of the power it can unleash.

MATERIALS

Introduction

After 30 years of teaching, I have become disillusioned with coursebooks and my learners' reactions to them have varied from partial engagement to total disengagement, both with the topics and the materials surrounding them.

A recent survey review in the ELT Journal by Tomlinson and Masuhara (2013, pp. 235–242) of six adult coursebooks supports my views. The authors found some changes (e.g., a stronger element of personalisation) since their contributions to reviews of adult courses in 2001 and 2008. However, the coursebooks recently reviewed still provide little "exposure to English in use", hardly "engage the learners affectively or cognitively", provide little "achievable challenge", few "opportunities to use the target language for communication" and do not "cater for the needs of all the learners".

Bell and Gower (2011, pp. 136–137) stated that "No coursebook can cater for all the individual needs of the learners… With international materials it is obvious

that the needs of individual students and teachers… can never be fully met by the materials themselves."

If learners' needs are not met, if they are not engaged affectively and cognitively with the materials and are not offered genuine challenges, motivation is unlikely to have a prominent place in the classroom. Hence the need to seek affectively engaging texts and materials and to design activities that I believe have the potential to motivate learners.

The Reading Texts

I chose the poem "O tell me the truth about love" by W. H. Auden for the first part of the lesson and a letter from a mother to her estranged daughter for the second part, to contrast love with the absence of love. I have linked both parts of the lesson by using the last sentence of the letter: "whatever else changes, real love does not… I will see you!"

I feel they provide the following:

Affective engagement: the letter is very powerful. All learners have parents and some will be parents themselves so they would be able to engage with the topic and respond personally to it. The letter leaves many things unclear, so learners can predict and speculate about what happened and also compare it to what would happen in their own cultures.

Because the letter is heart-breaking, I wanted to start the lesson on a positive note and hence my choice of the poem about the meaning of love, which learners can respond to in as much depth as they wish.

Challenge: I feel the texts, and in particular the letter, are both cognitively and linguistically challenging and it exposes the learners to a 20th century Anglo-American poet and a letter written in 2011 to a quality paper.

Authenticity: learners are not usually exposed to texts that have not been written for teaching purposes, and this is particularly true of poems. Dörnyei (2012, p. 73) mentions a number of motivational strategies that have been found to be effective in making learning more stimulating. One of these strategies is 'breaking the monotony of learning' and I feel this is achieved with the poem and its dramatization by the learners.

The Materials

Lead-in. The lesson starts by getting the learners to give a personal response to the title of the poem. All ideas are then shared as the learners get up and stick their ideas on the board and then respond to them. As Dörnyei (2012) says, a lot of learning can involve a lot of seatwork and I want my students to get up, mingle and interact, right from the start of the lesson.

1st Reading. Each pair receives a verse from the poem, interprets it and then recites it to the class in the most interesting way they can think of (e.g., using dramatization). Dörnyei (1994, p. 281) states that one way of increasing learners' interest and motivation is to "arouse and sustain curiosity and attention by introducing (the) unexpected, novel, unfamiliar" and by making sure lessons do not follow a regular routine pattern. I feel the poem and its dramatization by the learners achieves this. Finally, the whole poem is read and the learners compare it to their own responses on the meaning of love.

2nd Reading. The learners do a visualisation activity to take them back to the time when they were children and adolescents and to get them to visualise a happy event with their parents. This is followed by the learners doing a sketch or drawing. Tomlinson (2011c, p. 369) has found that "pre-reading drawing activities help to make sure that the students have relevant images in their minds when they start to read the text". I have included my own drawing as an example. Tomlinson (2011d, p. 9) talks about materials being "de-voiced and anonymous" as they do not disclose much about the writer and his/her views and personality. By including an example of my happy even and my relationship with my parents, I hope to give my materials a "voice" and include a more personal and appealing style.

Pre-Reading Activities

The learners are read the last sentence of the letter and are asked to use higher order cognitive skills (i.e. prediction) to guess what the letter might be about. They are then read the first two lines of the letter to revise their predictions. Their ideas are always shared in pairs initially and then with the whole class.

Reading

Ex 1 & 2. The learners start by reading one or two paragraphs from the letter in order to extract factual information and use higher order cognitive skills (i.e. inferring meaning from context). They do this in pairs and then all the ideas are shared with the class. Dörnyei (2012, p. 100–101) believes that "cooperation fosters class *cohesiveness"*, as students work together and share common aims. He says that "cooperation is also motivating" because the learners know that their "unique contribution" is necessary for the group to succeed and this increases learners" efforts.

The learners then read the whole letter and develop their fluency by discussing their feelings towards the mother and the daughter and speculate on what could have caused the estrangement. There are no right or wrong answers and no one will be judged on their views. The learners are sharing genuine personal information.

Language Work

The learners are asked to go back to the letter in order to focus on certain expressions or choice of lexical items by the mother. There are no factual comprehension questions but an opportunity for the learners to focus on authentic language in use and to use higher order cognitive skills to infer meaning from context. The learners work in pairs or small groups. I find this generates less anxiety and also increases autonomy.

Post-Reading Activities

The learners are given a choice of four activities to do. Cordova and Lepper (1996, p. 716) claim that "the provision of choice has long been the paradigmatic procedure for manipulating intrinsic motivation' and that research has shown that if learners are offered choice, "they will show more enjoyment of, better performance on, and greater persistence at a variety of activities". Ushioda (2012, p. 82) states that making decisions and exercising choice are vital to "promoting self-regulation of motivation rather than teacher-regulated motivation". Illés (2012, p. 505) says that learners develop autonomy by doing tasks and activities that "engage learners on their own terms". I feel that the choices given and the nature of these activities allow them to do this.

Homework

This communicative task enables the learners to make use of the local environment outside the classroom. They have the chance to retell the story of the estranged daughter to other learners or to members of staff. Not many coursebooks make use of the world outside the classroom, whether it is the local environment or the virtual world of the Internet. This would also increase the learners' autonomy as they exploit resources available to them effectively and creatively.

Post-Material Reflection

The lesson finishes by getting the learners to reflect on the tasks they have done. Wright and Bolitho (1993, p. 301) say that learners should be given time in sessions to reflect on the activities and their outcomes, "and to respond actively to the processes in which they have been engaged".

CONCLUSION

In this chapter I have set out to show that using affectively engaging texts can stimulate motivation in the learner-centred classroom.

Affectively engaging topics play a vital role in motivating learners. However, an interest in a topic is not always enough to keep students motivated throughout the lessons. I think an interesting topic can act like a magnet that can attract and engage the learners initially, but the tasks and activities that follow and the role of the teacher in sustaining that interest and therefore motivating the learners are crucial. If students are interested there is a high chance that they will become motivated, but motivation is not static and it needs refuelling.

Throughout my teaching career I have seen that emotions are a powerful tool in the classroom. Wierzbicka (1999) stated that "feelings matter a great deal and it is good to see that after a long period of scholarly neglect, feelings are now at the forefront of interdisciplinary investigations, spanning the humanities, social sciences and biological sciences." Teachers and trainers seem to be aware of the power of emotions in the classroom and perhaps more SLA specialists will start acknowledging and investigating the power of affect when learning a foreign language.

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www.disabled-accessfriendly.com
www.youtube.com/embed/8I550mx8QlI
www.youtube.com/embed/BG_W7wAe1kw

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APPENDIX 1

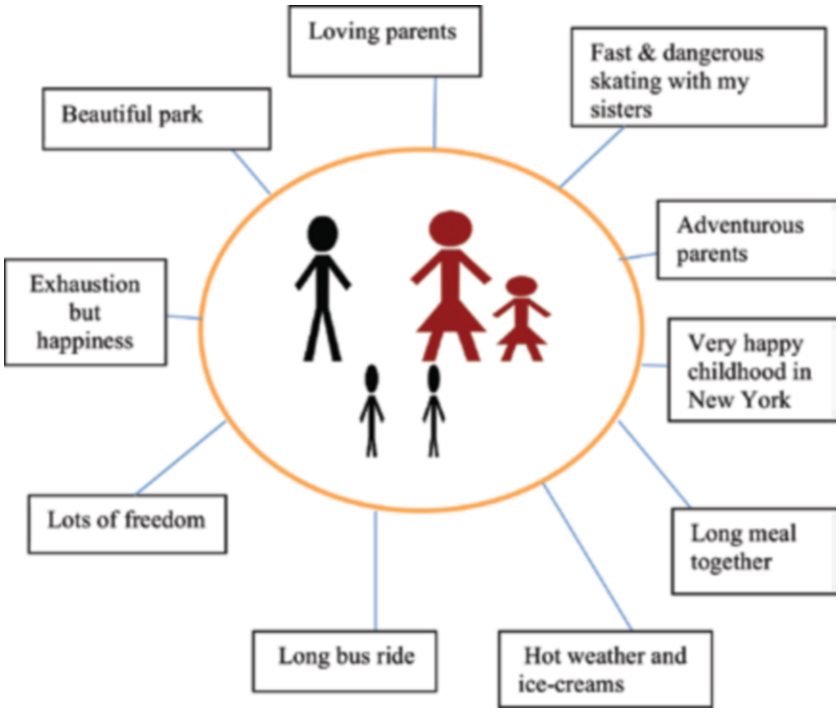
Students' Materials

Lead-in

Close your eyes and relax. Follow your teacher's instructions.

- Now open your eyes. Draw a circle and draw you and your parents in the middle. You can use stick figures.
- Turn your circle into a spider gram and write words or phrases that remind you a happy event from your childhood and your relationship with your parents.

This is what mine looks like:



- Turn to your partner. Either shares the whole diagram with each other, if you are happy with this, or just one or two words: do you think you've had similar childhoods?
- Share with the class anything that you have in common with your partner.

Pre-Reading

You are going to read a letter written by a mother to her daughter. The letter finishes in this way:

'Whatever else changes, real love do not… I will see you!

Discuss with your partner what you think the letter is about.
Your teacher will now read you the first two lines of the letter. What do you now think the letter is about? Discuss your ideas with your partner.

Reading

Ex 1.
Your teacher will give you one or two paragraphs from the letter. Get together with your partner and:

- Make a list of any facts about the mother or the daughter (e.g., the daughter is married).
- Make a list of anything you can infer about their relationship (e.g., the mother thinks they used to be close).
- Be prepared to share this information with the rest of the class.

Ex 2.
Your teacher will give you the complete letter. Read it and see if your predictions about what happened were right.

Now discuss the following questions with your partner:

- What are your feelings towards the mother?
- Do you think the mother's attitude will get her daughter back?
- Do you think she should apologise to her daughter or explain her own behaviour to her?
- What are your feelings towards the daughter?
- What do you think caused the estrangement?
- Do you think this could ever happen to you? Why/why not?

Language Work

Go back to the letter and discuss the following questions with your partner:

1. a) What expression does the mother use to say she wasn't able to explain exactly why she was losing her daughter?
   b) What do you think the expression means? Check your ideas in the dictionary or ask another student.
2. The mother says: 'You might want to deny your heritage, but you never can'. What do you think she means?
3. a) The mother says the daughter was legally 'an adult'. How old do you think she was?
   b) At what age do you think people become adults, in relation to maturity?
4. The mother says that 'when you truly love somebody, you have to release them to do what they will, even when you instinctively know that they are harming themselves by what they are doing.' Do you agree with this?
   Why/Why not?
5. What 'therapy' do you think the mother might be referring to?
6. a) What do you think the mother means when she says 'the dynamics of marriage were utterly different in those days'?
   b) Do you agree with her?

Post-Reading Activities

Choose one of the activities below**.** If there are other students doing the same activity, you can do it together if you want to.

- Imagine you are the daughter and write a reply to the letter you have just received.
- Design a brief manual for mothers-to-be as to how they should bring up their daughters. Illustrate it if you like.
- Design a brief manual for daughters (or sons) giving them advice as to how they should cope with their parents when they are teenagers (or young adults). Illustrate it if you like.
- Design a poster comparing the relationship between parents and their children in this country and in yours.

Homework

Try and talk to at least two people and tell them about the letter we have read. Then ask them what they think happened to cause this situation. Bring their ideas to the class.

Post-Materials Reflection

Ex 1:
Please comment on the materials and the activities you have done:

Activity/materials	Comments
The poem & the activities	
The letter and the activities	
Language work	
Post-reading activities	

APPENDIX 2

Teacher's Notes

Lead-in
Aim: to engage the learners affectively with the topic of the poem.

Procedure:

- Tell the learners they are going to read a poem called: "O tell me the truth about love".
- Learners close their eyes for 30 seconds and picture how they would answer such a request.
- Learners open their eyes and write a few sentences answering what they think the truth about love is.
- Learners share their sentences with their partner and then the sentences are all stuck on the board with Blu-tack.
- Learners get up & read all the statements and think about which they identify with.
- Class feedback.

1st Reading

Ex 1
Aims: to engage the learners affectively with one verse of the poem by getting them to recite it to the rest of the class; to get the learners to think about the meaning of their verses.

Procedure:
The poem is divided into 6 verses:

- Give one verse to a pair or group of learners.
- Give learners time to read them, work out the meaning and prepare to recite their verses to the rest of the class in the most interesting way they can think of.
- Pairs/groups recite their verses in the correct order until the whole poem is recited.

Ex 2

Aims: to engage the learners affectively with the whole poem by getting them to read it in full; to get the learners to help each other and discuss the meaning of the other verses.

Procedure:

- Give the learners the whole poem.
- Get them to read it and to ask other learners if they have any questions regarding meaning or language.
- Class feedback: how do the verses compare with their own statements regarding the truth about love?

2nd Reading

Lead-in
Aims: to engage the learners affectively with the topic and develop fluency.

Procedure:

- Ask the learners to close their eyes and think about their childhood or adolescence and think of a happy event with their parents
- Ask them the following questions, pausing after each one, to give them time to think and visualise:

Go back to that day. When was it? Where were you? What things did you and your parents do together? What time of the year was it? How you were feeling? Were other members of the family there too?

- Get learners to open their eyes and follow the instructions in the material.
- Get learners to share with their partner as much or as little of their diagrams as they wish.
- Invite volunteers to share what they found in common with their partners.

Pre-Reading

Aims: to prepare the learners for the context of the reading text and engage them affectively; to get leaners to use higher order cognitive skills, in this case guessing and predicting, in preparation for the reading text.

Procedure:

- Learners read the last two sentences of the letter and discuss with their partners what the letter might be about.
- Class feedback.
- Read the first two lines of the letter to the class:

'It's nearly three years since I heard your voice on the telephone, nearly two years since I heard your voice from the other side of your front door.'

- Learners go back to their partners and discuss again what the letter might be about.

Reading

Ex 1.
Aims: to continue to engage the learners affectively; to get leaners to use higher order cognitive skills, in this case inferring, in preparation for the reading text.

Procedure:
The letter is divided into six sections:

- Give each pair or group one section of the letter.
- Ask each pair to make a list of any facts about the mother or the daughter and anything they can infer about the relationship.
- While the learners are doing this, divide the board into three sections labelled:

Mother *daughter* *relationship*

- Ask 3 learners to come to the board. Each learner is in charge of one section.
- Each pair, in turn, tells the class what they have discovered or inferred about each section.
- The three learners at the board write the information briefly under the appropriate heading.
- Once this is done, the learners decide what happened between the mother and daughter.

Ex 2.
Aims: to develop the learners' reading skills while checking some of their predictions; to develop the learners' fluency.

Procedure:

- Give the learners the complete letter.
- Learners read it and check their predictions.
- Learners discuss the questions with their partners.
- Class feedback.

Language work
Aims: to get the learners' to go back to the letter and focus on some of the language used in order to discuss the questions; to develop the learners' fluency.

Procedure:

- Get the learners to work in pairs to discuss the questions.
- Class feedback to clarify any language and share opinions.

Post-reading activities

Aims: to develop the learners' autonomy by giving them choices and increasing their confidence.

Procedure:

- Get learners to choose one of the three suggested activities.
- Manuals, posters and letters can be displayed round the class for others to read and discuss.

Homework

Aims: to get the learners to make use of English in their actual environment outside the classroom; to help the learners become autonomous; to increase learners' confidence.

Procedure:

- Encourage learners to talk to at least two people. They could be other learners in the school or members of staff.
- Learners bring the results of their discussions to class to share with their peers.

Post-materials reflection

Ex 1.
Aim: to get the learners to reflect on the materials they have used and the activities they have done.

Procedure:

- Get learners to work on their own and complete the table in as much detail as they can.
- Put learners in pairs or small groups to share their ideas.
- Class feedback.

APPENDIX 3

Poem: O Tell me the Truth about Love

Some say that love's a little boy,
And some say it's a bird,
Some say it makes the world go round,
And some say that's absurd,
And when I asked the man next-door,
Who looked as if he knew?
His wife got very cross indeed,
And said it wouldn't do.

Does it look like a pair of pyjamas?
Or the ham in a temperance hotel?
Does its odour remind one of llamas?
Or has it a comforting smell?

Is it prickly to touch as a hedge is?
Or soft as eiderdown fluff?
Is it sharp or quite smooth at the edges?
O tell me the truth about love.

Does it howl like a hungry Alsatian?
Or boom like a military band?
Could one give a first-rate imitation?
On a saw or a Steinway Grand?
Is its singing at parties a riot?
Does it only like classical stuff?
Will it stop when one wants to be quiet?
O tell me the truth about love.

I looked inside the summer-house;
It wasn't ever there;
I tried the Thames at Maidenhead,
And Brighton's bracing air.
I don't know what the blackbird sang,
Or what the tulip said;
But it wasn't in the chicken-run,
Or underneath the bed.

Can it pull extraordinary faces?
Is it usually sick on a swing?
Does it spend all its time at the races?
Or fiddling with pieces of string?
Has it views of its own about money?
Does it think Patriotism enough?
Are its stories vulgar but funny?
O tell me the truth about love.
When it comes, will it come without warning?
Just as I'm picking my nose?
Will it knock on my door in the morning?
Or tread in the bus on my toes?
Will it come like a change in the weather?
Will its greeting be courteous or rough?
Will it alter my life altogether?
O Tell me the truth about love.

(W.H. Auden)

APPENDIX 4

A letter to … my estranged daughter
The letter you always wanted to write
The Guardian, Saturday 12 March 2011

It's nearly three years since I heard your voice on the telephone, nearly two years since I heard your voice from the other side of your front door. A small frightened whisper, which, though I knew it to be in your voice, didn't seem like you at all. I sat nearly three hours in the rain on your doorstep, hoping we could talk, if only through the door; I hoped you would come to the station to find me before I went back. Through the door, I also heard the grandson I have never met. I came to know he existed because a dear friend, talking to a mutual acquaintance, found out they had been sent a Christmas card two years ago, with a photograph of my grandson in it – a beautiful baby boy.

It was a shock to find out, through her, that I am a grandmother and even more of a shock when I looked at the photo of the beautiful child, to see what a strong resemblance he bears to my father, who died when I was seven. You see, you might want to deny your heritage, but you never can. Such things are always within us. You will notice all these little signs so deeply embedded within us in the years to come.

I felt you slipping away, something I could never quite put my finger on. It was something I was powerless to prevent. You were an 'adult'… legally. When you truly love somebody, you have to release them to do what they will, even when you instinctively know that they are harming themselves by what they are doing.

What I cannot understand is how two people who were always so close could so suddenly be so far apart in every way. I travelled a long way to see you, to hold you and to tell you that I love you and always will; to meet my grandson; to share a little of your joy in welcoming your son into the world. I have often told you that when you were small, it was the happiest time of my life. How exciting, how privileged to share those moments of growing in every way; how exciting to be there at your discoveries, your proud achievements. It's what you're experiencing yourself as a mum, I hope – such sublime joy.

You have never replied to my letters, cards, emails, calls or texts, which we always used to share so happily. Finally, you apparently got your husband to contact me 18 months ago, forbidding any further contact of any kind. It's a request I have honoured, in no small pain and confusion. Until that terrible point, there was nothing but a wall of silence for two and a half years, after quite 'normal' constant contact at a very meaningful level.

Apparently you feel there is no need to explain or justify your actions… not me, perhaps, but there may well be another who might feel differently in the future. It often seems to me that, in your pride, instilled and nurtured in you by whatever 'therapy' you have been engaged in, you would rather feel 'right' and suffer than

'wrong' and happy, if such draconian definitions ever exist. What a waste of everyone's life.

There is always hope. That is one certainty I continue to live in. I am not perfect; there's no such thing as a normal family. We do our best in whatever circumstances we find ourselves. Your generation can never truly understand how utterly different the dynamics of marriage were in those days – how could you? We are all children of our time, whether we like it or not.

Whatever else changes, real love do not… I will see you!

Anonymous

LILIA SAVOVA

15. UNIVERSAL DESIGN IN MATERIALS DEVELOPMENT

Veneer and Soul

> In most people's vocabularies, design means veneer. It's interior decorating. It's the fabric of the curtains and the sofa. But to me, nothing could be further from the meaning of design. Design is the fundamental soul of a human-made creation that ends up expressing itself in successive outer layers of the product or service.
>
> (Steve Jobs, 2000)

INTRODUCTION

The teaching of English as an additional language has a long history of creating instructional materials that document major technological innovations: from the plume, to the pencil, to Guttenberg's printing press, to audio, to video, to the Internet, to mobile and cloud computing. As it accommodates new technologies, it offers newer ways of teaching and learning, from the grammar translation method, to audio-lingual methods, to communicative and community-centered approaches, and from teacher-centered practices to learner- and learning-centered activities. Naturally, ESOL instructional design has reflected these developments by focusing for many years solely on the selection and presentation of language content, and more recently, on learner-, learning- and technology-related factors. And yet, for the most part, ESOL and other forms of instructional design have remained in some ways simply veneer.

Now, more than ever there is a possibility for change. Technological advancement is making it possible to look beyond the veneer and delve deeper into the matter. Massive expansion of knowledge, increased commercial involvement in instructional design, evolving delivery systems (laptop, smart phone, and tablets), innovative instructional concepts, easy-to-use media tools and an increase of amateur producers have created a vibrant and complex instructional design palette. But are we prepared for it? (Gibbons, 2014)

In an attempt to generate conversations with representatives of other areas of human activity, a recent TESOL publication acknowledges the fact that many language teachers start as teachers in other areas, thus bringing in ideas and

M. Azarnoosh et al. (Eds.), Issues in Materials Development, 183–192.

experience from other subjects. It asks the question: What could ESOL teachers learn from other professions, such as bartenders, martial arts instructors, game designers, ski instructors, actors, architects, document designers, researchers, and how could we re-contextualize the classroom based on the knowledge borrowed from other professional fields (Stillwell, 2013). That, however, is an invitation to a conversation that has hardly begun. It offers a long list of good questions that await specific answers. There is one fundamental question, however, that is rarely asked: How could conversations with other professionals and, even more importantly, conversations with cross-disciplinary designers materialize in curriculum decisions and materials design, i.e., how could ESOL instructional design be enhanced by the use of principles of disciplinary instructional design and by principles of cross-disciplinary universal design?

This chapter situates ESOL instructional design in a broader spectrum of design practices. It focuses on the presentation and illustration of selected principles of universal design, i.e., instructional design principles derived from other disciplinary and professional fields. More specifically, it draws from cognitive and constructivist theories of learning as well as from principles of universal design derived from disciplinary and cross-disciplinary design knowledge. It also provides two examples of the application of two universal principles of design in ESOL education.

In any organized system, such as an educational, marketing, corporate or production unit, a well-designed system constitutes a user's window to its capabilities and the means to complete different tasks. A poorly designed system could have a negative impact by making navigation difficult, by causing errors, and by chasing some people away from it. Other negative results may include frustration, increased stress and even financial loss and decreased productivity. Studies of reduced clutter and the formatting of information show substantial financial savings and other benefits (e.g., reduced training time and support costs) (Galitz, 2007, p. 5). Thus, computer interface design, a constituent of human-computer interaction (HCI), i.e., the part of the computer and its software which users can "see, hear, touch, talk to, understand or direct" can have a positive or negative impact. This interaction is known as "input" (e.g., how the user communicates with the computer via the keyboard, mouse, finger, voice) and "output" (e.g., how the computer responds to the user via its display screen, voice and sound). Similarly, ESOL curricula and materials with well-designed "input" and "output" paths can motivate learners and inspire teachers. Poorly designed materials, on the other hand, can have an impact similar to poorly designed computer interfaces. They can frustrate learners and teachers as well as waste time and money in teacher training (Galitz, 2007, p. 4).

In search of effective curriculum and materials design, ESOL professional publications often focus on purely disciplinary issues, i.e., language content (e.g., phonetics, grammar, vocabulary) and communicative skills, (e.g., listening, speaking, reading, writing), on learning and learner goals and needs (e.g., interpersonal skills, learning strategies), on assessment tools (e.g., learner, course, program assessment and evaluation) as well as on sociolinguistic factors (e.g., sociolinguistic,

socio-cultural, sociopolitical skills) (Graves, 2000, p. 43; Savova, 2010, p. 59; Widodo & Savova, 2010, p. 31). Even though such narrow focus on disciplinary content seems a strong approach to curriculum and materials design, in fact, it has serious flaws regarding its treatment of sociolinguistic factors that are generally under- or mis-represented (Savova, forthcoming). More importantly, the intuitive and haphazard rather than systematic application of design principles often leads to the accidental system organization of that content with serious implications for the quality and effectiveness of such curricula and materials.

Traditionally, attempts to optimize ESOL instructional design largely follow broad directives of design, such as effectiveness (e.g., more students learn more of the same objectives, or more objectives are achieved by all students), efficiency (e.g., learners achieve the desired level of performance more quickly), and relevance (e.g., learners reach a level of performance which is needed and desired). Such design principles are known as "system design" that is based on General Systems Theory. It emphasizes the importance of designing an integral whole rather than piecemeal components in an orderly but flexible process (Briggs, 1991). This is similar to ESOL materials design, as we know it. It provides a wish list of rather broad generalizations that are difficult to define or apply. Thus, using sweeping generalizations and placing the emphasis on the whole to the exclusion of its parts could lead to educational products that can be used once, and, then, significantly revised or redesigned entirely for further use.

More recent developments in system design theories emphasize the importance of designing learning resources for repurposing from one context to another as in the transfer of materials from printed materials to their online representations. Thus resources created in one type of environment, such as virtual learning (VLE) or managed learning (MLE) could not be used in other environments, nor with other students or for other curriculum goals. Given the dynamics of current educational practices and opportunities, and in contrast to the current monolithic resources, it is necessary to create "interoperable" resources that would be usable across different systems. Reusing and repurposing of learning resources is often referred to as materials adaptation, which, however, often relies on either redesigning existing "monolithic" (i.e., taken on an all-or-nothing basis) resources or creating entirely new resources as supplementary materials. Designing learning objects for reuse and repurposing is best conceived as part of the initial process of their design, not subsequent or supplementary to it. It could be accomplished by adding packaging and metadata to pre-constructed learning objects. That is a fundamentally different approach to materials design that states that such possibilities for future changes should occur during the creation of learning objects and not afterwards (Boyle, 2003). By implication, the adaptation of ESOL materials may be seen as an additive process of core and supplementary materials that are neither reusable nor repurposable.

A different approach might involve possibilities for reuse and repurposing integrated in the design process itself, through appropriate modularization, i.e., breaking the whole into separate manageable units and by following two principles

of cohesion and of de-coupling. The former requires that each unit should do only one thing or serve one learning objective. Most materials present different objectives together, thus making it difficult to reuse them in different contexts. In addition to providing a choice in the order in which learning objectives are achieved, the second principle of de-coupling or of minimized coupling is applied. It states that the learning unit should have minimal bindings to other learning units, and, consequently, minimal dependencies on other units. Last but not least, it is also important that learning units carry rich pedagogical content (Boyle, 2003). In ESOL textbooks and other materials, printed and electronic, the principles of cohesion and de-coupling have not been applied consistently, if at all. With the growing impact of online learning environments, it is crucial to create learning units that are cohesive, de-coupled and pedagogically rich (Savova, 2009). The latter is a challenge. It might be easier to apply the first two principles but to combine these with meaningful learning experiences is rare. Duolingo, an award-winning online, computer and mobile language learning app (www.duolingo.com), for example, offers learning paths that are truly individualized through cohesion and de-coupling. However, the learning experience is far from rich and echoes the much reviled grammar translation method.

Adopting principles from theories of system design has led to the creation of materials that are reusable and repurposable by one or by many users, in one or in multiple contexts. The learning potential of such learning products, however, has remained far behind the contemporary standards of foreign language education. In search of principles that support more meaningful learning, instructional designers seek knowledge deriving from cognitive and constructivist theories or from theorizing the way learners learn. While cognitive analysis focuses on learning as a psycholinguistic and neurolinguistic process, constructivist views of learning emphasize the social aspects of learning. Three broad cognitive processes: selecting (e.g., incoming information such as verbal and visual information to form the text and image base), organizing (e.g., creating a verbal and image model for explaining the incoming information), and integrating (e.g., connecting the corresponding events/states/parts of the verbal and visual models) are identified (Mayer & Moreno, 1998). More recently, six specific cognitive processes are offered: split-attention (e.g., learning is enhanced when students do not have to split their attention between sources of mutually referring information), spatial congruity (e.g., integration of verbal and visual information), temporal congruity (e.g., learning is enhanced when verbal and visual materials are synchronized in time), modality (learning is enhanced when verbal information is presented as speech rather than as on-screen text), redundancy (e.g., learning is enhanced when information is presented as animation and narration as compared to the simultaneous presentation of animation, narration and text), and coherence (e.g., learning is enhanced when extraneous material is excluded) (Moreno & Mayer, 2000). While cognitive design principles draw on cognitive theories of learning as a neurological process, constructivist views question the view of schooling as knowledge that is independent of the learner and

of the context. It offers a constructivist epistemology of knowledge and claims that knowledge is constructed in and shaped by specific educational environments. It argues for instructional design strategies that would comply with this view (Duffy, 2012). As they focus on the learner and on learning, whether from a neurological or from a social perspective, these principles appear to reflect some of the general principles of design.

A further focus on the learner as the object of instructional design encourages a three-fold model of education based on architectural education as a prototype of reflection-in-action where the learning process consists of "follow me," "joint experimentation," and "hall of mirrors," which represent the different stages of learning relationships and coaching from pure imitation, to guided interaction, to free experimentation. Schon claims that undergraduate and graduate programs need to learn about "the artistry of reflection-in-action" through coaching and apprenticeship from the practice-oriented education in arts, design, music, athletics, and crafts (2010, p. 449).

Combining most of what has been said so far about instructional design that targets the discipline as a complex system with the learner at its center, and recasting it in the light of recent technological developments, *An Architectural Approach to Instructional Design* (Gibbons, 2014) offers a comprehensive view of architectural design as a prototype of instructional design. It offers design principles that are drawn from international trends in architectural, digital, and industrial design. It focuses on the properties of the object of design rather than on its constituent processes. It places instructional design in a complex dynamic technological system that is constantly changing. To adapt to such realities, echoing Job's statement above (Jobs, 2000), Gibbons proposes instructional design layers as dynamic conceptual tools for dealing with design complexity via their in-built navigational networks. Even though his focus is on architectural design, he often refers to other fields, thus incorporating some principles of universal design as well.

Unlike disciplinary principles of design, i.e., architectural, instructional and others, universal principles of design are cross-disciplinary. They provide practical solutions to universal human concerns about design perceptions, learning potential, usability, appeal and decisions. Thus, principles that help enhance design perceptions include closure, figure-ground relationships, layering, legibility, and mapping. Principles that focus on design as a learning opportunity include accessibility, chunking, comparison, forgiveness, and signal-to-noise ratio. Those that help enhance design usability incorporate the 80/20, cost-benefit, hierarchy, and visibility principle. Increasing design appeal follows the principles of alignment, cognitive dissonance, framing, golden ratio, and similarity. Making better design decisions may be affected by these design principles: convergence, garbage in-garbage out, modularity, prototyping, and redundancy. It is also important to note that each of these design principles could serve multiple purposes. Thus, the principle of accessibility could both affect the learning potential of a design as well as the making of design decisions (Lidwell, Holden, & Bultler, 2010). In their *Universal*

Principles of Design, Lidwell et al. (2010) include 125 design principles, which can all be applied in foreign language materials design.

Here, I will illustrate how the application of two of these cross-disciplinary universal principles of design could impact ESOL materials design. I have selected them for their importance in one of ESOL's crucial areas, that of the selection and presentation of content and the corresponding decisions that have to be made on the level of lesson, unit, course, program, and curriculum planning. Both help define a significant content issue, that of the relationship between the whole and its constituent parts. The principle of "80/20" examines the relative importance of each part in relation to the whole it belongs to. The Gestalt principle of "similarity" on the other hand, draws attention to the functioning of the whole as a system of its constituent parts.

80/20 PRINCIPLE OF DESIGN

It claims that a smaller percentage of an object's constituent parts or features (i.e., about 20%) perform a larger percentage of its functions (i.e., about 80%). It is observed in all large systems where implementing the 80/20 principle of design enhances efficient use of resources and provides focus in product use. Moreover, failing to identify the 20% critical features/functions and treating all 100% as equally important features may backfire by leading to user confusion and unsuspected errors in the system (Lidwell, Holden, & Bultler, 2010; Widodo & Savova, 2010). I will illustrate this by providing real-life and ESOL classroom examples:

20% of all students contribute to 80% of the discussion
20% of a microwave's features account for 80% of its usage
20% of test questions contain 80% of all errors made in a test
20% of the city roads carry 80% of the traffic

In ESOL education, a materials designer who is working on a textbook for beginning learners has to select the most frequent structures and vocabulary items and introduce these in their most common functions. In other words, she is looking for the top 20% of the language content and communicative functions that is appropriate for this proficiency level. Her choices of structures that would be introduced initially would be "to be" and "to have," i.e., the most frequent verbs with the largest coverage and combinability. Her next set of choices is a bit harder: Should she introduce the whole affirmative, negative and interrogative paradigms of "to be" as in "I am," "You are," "He/She/It is," "We are," "I am not," … "Are they not?"… "Aren't I" … You aren't, are you…" or not? What else could she do and why? Clearly, past practices of introducing all or most possible forms of a verb/tense in the same lesson have been informed by the belief that all information and content is equally important. However, that is not true. E.g., "I am John/a student/20 years old/a man/a teacher…" serves an important function, i.e., "introducing oneself,"

whereas a form such as "You aren't a blacksmith, are you?" may not be needed for quite a while or ever since it is used to express a rare communicative function, i.e., questioning the truthfulness of a person's public persona and also uses a rare vocabulary item standing for a rare and almost obsolete profession. Clearly, "I am" qualifies for the top 20, even the top 10% whereas "You aren't a blacksmith, are you?" does not. The same line of reasoning could be applied to evaluate the remaining forms of "to be." In the end, to offer the most communicatively useful structures and vocabulary, an ESOL materials designer may select a well-balanced combination of structures and vocabulary that also perform an important pragmatic role. A sample dialogue may look like this:

John: Hi, I'm John.
Mary: And I'm Mary.
John: Nice to meet you.
Mary: Nice to meet you too.
John: And who's that?
Mary: Oh, this is my sister Jane. She is a student.

Now, compare this to the not-so-uncommon reciting of verb paradigms out of context, devoid of pragmatic authenticity and of the possibility to express any message at this early stage of learning English. The effect of such recitations is well documented as largely dispiriting and mostly counterproductive. At a more advanced stage, the identification of what might constitute the most useful 20% of language content and communicative skills may even be harder as student and social factors play a greater role.

Overall, the consideration of the design principle "80/20" raises crucial questions about the relative importance of each learning object's component and guides designers to more effective choices. It also encourages the reconsideration of such choices, i.e., what may have been part of the 20% may later be downgraded to a lesser state of importance and become part of the remaining 80%. The reverse is also true (Lidwell et al., 2010).

GESTALT PRINCIPLE OF DESIGN: SIMILARITY

Just as important as the detailed analysis of the discrete disciplinary content components is the analysis of the functioning of these components within the whole learning object or environment. While the 80/20 principle of design focuses on the relative importance of individual system components, the Gestalt principles of design view a system's components as they function together as a whole. As its name suggests, the most important concept here is that of the Gestalt (e.g., the "shape" or the "united whole") (Faulks, 2010).

One of the gestalt principles of design, that of similarity, affects the perception of learning objects and materials because elements that are similar are perceived to

be more related than those that are dissimilar (Lidwell et al., 2010). Thus, groups of objects that are perceived as similar may be seen as part of a whole. For example, these three lines are not perceived as separate but as one whole, i.e., as a triangle.

The purpose of ESOL materials design is precisely that: to chunk components so that they make sense as one whole. Such groupings reduce the complexity and the difficulty of learning objects and tasks. In ESOL educational design, similarity of components can be defined on different levels, i.e., on the level of language form (e.g., phonetic, morphological, syntactic), language meaning (e.g., semantic), and language function (e.g., pragmatic use). Similarity is most often sought among components that are complementary and occur together. For example, on the orthographic level, one simple example comes to mind, i.e., the introduction of the orthographic form of the alphabet to young children. Most often, the "a b c d e f…" order is followed. For young children who are being simultaneously introduced to writing in two languages some of these combinations may be difficult. Thus, it makes sense to practice letters that have similar orthographic components together, i.e., "a," "b," "o," and "p". All contain a circle (Savova & Alexandrova, 1989). Such an approach makes sense for users of the Latin or Slavic alphabet in their first language. Others may have to think of other combinations. With regards to language form, the Past Simple Tense is usually presented with the adverbs of time that go with it, i.e., "yesterday," "last week," "on Monday," "at 5 o'clock," "two years ago." Similarly, the Present Perfect Tense is associated with another group of indefinite adverbs of time, such as "just," "already," "never," "almost," as well as with adverbial phrases and clauses beginning with "since" and "for" (e.g., I have lived here since last year/ for one year). Such groupings facilitate the learning of rather complex syntactic forms with forms and functions that may be significantly different from the learner's mother tongue.

Unfortunately, different ESOL textbooks exhibit different levels of awareness of the nature of the criteria for seeking similar groupings. One such example is the universal presentation of the English tenses by classifying them according to time into present, past, and future tenses. That has caused serious problems differentiating between the present simple, continuous, and perfect tenses. The use of time has been a most unfortunate criterion that frequently baffles students: For example, how is "The train leaves at 5PM" a present action? Or, "I'm meeting them tomorrow"? Or, "She reads well"? Such classification is most likely influenced by Latin grammar, which was the model for the first living language grammars. Clearly, the understanding of the English tenses in terms of time is inadequate. A more appropriate grouping of the English tenses would be one that is based on their aspectual or semantic meaning.

Thus, it makes sense to combine all simple tenses, i.e. present, past, and future, as they are conceptualized as complete wholes not allowing further development. This aspect is in contrast to the progressive aspect of all continuous tenses, which are incomplete or imperfective events that are a portion of a whole and where there is room for development (Celce-Murcia & Larsen-Freeman, 1999). Such aspectual similarities are easier to perceive as one whole.

Semantic similarity is usually associated with words comprising a common semantic field, i.e. "verbs of motion" (e.g., go, walk, run, stride, sprint, gallop, stroll, wander, strut). Here, the notion of similarity is most elusive. While the semantic component of "movement" is definitely a unifying factor, the similarity begins and ends there. The analysis of other distinguishing semantic components, such as "speed," "manner," "purpose" of movement may point to subtle differences. Such differentiations between lexical items that are similar in some ways but different in others are difficult to learn. Thus, grouping several verbs of motion and introducing them in the same lesson would make their acquisition confusing and difficult. Therefore, the analysis of similarity as an organizing principle of design in presenting language content is not self-evident. This is also an example of the need to go beneath the veneer or surface structure of design and into its deeper structure. It is important to select language components that are perceived as similar, but even more important is that this similarity facilitates the perception of different objects as belonging to one whole.

CONCLUSION

The appropriate use of universal principles of design in ESOL materials design is a challenge well worth the effort and time invested in it. It could promote the creation of educational environments that are at once effective, meaningful and satisfying as well as reusable and repurposable. In a world of rapid and radical avalanche of change, designing instruction has become more complex. It is ever more important to apply the 80/20, the similarity and other principles of design well beyond the veneer of instructional design and into the heart and soul of created educational environments.

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DAT BAO

16. IMPROVEMENTS IN TODAY'S ELT MATERIALS DEVELOPMENT

INTRODUCTION

The Materials-Learner Connection

Language functions "as a way of defining experience for its speakers" (Hoijer, 1991, p. 245) and a way of shaping the world they see (McGrath, 2002). Course evaluators have long recognized that textbooks which have served one environment effectively might fail in another (e.g., McDonough & Shaw, 1993), and in many cases, in trying to take on board the need of all learners, course materials end up not engaging anyone (Tomlinson, 2003). Since coursebooks reflect the writer's knowledge and view of the world, when they are transferred to be used by the people whom the writer knows little about, irrelevance of content and subject matters are likely to result.

Awareness of the importance of understanding learner background in materials development began to develop in the late 1970s with main concerns for such factors as learner age, gender, proficiency, and motivation. But not until the 1980s did materials evaluation begin to see a significant shift in favour of situational authenticity with consideration of learner culture and environment (Breen & Candlin, 1987; Hunter & Hofbauer, 1989; Hutchison & Waters, 1980). The 1990s and 2000s continue to witness increasing trends toward consideration of materials personalization and affective involvement through experiential, exploratory, and reflective learning in materials (Brumfit & Robert, 1993; Tomlinson, 1998; Tomlinson, 2003; Tomlinson & Masuhara, 2000) with mounting appeals for further promotion of localization of cultural content and preferred learning styles (Bao, 2003) and greater emphasis on multicultural awareness among learners (Brown, 2001; Hughes, 2001; Kramsch, 1998; Sercu, 1998; Tomlinson, 2003).

The value of materials cannot be perceived simply by looking at the textbooks themselves but need to be weighed in consideration of teachers' and learners' potential implementation of those books. In a similar fashion as one would study a music sheet and, to contemplate its true value, must be able to hear the sound based on the scores. Second language materials, as viewed by Tomlinson (2010, 2011), should be created not only by writers but also by teachers and learners, in a creative process which stretches to the real classroom. Both the designers' original construction and the users' reinterpretation of this plan have the right to join each other in a creative process shaped by participant experiences, attitudes and knowledge. It is through

M. Azarnoosh et al. (Eds.), Issues in Materials Development, 193–205.

such interaction that predesigned sketches can be best processed and earn conditions to develop into appropriate materials that promote language learning. In other words, task implementation in the classroom serves as a practical tool for relevant materials to be jointly created.

This understanding helps explain why many coursebook activities composed from the writers' own assumptions while disregarding the users of the books often have problems working in the real classroom. It also explains why adaptation of coursebooks is constantly called into play, especially when the writer's vision of classroom process fails to harmonize with the teacher's vision, the learner's needs and the local contexts.

THE CORE VALUE OF SECOND LANGUAGE MATERIALS

This chapter first highlights the core values of second language teaching materials and a number of pitfalls made by materials developers. According to research conducted by Tomlinson, Bao, Masuhara and Rubdy (2001), the qualities which constitute the highest qualities of a coursebook includes these 12 features: (1) realistic objectives, (2) flexibility for connecting with local learners' needs, wants, personalities and learning styles, (3) substantial content to support learners engagement, (4) communicative and learner-centred pedagogical approach, (5) stimulating topics that prompt affective and intellectual responses, (6) authors' open-minded attitude and respectful voice,(7) clear and sufficient instruction, (8) high teachability that allows for minimal preparation time, (9) attractive appearance, (10) clear design with clear separation and logical sequencing, (11) functional illustrations as the basis for personal interpretation rather than mere decoration, as well as (12) diverse range of text types that serve both pleasure reading and thoughtful responses.

The study above by Tomlinson et al. (2001) also identifies the following 14 negative trends that many global English coursebooks have created: (1) grammar-centred instruction without sufficient practice, (2) excessive focus on certain skills over others, (3) reading passages and dialogues contrived with low authentic features, (4) disregards of learners' various concentration spans, (5) the neglect of extensive reading and listening, (6) low intellectually demanding activities, (7) limited controversial issues that would stimulate deep thinking, (8) the dominance of tasks aiming at practicing linguistic forms rather than at a more authentic, communicative language outcome, (9) the tendency to ask many questions with a pre-determined answer key, (10) the neglect of literature as a teaching and learning resource, (11) the abandonment of extended projects beyond classroom teaching, (12) the dominance of analytical activities coupled with the neglect of other learning styles and intelligences, (13) the neglect of activities simulating imagination, creativity and tapping into multiple senses, (14) the lack of humour in the material content and tasks.

Based on the above awareness of coursebook-learner connectedness and the above understanding of what constitutes a positive or negative textbook, the rest

of this discussion will highlight four major dimensions that mark the desirability of second language materials. They include aspects which constitute (1) linguistic values, (2) cultural content, (3) learning resources, (4) learners' identity and living environment. Once these areas are well taken care of, together with the satisfaction of features introduced above, second language teaching and learning materials are likely to take learners through a vibrant, meaningful experience toward successful L2 development.

Linguistic Values

Good materials attend to both form and meaning. It is important not to deny the value of a structural framework in supporting impact in communication. Applied linguists have long acknowledged that form and use in second language teaching should not be mutually exclusive. Today's syllabus has increasing become multidimensional which pay attention to both form and function, functions and notions, roles and skills, themes and situations. Such decision is the outcome of two decades' debate in language teaching since the 1970s until 1990s which eventually recognized such diverse components in language users' communication repertoire.

Good materials allow learners to observe rules in the language. One way to help learners acquire new language is for them to discover its rules of usage and use as well as to internalize them before making it become available to discuss topics. Teaching new language includes not only presenting linguistic structures but also helping learners to self-discover form and function. Such internalization can be made happen by introducing a series of small orientation tasks such as ranking exercises, brainstorming for key words and expressions, generating ideas around the topic and so on. Another example of how students learn rules of interaction would be to have them read or listen to conversations within the topic, and to encouraging them to discuss characteristics of verbal communication. Once such features have been discovered, learners can be given roles to play and rehearse those skills, which can be sharing individual knowledge, processing information, expressing reactions and preferences, justifying opinions, suggesting solutions, making personal judgement and decisions – as well as extracting personal responses from conversation partners. Only when a task manages to bring out what belongs in learners' individuality will it be able to elicit the most authentic and genuine response from them and thereby makes the interaction most meaningful. Besides, performing new language functions that one has not performed before will bridge the gap between learners' existing ability and more advanced ability. Both discourse and research in SLA have acknowledged that it is through such active involvement in negotiated interaction that leads to greater second language development (Fluente, 2002; Long, 1996; MacKay, 1999). Such tasks leave room for learner's independent thinking and creativity but

also, according to Tomlinson (2010, p. 90), respect learners' personal decisions and facilitate "self-directed learning".

Rehearsing features of written and spoken discourse. Being knowledgeable about colours does not make one a good artist. This is because knowledge has to go through action to be transferred to skills. Materials for writing and speaking skills therefore must encourage and enable learners to process the target language by experiencing use, by making quick decisions under the pressure of time and by making do with limited vocabulary. When learners are taking these challenges, they may not be able to compose perfect sentences, but a closer look at naturally occurring conversations in any language would show that its native users do not produce perfect speech either.

Let us consider verbal discourse as an example. According to Brown and Yule (1983), Carter et al. (1998), Luoma (2004), Richard (2008), Burns and Hill (2013) and Timmis (2013), every speech tends to include features such as verbal ellipsis, conjoined short expressions, planned and unplanned speech, fillers and hesitations, vague and reformulated speech, repetitions, co-constructed information, and register variations denoting roles and relationships. Besides, good materials for speaking not only incorporate the above characteristics in texts but also manage to provide activities that allow those features to be operated when learners work together. Such tasks should help learners, for example, to make small talk, discuss personal experiences, take turns through active role-play, give feedback on ideas, justify positions, make comparisons, persuade a friend, approach an authority for help, explain difficult situations, raise questions and maintain a topic. They should involve exchange of opinions, viewpoints, and attitudes; as well as sharing of knowledge and problem-solving. To facilitate the above, teachers' manuals might suggest how the teacher can provide language support and model activities for students who need help. Effective materials should also identify the types of resources to be used as well as guide teachers in providing assessment and feedback on students' performance to discover what kind of learning has really taken place rather than have students merely 'talk a lot' and 'have fun'.

Good materials move beyond the initiation-respond-feedback model. The initiation-response-feedback model (IRF), which is the most common pattern of interaction in most classrooms, is useful in the sense that it allows teachers to invite student output and evaluate it. However, this structure is insufficient to maximize both amount and quality of learner output. Effective materials should be designed in a way that push classroom talk beyond the feedback stage for example, by turning that feedback into a question or an inspiring statement that will invite further talk from the learner so that output is stretched to the maximum degree possible. In other words, instead of providing an evaluative comment, the teacher will provide further opportunities for more interaction. If materials manage to suggest ideas for learners to produce multiple degrees of responses, classroom interaction will be unrestrained,

more chunks of speech will take place and learners will rehearse more language skills. In fact, the restrictive nature of the IRF pattern has been criticized in much of today's SLA discourse (see, for example, Hall & Walsh, 2002; Ohta, 2001; Walsh, 2002). Besides, meaningful interaction is not just about the amount of output being produced. The push towards increased talk based on the continuous topic content will also play the role of reducing communication breakdown (Tuan & Nhu, 2010), engaging learners in deeper thought processes (Myhill & Dunkin, 2005) and helping learners modify their speech (Lightbown & Spada, 2006). This should promote more negotiation of meaning and enhance language acquisition.

Cultural Content

Good materials utilize learners' individual knowledge. The content of materials should not be so unfamiliar to learners that they do not fully understand (Hunter & Hofbauer, 1989; Hutchison & Waters, 1980) and thus do not know how to discuss it. If students are given an unfamiliar topic to write about, they can take some time to read or research for that purpose. But if they are given an unfamiliar topic to discuss verbally, they are most likely to give up, due to the pressure of time inherent in oral communication. One example of an unusable activity would be for Thai students to talk about a skiing experience on the mountain when there is in fact no snow in their country. Conversely, oral topics should not be so familiar to learners that there is nothing for learners to think about, and should not be so new in information value that learners have little knowledge to connect (Hutchison & Waters, 1980). Examples of this would be for two people of the same country to describe a cultural festival they both know too well about; or to describe a picture they both see equally clearly.

Good materials invite learners to interpret events. Educators and materials writers alike have demonstrated a tendency to resist activities in which discussions invite right and wrong answers. It is first because that would reduce learning complexity (see, for example, Graff, 2009; Meyer & Turner, 2006; Patrick et al., 2007; Turner & Patrick, 2004). Secondly, to solely rely on the textbook as their primary source of knowledge will turn the textbook into a 'tyrant' within the classroom (Williams, 1983), demanding no room for deviation from it or for personalized learning.

Good materials demonstrate an open view towards topics. Course materials should not impose ideology on learners. Textbooks in today's context, apart from being communicative, have a tendency to focus on themes of global significance and harmless topics to suit as many contexts as possible. They take care not to touch on cross-culturally sensitive and controversial topics that may cause damage to any set of cultural values (e.g., Sampedro & Hillyard, 2004). One major challenge in doing this is that in trying to be culturally harmless and free from provocation, materials often remove excitement (Leather, 2003), romanticize the world (Banegas, 2010)

and introduce aspirational language rather than truthfully reflect a variety of real-life spoken styles (Gray, 2002, 2010).

Good materials create interesting, believable characters. Coursebooks should depict characters with diversity in appearances, behaviours, viewpoints, and personalities. As Dubin (1995, p. 17) highlights, writer should create characters who "appear to be real people with recognizable ages, traits, backgrounds", and who should act as they would do in life. If people in the book can express individual feelings and "exist in some kind of social network" learners can relate to them and find context for meaningful learning Cunningsworth (1995, p. 91).

Good materials avoid stereotypes. A stereotype is a simplified pattern with limited characteristics imposed on a population, which reduces complex people to an icon or a statement for convenience of explanation and reference. Stereotyping is a tendency to classify and label others (Moran, 2001). Stereotypes can be defined as "selected characteristics of a group or category which are thought to represent the members of the group" (Garrison & Bly, 1997, p. 548) "generalizations about a group of people which are often based on insufficient evidence" (Collins, 1995, p. 198).

Stereotypes in coursebooks, which reflect flawed thinking about people and cultures, provide an inaccurate picture of the real world that will spread around millions of language learners and cause damage to their thinking. Many EFL learners may never have a chance to find out the truth about other cultures. It is also important to not forget that stereotyping can serve as the beginning step toward racism.

Stereotypes not only demonstrate the lack of respect for learners by not oversimplifying or distorting the world they live in but also prevent them from receiving new information about the world and put them off from accepting change. Moreover, stereotypes discourage learners from divergent thinking, restrict them from understanding various perspectives, and cause them to become intolerant with cultural diversity. What writers include in course materials to some extent reflect the view of a certain society. If one part of the society has the tendency to oversimplify images and information about other cultures, it is the writer's choice to confirm it or change it. Materials writers have the right and responsibility to repair their potential stereotypes about other cultures in the learner's mind to develop positive thinking about other people. This will be a meaningful contribution in better mutual understanding and peacemaking in the world.

Learning Resources

Good materials work in combination with other resources. Learning complexity has also been demonstrated in today's English language teaching materials when they are no longer represented in a single textbook but come as a multidimensional package (Littlejohn, 1998; Lyons, 2003; McKay & Tom, 1999) and this expanded

view is a response to the evolving of pedagogical beliefs (Murray, 2003) as well as a reaction to the implementation of all the technological advances in the industry to the extent that it seems like a standalone textbook could become a thing of the past.

Good materials allow choices. One of the major concerns of language materials is the capability of "catering for the diversity of needs which exists in most language classrooms" (Nunan, 1991, p. 209). Language teaching is full of choices and alternatives (Dougill, 1987; Graves, 2001), and no one is totally sure of which way is right since the classroom environment is often not heterogeneous but mixed to some degree in linguistic proficiency, interpersonal skill, age, academic background, gender, personality, language aptitude, learning style and other factors (see, for example, Woodward, 2001).

The range of decisions may involve learners choosing their role in a project that involves many partners, choosing a sub-task in an activity or choosing a topic from a set of suggested topics. Where possible, materials should give learners a chance to adapt certain aspects of the subject matter. In other words, they should allow learners to assess and decide what they need and do not need from what is provided (Breen & Candlin, 1987). Besides, good materials do not organize interaction by always putting learners together, thus denying their choice, but, to reflect real-life communication, should also encourage learners to sometimes seek their own partners and to decide on the people they want and need to communicate with.

Good materials leave room for conceptualizing learner needs. Learner needs includes such aspects as personality, learning styles, cultural preferences and expectations of the course. For example, research on English materials in Korea and Japan has shown that many Korean learners enjoy learning English in order to express themselves while many Japanese learners prefer to learn it to understand and discuss foreign cultures (Yuasa, 2010). Needs assessment, as suggested by Graves (1996), should be viewed as an ongoing process which takes place before, during and after the course. Seeking to know learner needs, after all, does not mean describing learners but more importantly, it means actually involving learners in the process of developing materials and giving them a voice in their materials.

To conceptualize learner needs also means translating needs to subject matters and communication situations. It is essential to find out what they want to do with the target language and where the language is to be used. These will help textbook writers to decide on the relevant social environment and form some idea of what skills their society requires of an effective speaker. The more specifically learners state their needs, the more appropriately the subject matter can be established towards appropriate sets of topics, situations, functions, strategies, registers, and key structures; as well as the sources to build all these components with.

Learners' Identity and Living Environment

Good materials reflect learner identity. Materials need to provide learners with the opportunity to be true to themselves in the new language because being allowed to remain who one is, as Johnson (2011) suggests, gives learners comfort in learning. Being oneself may include aspects such as learners demonstrating their level of sophistication in the new language rather than remaining childish due to less advanced L2 proficiency (Allwright & Bailey, 1991; Masuhara et al., 2008; Tay, 1988) having the freedom to use private speech as a way to engage with language individually (Anton et al., 2003), being inspired to initiate ways to learn rather than the teacher making decisions all the time (Block, 2007; van Lier, 2008), being given conditions for flexibility and choice (Tomlinson, 2012), being encouraged to use different resources from those of other learners (Bolitho et al., 2003), having the freedom to develop their own view of the world (Johnson, 2011) and making use of individual experiences to interpret society (Murphy, 2008).

Good materials utilize resources from real life. Keeping a diary might also be a realistic way to collect resources for designing speaking activities with. Such resources can come from overhearing conversations in public places, from radio or television interviews, from watching drama or movies, or even from our interaction with native speakers in the target language. Any such data, provided that it is relevant to teaching themes, can always be recycled and developed into instructional materials for the classroom.

Good materials care about learners' feeling and bring learning enjoyment. Learners tend to find it easier to articulate their ideas when they feel emotionally involved and enjoy what is going on. Good materials therefore must be inspiring enough to stir and enhance individual learners' interests, needs and abilities (Brumfit & Robert, 1993) as well as affective involvement (Breen & Candlin, 1987). "There is, after all, no better motivation for learning a language than a burning desire to express an opinion in that language or on a subject that one really cares about" (Eskey, 1984, p. 67). In addition, good materials should be user-friendly by allowing for the learning process to be fun (Fontana, 1994; Tomlinson, 1991) – so long as the kind of humour being employed is not offensive in the learner's culture.

Besides, affectivity can be made involved by building into tasks some degree of controversy or that provokes learners to exchange different thoughts, share their diverse values, and express contrastive attitudes, rather than activities that are likely to indulge similarity and agreement. Good materials should also suggest ways for the teacher to make the process adaptable to a broad spectrum of learners (Hunter & Hofbauer, 1989) to avoid the pitfall of catering to one learner group while frustrating another.

Good materials cater for diverse learning styles. Activities in the materials need to not only cater for impulsive learners who can provide quick, spontaneous responses to a problem but also meet the need of reflective learners who tend to pause and reflect silently on the learning experience. We want materials which leave room for introverted learners to reflect on language prior to interaction besides activities which help them try out new ways learning toward establishing their most appropriate styles. Being able to do this would allow teachers to utilize many learners' strength rather than marginalize it. In addition, it should take writers some experience with the culture of the class as well as sensitivity to students' learning styles to recognize the 'comfort zone' of individual students' in the shared social setting of the classroom.

CONCLUSION

Among the main obstacles encountered by material developers in attempting to replicate genuine communication are its intrinsic unpredictability and relative complexity, both of which must be regarded as inherent characteristics of spoken language and must be transferred to instructional materials (Cunningsworth, 1995). The nature of communication reproduced in many current course materials is often far less complex than life, perhaps because simplified language is easy to design – into activities that are easy to teach. However, it should be a never-ending responsibility of material writers to form a habit of reconsidering what has been written. Developing materials in a second language is an ongoing, long-term process which involves strategizing in the writer's office, applying to classroom action, and modifying on the grounds of real experiences and real contexts of use. No matter how thoughtfully the material may be planned, it should be always open to some degree of writer-user interaction for further revision. This can be done by constantly observing real-life situations, comparing them with scripted materials to highlight new features and new skills required for learners to operate more effectively in unpredictable communication.

No coursebooks will fit all circumstances (Canniveng & Martinez, 2003) but teachers should be helped to develop the reflecting, analysing and evaluating powers to create successful lessons for all the students, needs and personalities in any given situation. Creativity in the classroom can arise through unplanned accidents (O'Neill, 1982) in the classroom, or through the teacher's creative dialogue (Islam & Mares, 2003) with the textbook and with students, both of which tap into the teacher's personalization and adaptation of the materials. Second language materials therefore should be seen as an idea bank which stimulates teachers' and learners' creative potential (Cunningsworth, 1984). No two audiences are alike: students vary in ability, age and interests, and may have different cultural and learning backgrounds; classes vary in size, physical layout and formality; teachers have different teaching styles; and learners may have widely differing ideas about what and how they need to learn.

Communication in the real world is so dynamic and unpredictable that course materials should cater for such variations by providing open-ended activities, so that classes can find their own level, and so that both weaker and stronger students have something to contribute. Materials should encourage students to contribute their own ideas and draw on their own knowledge, experience, learning styles class cultures and individual interests.

As the availability of commercial teaching materials increases, the need for homemade materials become more urgent than ever before, when more teachers become aware that "increased variety is not the solution for their particular situation" (Alderson, 1980, p. 134). After all, there should be more projects in which teachers are given tools and opportunities to design their own courses. This will enable teachers to produce appropriate materials that harmonize with their students' wants and needs, as well as to concentrate on their local contexts of use without having to be distracted by attempts to please particular publishers or anonymous markets.

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