Volume 18.1
November 2017
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ISSN 1357 406X

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From the Editor

Freda Mishan, University of Limerick

Implicit in the mission of MATSDA – and by extension, Folio, is a critical stance on published language teaching materials, and true to form, this issue of the journal offers two articles which do this, from different global contexts. Tamas Kiss and Hazelynn Rimbar, writing about course books used in Malaysia, expose the ideological bias of a locally-produced textbook and explore teachers' capacities for critical analysis of its material. Albeit for different reasons, Owen Robertson and Paul Knight are no less sceptical about the audio-lingual method based material used on the *American Language Course* (ALC) in the training of the Emirati Air Force in the USA. Felicitously, two of the other articles in this issue offer attractive alternatives. Rosa-Maria Cives-Enriquez describes CLIL (content and language integrated learning) settings in which the use of story-telling and poetry engages and motivates early-stage learners of Spanish. Cives-Enriquez' techniques include the use of visual inputs and this is the focus for the other article, by Tony Waterman, which entreats us to look up from the course book to the classroom walls; an often poorly- exploited learning space. Pursuing its mission to critique materials, this issue of Folio contains no less than three book reviews. The books reviewed cover both research and resource books. Rod Bolitho reviews a collection of chapters offering international perspectives on ELT materials, by Garton and Graves (2014), while two new resource books are reviewed, one by Kieran Moore *ETpedia Materials Writing* (Clandfield and Hughes, 2017) and the other, *Integrating Global Issues in the Creative English Language Classroom* (Maley and Peachey, 2017), by myself. Alan Maley also features in this issue of Folio as author of a 'letter to the C-Group' (Creativity Group). Folio is indebted in this issue, as ever, to its contributors; without their willingness to share their ideas, and their generosity in terms of commitment and time, the journal could not exist. Our steadily expanding materials development community is attested to by the MATSDA president's message announcing three forthcoming publications in the field - this in addition to those reviewed for this issue - as well as two international conferences in 2018. As journal editor, I look forward with pleasure to continuing collaboration with the community and I welcome submissions, queries or preliminary ideas at any time.

Freda Mishan, Editor
University of Limerick
November 2017

Greetings from the President

Brian Tomlinson, MATSDA President

Welcome to another issue of Folio, one we think yet again reflects the growing interest in materials development around the world as a practical pursuit, as an academic discipline and as a means of bridging the gap between theory and practice and practice and theory.

For our June 2017 Conference we ventured to the Netherlands where we co-hosted a Conference on Meaning-Focused Materials with Fontys University of Applied Sciences in the very friendly and lively town of Tilburg. The plenary speakers were Marina Bouckaert, Anne Burns, Daniela Fasoglio, Alan Maley, Hitomi Masuhara, Brian Tomlinson and Marjolijn Verspoor and in total the Conference presenters represented twenty-two different countries. We seem to get more and more international every year.

In 2018 we will be holding a MATSDA Conference at the Shanghai International Studies University (SISU). The theme will be Materials Development for Teacher Development and the dates will be June 9th-10th. The plenary speakers will be Rod Ellis, Hitomi Masuhara, Alan Maley, Wen Quifang, Brian Tomlinson and Dingfang Shu. We will be advertising the Conference soon on our website *https://www.matsda.org* and we'll be inviting submissions for parallel and poster presentations as soon as we get official permission to run the Conference from the Ministry of Education in Shanghai.

We'll also be running a MATSDA Learners Conference in Liverpool in 2018 at which the presenters will be learners of other languages and materials will be viewed from the perspective of the students who are using them. Details of this Conference will be announced soon.

I've recently accepted an invitation to join the Advisory Board of MUSE International and to further cooperation between MUSE and MATSDA. MUSE International is a new association with members so far in five countries and with a mission to support and promote research on the use of materials in language classrooms. MUSE has a number of research-based projects in the pipeline such as creating a discussion panel at the next AAAL conference, developing an online repository for research on materials use, and editing a special issue on materials use for an academic journal. For further information about MUSE go to *https://museinternational.wordpress.com/*

I'm happy to announce a number of recent and forthcoming MATSDA related publications which demonstrate how much MATSDA is contributing to the field of materials development:

1. Maley, A. & Tomlinson, B. (Eds.) (2017). *Authenticity and Materials Development for Language Learning*. Newcastle: Cambridge Scholars.

   This is a collection of papers written by parallel presenters from the MATSDA/University of Liverpool 2016 Conference on Authenticity and Materials Development. It was published in July 2017.

2. Tomlinson, B. & Masuhara, H. (2017). *The Complete Guide to the Theory and Practice of Materials Development for Language Learning*. Hoboken, NJ: Wiley.

   This is a book co-authored by the MATSDA President, Brian Tomlinson, and the MATSDA Secretary, Hitomi Masuhara, which reviews the history, discusses the issues and recommends principled procedures for all aspects of materials development. It was published in June 2017.

3. Bouckaert, M, Konings, M. & van Winklehof, M. (2018). *Meaning-focused Materials for Language Learning*. Newcastle: Cambridge Scholars.

   This will be a collection of papers written by presenters from the 2017 MATSDA Conference on Meaning-Focused Materials at Fontys University of Applied Sciences in Tilburg.

Hope to see you at the MATSDA Conference in Liverpool and in Shanghai.

Brian Tomlinson
President of MATSDA

FOLIO 18/1

Unity in diversity: How teachers address issues of culture in locally produced EFL material

Tamas Kiss and Hazelynn Rimbar

Introduction

There is a renewed interest in how culture is represented in language teaching materials – as shown by the articles published in the past issues of *Folio* (Benjamin, 2015, 2016, 2017; Swe, 2017; Zheng & Zhou, 2016) and other publications, such as the *ELT Journal* and *TESOL Quarterly*. It seems that culture in language teaching, which had its golden years in the 1990s, is making a comeback. One of the reasons for this new peak is that our interpretation of culture has significantly changed over the years (see e.g. Risager, 2007, 2011; Weninger & Kiss, 2015; Kiss & Weninger, 2017, etc.), and this calls for new approaches in both materials design and pedagogy. Beyond the development of ideas within the profession, there are other social factors which prompt us to focus on the issue again. Rapidly emerging, and mainly populist, political movements push away from a global world view and focus on strengthening national identities, emphasise the concept of 'us' against 'them'. This necessitates more than ever that culture and the ideology promoted by EFL materials, together with their interpretation and use in the classroom, are critically examined.

When we discuss the role of culture in language teaching, the work of Michael Byram cannot be ignored. His intercultural communicative competence model (Byram & Zarate, 1994; Byram, 1997, etc.) is one of the most cited and used frameworks to help teachers operationalize cultural learning in the classroom. In this he argues that language learners should acquire several skills/knowledge, which he calls *savoirs*, in order to be competent intercultural speakers. These include knowledge (*savoir*), skills of interpreting and relating (*savoir comprendre*), intercultural discovery and interaction (*savoir apprendre/faire*), intercultural attitudes (*savoir être*), which all lead to critical cultural awareness (*savoir s'engager*). Recently, Houghton (2013) argued that intercultural learning would not be complete if the students would not grow personally and develop their identity as intercultural people. Therefore, she suggested adding a further savoir to the model, *savoir se transformer*, which refers to identity development as an integral part of developing the learners' competence. Of course, it is inevitable that teaching materials can play an important part in this.

Studying culture and ideology in EFL materials

Materials are carriers of culture and may support a hidden curriculum (e.g. Canagarajah, 1999; Chao, 2011; McGrath, 2002; Pennycook, 1994; Snyder, 1970). Therefore, they have the potential to promote an ideology that is approved or prescribed by those in power. No wonder Byram (2011), and other scholars, call for language teaching to take on broader social responsibilities by developing the 'intercultural competence of the world citizen' (Risager, 2007), 'global cultural consciousness' (Kumaravadivelu, 2008), or 'critical citizenship' (Guilherme, 2002). Therefore, a critical look at materials is needed if one wants to unearth how they address culture, whether they contain biases or attempt to influence readers by communicating dominant ideologies instead of helping learners differentiate between ideologies and ideas (Kumaravadivelu, 2008).

There are three main approaches to study culture in language teaching materials (Weninger & Kiss, 2015). The first – and most common – method is content analysis. This research methodology builds mainly on the ideas of Krippendorff (1980) who says that content analysis is 'a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use' (2013, p. 24). Unfortunately, most research that claims to use this approach to study culture in materials falls short of the rigour it should adopt. As Weninger and Kiss (2015) argue, it is more common that these studies 'analyse content' in a haphazard fashion, instead of carrying out well-planned content analysis.

Another popular method of studying culture in materials is critical discourse analysis (CDA) which focuses on a social problem, for example gender (in)equality, and

looks at how language is used 'in creating, maintaining, or potentially changing unequal and hegemonic power relations' (Weninger & Kiss, 2015, p. 57). Some examples of using CDA in examining cultural issues in EFL materials is Gulliver's (2010) study of immigrant success stories in Canadian EFL textbooks, or Camase's (2009) study that investigated how socialist-era Romanian EFL textbooks portrayed the relationship between Romanians and people from other cultures.

Finally, the third – and a relatively new - approach available for researchers is semiotic analysis. Based on the ideas of Peircean semiotics, researchers aim to unearth not what cultural content teaching materials carry (Kiss & Weninger, 2013; Weninger & Kiss, 2013), but the semiotic processes textbook users engage in to create personal and collaboratively negotiated cultural meanings in the classroom. A good example of such research is Chen's work (2010a, 2010b), who examined multimodal content in Chinese EFL materials. A more recent paper that uses a similar approach looked at how learners from different cultural contexts interpret one image from an EFL textbook (Kiss & Weninger, 2017). The authors argue that while traditional content analysis would classify the picture as a representation of Indian culture (celebrating the Holi festival), learners do not necessarily attach the same meaning to the material. They found that cultural meanings 'are not locked into the materials: they are created through an interaction between the materials, the learners and teachers' (Kiss & Weninger, 2017, pp. 193-194) and concluded that learners create a multitude of meanings at three levels, global, local/cultural, and individual. Thus, culture should not be approached as a static entity, but as a dynamic resource that is partly generated by the learners.

Although there is a plethora of research that focuses on the cultural analysis and evaluation of EFL materials, there is relatively little known about how teachers use and interpret materials in their classrooms (Tomlinson, 2012). Therefore, this paper sets out to analyse one unit from a locally produced Malaysian EFL textbook, the STPM Pre-U MUET course book (Lim, 2010) and aims to investigate how it is interpreted and used by four secondary school teachers. More specifically, this paper aims to address the following research questions (RQ):

RQ1: *How do teachers from different ethnic and cultural backgrounds interpret, adapt, and use one unit from a locally produced EFL textbook?*

RQ2: *Does race and ethnic background have an impact on the teachers' interpretation of culture presented in the material?*

RQ3: *How do teachers adapt, if at all, the material to promote intercultural awareness and competence?*

Research methodology

To answer the research questions, first we selected a unit for analysis that contains (potentially) culturally rich material as its topic was a multi-cultural street festival in the local context, Sarawak, Malaysia. This step was followed by collecting lesson plans from four secondary school teachers who worked in the same school. The reason why four teachers from the same school were selected was that they were working with the same student population, i.e. learners from a very similar socio-economic context and about the same educational level. The lesson plan materials were analysed to identify how teachers used the textbook unit in their classrooms. Finally, each teacher was interviewed to find out what they thought of the material and elicit explanations on how they used it in their lessons. The informal, semi-structured interviews also aimed to provide an opportunity for the participants to explain their pedagogical decisions in adapting the materials.

The material

The material under examination is the unit 'Unity in Diversity' taken from a Malaysian EFL textbook, the *STPM Pre-U MUET* course book (Lim, 2010) which is designed for pre-university or Form Six students sitting for their Malaysian University English Test (MUET). This test is a general language proficiency test which determines whether learners get admission to a higher education institution. The course book is 'closely based on the latest syllabus and test format' (Lim, 2010) and divided into 22 units that covers different themes and all these units comprise of listening, speaking, reading, writing and grammar.

The course book is published in Selangor, West Malaysia. This information might seem irrelevant for international readers, but it is an important piece of the puzzle when the cultural content of the material is examined. Malaysia is a multicultural and multilingual country where many cultural groups live together in two major regions of the country: a) West (or Peninsular) Malaysia, and b) East Malaysia, the island of Borneo. In West Malaysia, there are three majority races; the Malay, Chinese and Indian. There are also small indigenous groups that make up the minorities. In East Malaysia, however, the indigenous groups make up more than 50 percent of the total population. The Federal Constitution of Malaysia recognises the 'special position' of the Malays and the indigenous people; and they are thus called 'bumiputra' – sons of the land. Others live in the country as 'secondary' citizens, although the official government policy promotes – at least in rhetoric – racial harmony for all citizens. However, as usually happens, harmony is often translated into tolerance in the life experiences of people.

Context

The context of our examination is Sarawak, one of the two Malaysian states on the island of Borneo where indigenous groups make up the majority of the population. They are Ibans, Bidayuhs, Dayaks, Orang Ulus, Melanaus, the Penans, and many other small ethnic groups. There are also Malays, Chinese – as a result of hundreds of years of migration, and some Indians. Given this multiracial and multicultural context, we decided to focus on one unit of work from the material: 'Unity in Diversity' to see how it is interpreted and taught in the classroom in a secondary school. The students who attend this institution are from low to middle socioeconomic background and come from Iban and Malay majority neighbourhood. Most of the students are multilingual; they speak their native tongue or Sarawakian Malay as their first language (with loan words from other languages like Hokkien, Teochew, or Dayak dialects), and learn standard Malay and English in school as their third, or foreign language.

An analysis of the material: Unity in diversity

The textbook itself is a cheaply produced material. Under the glossy four-colour cover, the pages are greyscale and hardly contain any visuals. This fits the low socio-economic context of its use, where parents may not have the means to purchase higher quality school books. Since visuals are almost non-existent in the material, a semiotic analysis, which would consider the correlation of task, text/visuals, and activity, is not possible. It is also not too meaningful to do a content analysis on this sample, because its limited textual/visual scope would not allow 'making replicable and valid inferences' (Krippendorff, 2013, p. 24). Therefore, we decided to look at the language of the reading and listening texts of the unit to find out how they represent culture and portray the message of racial harmony.

The unit focuses on developing the skill of identifying a speaker's/writer's role, attitude and viewpoint in a text. The texts – and main theme of the unit – introduce a street festival and portray all three major races in West Malaysia: Malay, Chinese, and Indian. It is interesting to note, however, that there is no mention of other ethnic groups, especially those native to Borneo. The text on a surface level describes the different cultural groups as they participate in the celebration, seemingly enjoying each other's company, freely portraying their cultural practices in either their traditional attires, or in activities, such as dancing and singing. They even demonstrate the willingness to engage in cross-cultural activities:

> The food served was of course halal but no beef was served either. The children performed cultural dances as part of the event. It was refreshing to see a cross-cultural performance in which Malay, Chinese, and Indian dances were performed by children. There was a Chinese girl in baju kurung, doing a Malay dance, Malay and Indian kids doing the Chinese fan dance, and a Chinese boy dressed up as a king doing an Indian dance.
>
> *(STPM Pre-U MUET, Lim, 2010, p. 136).*

When we examine the language of the text more closely, we notice something peculiar. The author uses non-English words to describe some culture related artefacts or practices. Upon collecting these expressions, it turns out that almost all of these are Malay words, with the exception of two. One of these is 'Deepavali' – the name of a Hindu festival, and the Arabic origin word 'halal' which, in Malaysia, is closely connected to the Malay community[1]. The list of words includes, among others, 'baju kurung' [traditional Malay dress], 'Malam Muhibbah' [a night that celebrates unity and goodwill], 'gotong royong' [work party], 'Rukun Tetangga' [neighbourhood watch], and 'Hari Raya Puasa' [Eid al-Fitr celebrations]. These words are highlighted, sometimes italicized, sometimes used with inverted commas, but not consistently throughout the texts. Though Malay is the official language of Malaysia, one wonders why only Malay terms are used in the text and why other cultures' languages, presumably also used on an everyday basis in a multilingual community, are not. For example, while the traditional Malay attire for women (baju kurung) is named, there is no such attempt to describe the Indian costume the Chinese boy is wearing; the textbook author refers to him as 'dressed up as a king' and 'doing an Indian dance'. Similarly, the Chinese dance performance, most probably Mo Li Hua, is introduced in English as 'Chinese fan dance' without any attempt to use its original name. In a way, this gives the impression that the textbook seems to belittle the importance of customs and practices that do not belong to the dominant culture.

Further investigation of the language used in the text also showed a strong and positive bias towards the Malay community over the other races. 'The programme started at 8 pm., out of respect for the prayer times of the Muslim community' (*STPM Pre-U MUET*, Lim, 2010, p. 135). It seems that the author tries to explain to non-Muslim (and eventually non-Malay) readers why the event had to start at a particular time. He also adds (as in the earlier quote): 'The food served was of course halal but no beef was served either' (*STPM Pre-U MUET*, Lim, 2010, p. 136). There is no explicit explanation why the food was halal (i.e. prepared according to Islamic law) as it is taken

1. Although Malay is a race, in Malaysia, according to the Federal Constitution, Article 130, a 'Malay' is a person who professes the religion of Islam.

for granted that this is how it should be ('of course halal'). The mention of 'no beef was served either' is a reference to the Hindu community, although in this case the writer does not feel the need to explain that, as if this information – as opposed to the starting time of the event – would be less important or even irrelevant.

The above examples serve to show that the material is most likely written to 'educate' non-Malays about the cultural values of the dominant community. Therefore, it could be claimed that the textbook is ideologically loaded and biased and it offers a distorted representation of unity.

The question that should be asked now is how the material is used in an EFL lesson. This is what the next section will discuss by introducing four teachers and their use of the material as mini case-studies. The names in the cases are aliases in order to protect the teachers' identity. Some basic background information about the teachers are provided, for example race, religion and teaching experience, in order to help the readers understand their reaction to the ideologies the material promotes, and how they use it in their classrooms.

The use of 'Unity in Diversity'

Case 1: Emily[2]

Emily is an Iban teacher with 13 years of teaching experience and she holds a Master's Degree in TESL. She admits that she selectively uses the course book; if she finds that the material does not meet the objectives of her lesson, she will look for other resources, generally from the internet. She normally leaves out the listening part (for the simple reason that the audio material is not available), and uses the cloze text and grammar exercises as homework. She likes the thematic organization of the book as it is easy to teach, but she still finds that the book is not adequate for her learners since it does not closely follow the standard and format of the MUET exam.

Looking at the particular unit, she believes that there is not enough information on Malaysian culture(s) and thus the material is not useful to teach racial harmony. She says: 'It is a stereotypical representation of the Malaysian culture and it is repetitive', meaning that the same topic and representations are found in many textbooks (not only English ones) that the learners come across during their school years. Her lesson plan for this unit deviates from the textbook material: whereas the textbook provides explicit and, as we have claimed above, ideologically loaded cultural information, she designs activities which encourage the learners to brainstorm important values for living together in a multicultural society (see Appendix A for details).

Case 2: Siti

Siti is a Malay teacher with 15 years of teaching experience. Just like Emily, Siti likes the thematic organization of the course book and she considers that the texts are at an appropriate level. Yet she also chooses to supplement the material with outside resources, such as YouTube videos, or her own worksheets based on the course material. She ignores the listening tasks because the only way to conduct these is by the teacher reading the text aloud. She notes the need to modify the material to adhere more closely to the MUET exam format.

She believes that the unit is a normal representation of Malaysian culture and the same can be found in many other textbooks in secondary school: 'nothing new, national unity, diverse culture is very stereotypical'. In her lesson plan she only makes use of the speaking component of the material, but she adapts it by focusing on the meaning and symbolism of the Malaysian national flag. The lesson ends with students designing and drawing their own version of a flag that represents unity (see Appendix B for details).

Case 3: Mei Li

Mei Li is a Chinese teacher with 23 years of teaching experience. Like her colleagues, she only uses this book selectively for the same reasons listed in the other two cases. She thinks that the textbook - and especially the unit on racial harmony - is 'not useful in teaching diversity because it only contains the three main races'. She believes it is not a fair representation of a multicultural society and especially so in the context of Sarawak. She also compensates for the lack of content by using other materials, i.e. more exam focused practice activities. She even voices the need for adopting a new textbook, saying that 'this book is not good'. When prompted to explain what she meant by 'not good', she notes that the topics are not up to date and the texts are not authentic, adding that final year students need more authentic texts from newspapers, brochures instead of cliché texts specially written in 'textbook language'. However, her lesson plan for the unit does not reflect her ideas as it uses materials from the textbook wholesale, without an attempt at adaptation or supplementation (see Appendix C for details).

Case 4: Sean

Sean is a Bidayuh teacher with 22 years of teaching experience and a Master's degree in Education. He decided to ignore the whole unit altogether because he thinks that the content is irrelevant to the students. He explains that while he knows the importance of culture and unity, he feels that he 'does not need to teach unity', it is already 'embedded in the community

2. Teachers' names have been replaced with pseudonyms.

the students come from'. Therefore, he wants to focus on other topics that students need to practise for the upcoming exams, like social and current issues, and science and technology which are common topics in the MUET exam.

Discussion

The teachers in our study seem to agree on two major points concerning the materials. First of all, they consider that in its current form, the material is inappropriate to teach intercultural communicative competence. Yet the reasons they give are slightly different and this is the result of their ethnic and cultural backgrounds. The major difference is between Siti, the Malay teacher, representing the dominant cultural group, and the rest who come from minority groups but who represent the indigenous population of the state of Borneo. While all of them agree that the material would not work in their lessons, they provided different reasons. For Siti, the material offers a realistic representation of cultures in the country and her only problem is that the students might get bored because they have already covered similar topics in other subjects. Her colleagues agree with the latter, but they are not happy with the content as they think it is an inadequate representation of the multicultural state of Sarawak. Their negative comments, however, lack a *critical* approach and tend to come from an impressionistic and emotional reaction to the material. They cannot offer ample evidence to support their views; they just 'don't like it'.

Secondly, the participants all agree that the material does not fulfill its ultimate goal, i.e. to prepare the learners for the MUET exam. They miss exam-specific task types and seem to indicate that good teaching material should have the same – or at least very similar – structure to the exam. As a result, most of them ignore different parts of the textbook and use supplementary materials that, in their view, better serve the students' interest. They do not consider the possibility that the textbook's units aim to prepare the learners for the exam by equipping them with the necessary skills and knowledge, but doing this without adopting an exam-drill methodology.

It is also interesting to note that every teacher ignored the language aims of the unit, i.e. the need to develop the understanding of a speaker's role, attitude, and viewpoint in a text. Instead, they kept the central theme: unity in a multicultural society. The activities they planned clearly reflected this by focusing on the topic and not on the (language) pedagogical goal, although all of them added the textbook-specified aim to their lesson plans. This may indicate a lack of understanding of how teaching materials are structured and used.

Based on the above, we would argue that how teachers use the material is indicative of three problems. There is a lack of: a) ownership, b) a systematic analysis and evaluation of the material, and c) understanding of syllabus and materials design. Since the teachers were not involved in the selection of the material, they replaced or supplemented parts they considered inappropriate for the learners. Yet, as testified by the impressionistic views they express and the lack of evidence they offer to support these, they have not conducted a thorough evaluation that could have enabled them to make informed decisions about adaptation and supplementation. This is problematic because without an indepth analysis, there is little chance that they can provide appropriate language learning opportunities for their students. Also, despite working on the same themes and with the same textbook, students' learning experience and outcome are varied and inconsistent depending on which teacher they work with.

The fact that the teachers tend to focus on the carrier content of the material, i.e. the topic, and not the linguistic or pedagogical goals, suggests that they do not fully understand the syllabus aims and how they need to achieve them. Although they copied the specified objectives in their lesson plans, they focussed on the content in their attempt to adapt and supplement the textbook. This may be related to the thematic organization of the textbook and the fact that the teachers, despite their reasonably extensive classroom experience, are unable to see the link between the content and the communicative and/or linguistic goals it is meant to support.

Having said that, with the thematic focus of their lessons, the teachers, albeit subconsciously, managed to change the intercultural communicative learning potential of the material. Whereas the material mainly aimed to provide information on (the dominant) culture, i.e. knowledge – *savoir*, our teachers changed the orientation by adding activities that aimed at developing intercultural attitudes – *savoir être*, and the skill of interpreting and relating – *savoir comprendre* (Byram & Zarate, 1994; Byram, 1997). They realized, regardless of their ethnic and cultural backgrounds, that teaching cultural knowledge is not enough if the aim is to create unity in diversity.

Conclusion

The research study reported in this article posed three questions: How do teachers from different ethnic and cultural backgrounds interpret, adapt, and use one unit from a locally produced EFL textbook? Does race, ethnic background, religion have an impact on their interpretation of culture presented in the material, and how do teachers adapt, if at all, the material to promote intercultural awareness and competence? We discovered that the teachers' ethnicity and cultural

background do somewhat influence how they view a unit of work perceived to be ideologically loaded, and how they adapt materials to achieve their lesson objectives. However, the real findings of the study point beyond this and reveal something more important about teachers' use of textbook materials.

First of all, the data show that teachers need training in using teaching materials. It is generally assumed that all classroom teachers know how to use and interpret textbook materials, but it may not always be the case. When teachers in our study found the material inappropriate for their learners – for several reasons – they adapted and supplemented it with their own resources. However, they approached this task by keeping the content of the material and sacrificed the linguistic and pedagogical / communicative aims the unit tried to achieve. This indicates that they may have misunderstood the organizational structure of the textbook, its syllabus, and how it aimed to prepare language learners for the MUET exam. Of course, we are not claiming that had they mechanically followed the book, their students would have been prepared for the exam. We simply argue that their adaptation and supplementation focused on a very superficial understanding of how the material was organized. Therefore, we call for more training in which teachers learn how materials writers arrange their textbooks and syllabus.

Secondly, teachers need training in critically approaching teaching materials, questioning not only their pedagogical fit, but also the appropriateness of the content in terms of culture and ideology. Our example presented a unit of work perceived to be ideologically loaded. We feel it is of utmost importance that language teachers are able to recognize this and help their learners discuss their understanding, distinguish ideas from ideology, and form alternative meanings of the materials. When dealing with the cultural content (or potential) of teaching materials, this is something that teachers simply cannot ignore. Cultural learning and intercultural communication is definitely more than learning facts about a particular culture; it is the acquisition of skills and attitudes that enrich the individual to become a socially conscious citizen. Therefore, teachers should empower their learners to question the legitimacy of textbook discourse, be this linguistic or visual.

Finally, we need to mention the issue of ownership. We acknowledge that there is no perfect teaching material and every textbook needs adaptation to meet the requirements of a particular context, and of particular learners. However, when teachers are not involved in the selection and evaluation process, there is a tendency to 'abandon' the materials when they encounter problems, instead of finding ways to improve them. This was the case in our study when one teacher completely skipped the unit as irrelevant and chose to do something else. We feel this might not be the wisest decision, especially in a low-income social setting where parents invest in their children's textbooks at great personal sacrifice.

In conclusion, it would be unfair to put the blame solely on materials writers and publishers for the lack of learning opportunities in the classroom. While they are responsible for producing teaching resources that are unbiased, free of ideology – as much as possible – and which provide ample potential for developing the learners' language skills and intercultural awareness, language teachers are also responsible for critically analysing, interpreting, and modifying teaching materials to achieve curricular goals and cultivate in their learners a critical and inquisitive mind.

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Appendices: Teacher lesson plans for the unit 'Unity in Diversity'

Appendix A (Emily):

Lesson Plan

Lesson Objectives:

By the end of the lesson, students should be able to give opinions on individual roles and values required to live together in a society.

Activities

1. Chain Link
   a. Each student is given 6 strips of paper. They are required to interview 6 friends to find similarities and differences.
   b. Then, students are asked to make the strips into chains and link them together. This is to symbolise how individuals are connected to one another in society.

2. Jigsaw Puzzle
   a. Teacher gives students a piece of puzzle each. Students are to write their names on it and 'personalise' the puzzle; to indicate individuality and uniqueness.
   b. The whole class is to work together as a team to complete the jigsaw puzzle.
   c. Teacher asks students to reflect on their teamwork and answer "how did you manage to complete the talk successfully?" -to elicit words eg: teamwork, tolerance, respect etc.
   d. Teacher explains that "no man is an island" therefore connectedness is vital.

3. This Is My House
   a. Students are grouped according to their abilities. Each group is given a picture of a house to symbolise a society.
   b. Students are asked to list out important values to live with the values discussed. Students comment in each other's work.

Appendix B (Siti):

Lesson Plan

Lesson Objectives:

At the end of the lesson, students will be able to: a) Identify speaker's role and attitude; b) Present viewpoint and response to it; c) Apply multiple intelligence (draw and create).

Activities

1. Starter
   a. KWHL charts.
   b. Teacher shows graphic on the slide presentation.
   c. Teacher explains the lesson objective.
   d. Teacher uses KWHL charts as tool- what do students know?
2. Explanation of the content
   a. Teacher distributes a picture to students.
   b. Teacher lets students Look-Think-Comment on the message conveyed in the picture.
   c. Students share their comments, respond positively in class.
3. Modelling and Demonstrating
   a. Teacher prepares sets of question cards, coaching suggestions and answers.
   b. Each student is given a card.
   c. Students are given 2 mins to consider and analyse the questions.
   d. Students exchange viewpoint and share more information.
   e. Students continue activity until the end of activity is signaled by teacher.
   f. Teacher revisits success criteria - KWHL charts.
   g. Teacher asks students to share-your-view.
   h. Teacher responds to the activity and gives positive reward.
4. Multiple Intelligences - Draw and Create
   a. Teacher revisits lesson objectives and success criteria.
   b. Students will draw and create (design) their own national flag.
   c. Students will present the creation, describe and explain the details in the flag i.e. colours, symbols etc.
   d. Teacher ask students to share-view and fill the KWHL chart.
5. Reinforcement

a. Teacher instructs students to write an essay on the topic "Ways to promote peace and unity in multiracial country like Malaysia."

Appendix C (Mei Li):

Lesson Plan

Lesson objectives:

At the end of the lesson, students should be able to describe the speakers' role, attitude and viewpoint.

Activities

1. Teacher informs students of the learning objectives and success criteria.
2. Listening
   a) students listen attentively to the recording.
   b) students write down new words on the white board.
   c) students guess the meaning of the new words in group - Idea Rush.
   d) students listen attentively for the answers to the questions.
3. Listen to recording again.

FOLIO 18/1

Long versus short term needs: Evaluating a course book used by Middle Eastern militaries

Owen Robertson and Paul Knight

Introduction

This paper evaluates an English language textbook series, the *American Language Course* (ALC) (Defense Language Institute English Language Center, 2006), used by, amongst others, the Emirati Air Force. It examines the course book's content, relevance, adaptability, approach and appropriateness. By combining one author's experience using the textbook, feedback from other users and systematic evaluation procedures, this evaluation highlights the course book's strengths and weaknesses. We argue that the texts prepare students for their short term examination needs, but not for their longer term on-the-job needs. Mismatches like this are not uncommon; the tension between short and long term needs is investigated in Deutch's (2003) study of the English language needs of law students, for example.

We look at the materials used on a project run by the US Defense Department's Defense Language Institute English Language Center (DLIELC) for the Emirati Air Force. DLIELC is a school headquartered in San Antonio, Texas which provides military students with General and Specific English Language skills. The program aims to:

> Produce... English-language qualified personnel to support US Security Assistance objectives... The English-language qualified personnel produced by in-country English Language Teaching programs (ELTP) are essential to the success of US arms sales... because their graduates are the individuals who are trained... to maintain and operate the weapon-systems
>
> *(Woods, 2005, p. 95).*

Indeed, many of the students at the school are in units which operate the Thermal High Altitude Area Defense (THAAD) missile defense system. Such schools are considered a necessary part of defense contracts in regard to the knowledge and skills needed to use and keep in working order such equipment, given that the instructional manuals are solely in English. The school is staffed by both teachers hired directly from DLIELC and from a contracting company.

Established in 1954, the original mission of the DLIELC was to provide language instruction to allied Air Force personnel; however, today all branches of allied militaries participate for a diverse range of future contexts. For example, students have pursued follow-up training in Holland, the UK, and in South Korea. Most of the students in Texas are from Saudi Arabia, but there are also nationals of Taiwan, Mexico and Georgia, as well as of the UAE. In fact, the DLIELC can boast two presidents as alumni: the current President El-Sisi of Egypt and the sixth leader of Indonesia, President Bambang.

The main forms of assessment are the American Language Course Placement Test (ALCPT) and the English Comprehension Level (ECL). The ECL and the ALCPT are identical in terms of their format and content, but the ELC is an older version of the ALCPT. They are structural ex-ams in a four-choice multiple selection format. The exams and the curriculum were the result of a comprehensive needs analysis (NA) of the students of the school. For instance, the helicopter English language training program was developed by an instructor at DLIELC in Texas who visited a helicopter base in the US and conducted an NA by taking detailed notes, audio and video recordings of lectures and studying training manuals.

Needs analyses in military contexts

This procedure matches the approach suggested by Munby (1978). Munby famously created a structure for discovering students' needs – 'needs analysis'. This needs analysis elicits information about the participants' age, nationality and mother tongue; the type of English for Specific Purposes (ESP) which is relevant; the physical setting; with whom participants must interact; whether the language is to be spoken, written or both; the language proficiency target needed and the productive or receptive demands on the participants are necessary factors to consider in an

NA. Munby terms these factors *participant, purpose domain, setting, interaction, instrumentality, target level* and *communicative act* (1978, pp. 34-38).

In the UAE military English school, score requirements vary but students in specialised programs, such as helicopter language instruction and entrance into the US War Colleges, require an 80 on the ECL which is equivalent to a 6.5 on the IELTS. Additionally, students are prepared for a required score of 2+ on the Oral Proficiency Interview, which is a skill descriptor on the Interagency Language Roundtable (ILR). The ILR is used by various US government agencies as a means to measure foreign language proficiency (Lett, 2005, p.106).

Lett describes the steps taken for an NA for the military, bringing into focus Munby's framework. The NA has three broad phases (Lett, 2005): Phase 1 includes identifying the language tasks necessary. Phase 2 determines tasks' importance and difficulty. This corresponds to Munby's 'Target Level' step. In this phase, the two expert groups meet again and peg tasks to certain ILR proficiency descriptions. Phase 3 identifies specific skills through investigation into critical tasks and events, and knowing the frequency with which skill modalities are employed (Lett 2005, pp. 111-112). Within Munby's framework, language modes are a part of instrumentality (1978, p. 36).

Rationale

This evaluation of textbooks used for aviators is of high importance: language misunderstanding and miscommunication have caused serious accidents, and even death (Alderson, 2009). Further, there has been little previous research into the DLIELC. Saville-Troike (1973) overviews reading instructional techniques and the skills which students at DLI need. She highlights the importance of reading with an awareness of 'sociocultural information' (1973, p.399). This kind of reading understands cultural influences which shape the language we use and why, and presupposed implications which are understood subconsciously by native speakers but are not apparent to English language learners (ibid., p.400). Saville-Troike emphases this recognition of socially charged language as a critical skill, and goes on to identify the necessary specific skills of deducing words from context, figurative language, selective reading, comprehending groups of words and typical moves in texts (ibid., pp. 401-402). Despite dating from 1973, Saville-Troike's observations are still relevant as her article is one of the few published works specifically on the DLI context; furthermore, her remarks are an early recognition of sociolinguistic competence.

This leads us to a central theme in the evaluation of the ALC: while they fit the short term needs of the students (passing assessments), the exams do not prepare them for using the aforementioned reading strategies. A multiple-choice test, with a question or two-line dialogue, does not by default afford the reader a stretch of discourse which 'act[s] as a compass which gives us our bearings' (Saville-Troike, 1973, p.403). Multiple-choice questions do not have to exist in a vacuum, but the ALC assessments do not require the test taker to read/listen to more than a sentence or two before selecting an answer.

Not only is an evaluation of the textbooks of high importance because of the risk to life mis-communication can cause, but it also supports the recommendations from the Rand Corporation to disband the curriculum department at the DLIELC (Manacapilli, Moroney, Pezard & Robson, 2012). Additionally, the research organisation advised that the DLIELC use appropriate existing commercial published course books which would fit the programme's needs (Manacapilli *et al*., 2012, p.55). Moreover, the ALC also was found to be culturally inappropriate in a military teaching context in Saudi Arabia (Bacha, Ghosn & McBeath, 2008, p.293), a context with many similarities to the UAE especially regarding English Language instruction. For example, in both countries English language education begins in Grade 4 in the public schools (Bacha *et al*., 2008, pp. 281-282).

This paper evaluates the ALC in terms of its content, relevance, adaptability, approach and appropriateness. Such criteria are supported in relevant literature as useful lenses through which to judge the value of teaching materials (Barnard and Randall, 1995; Sheldon, 1988; Cunningsworth, 1995; Masuhara and Tomlinson, 2008; Byrd and Schuemann, 2014; Tomlinson, Dat, Masuhara & Rubdy, 2001; McGrath, 2016, p. 21). This review takes a post-use evaluation of the books rather than taking a pre-use evaluative approach. Materials are important to evaluate because they contribute to student motivation and academic success (Cunningsworth, 1995, p. 17). An overview of evaluation and contrasting different types of evaluation provide the necessary backdrop to this present discussion.

The nature of materials evaluation

A textbook, students and teachers are possibly the three most common features of a school. Thus materials are at the heart of education and teaching, and so the evaluation of materials is crucial. Evaluating materials makes a value judgment about the usefulness of those materials for a group of learners (Tomlinson, 2003, p.15; Sheldon, 1987, p.41). Evaluation ensures accountability, encourages programme development, efficiency and effectiveness, and should involve all stakeholders (Ellis, 1998, pp. 223-224).

The learners' context is instructive. For example, teachers may work in EFL contexts (the case for this study) or in ESL environments. Hutchinson &

Waters (1987) and McDonough, Shaw & Masuhara (2013, pp.3-4) further describe the diversity of ELT contexts within which an evaluation of materials must be grounded. Many of the components of Munby's *participant* element of an NA are contexts that must be considered, which include learners' ages, and so on. McDonough *et al*., 2013, add students' attitudes towards the target language, teachers, and to education (ibid, p.7). Donovan (1998) includes the fit between the materials and the length of the term, and the expected measureable results of the materials as necessary contextual information (Donovan, 1998, p.151).

In addition to those teaching contexts, an evaluator needs to be aware of what world view, assumptions and theory of language learning informed the text's creation. Wala (2003) argues that no course book is immune from functional grammarians' contexts of situation, culture, ideology, biases and unspoken values (Wala, 2003, pp.60-62; Halliday, 1978). Government ministries and cultural expectations additionally wield considerable influence upon materials, especially those destined for global markets (Bell & Gower, 1998). Thus, teachers should use textbooks as a springboard for creativity, not as a straightjacket (Bell & Gower, 1998, p.118).

To ensure the rigorous, systematic and principled evaluation of materials, checklists have emerged as the most common means to determine the materials' relative worth (Mukundan, Hajimohammadi & Nimehchisalem, 2011). Composed of generalised criteria, a checklist can be quantitative or qualitative and must meet standards of validity, reliability and practicality (Mukundan *et al*., 2011, pp.21-24). This study has referred to Cunningsworth's (1995) checklists due to the extent of aspects covered (McGrath 2013, p.55). Other notable checklists (Breen & Candlin, 1987; Mukundan & Ahour, 2010) also influenced this evaluation.

Evaluation can occur before a course to determine a material's potential (Tomlinson, 2003). 'Pre-use' evaluation takes an impressionistic approach and can consider the aforementioned contextual factors (Tomlinson, 2003, p.23). 'In-use' evaluation is the judgment of materials while they are being used giving teachers insight into, for instance, the positive or negative reactions to the text by students. In-use evaluation examines measurement and progress of students as a basis for continuing or discontinuing the use of a particular resource; however, this is a short term gauge of achievement (ibid., p.24). 'Post-use' evaluation also identifies student outcomes, and both the short and longer term effects of materials. Determining these outcomes is expensive and time-consuming (ibid., p.25). After a material analysis and a close look at the contextual factors, evaluators determine the appropriateness of the 'aspects of design' to its users (Ellis, 1998, p.204).

Content, Relevance and Adaptability

The ALC course books: Evaluation

Step 1: Analysis

There are 36 books in total in the ALC curriculum and the books contain five units, one being a review chapter for the previous four. They cover levels from beginner to advanced – CEFR levels A1 - C1. A table of contents in a chart format always commences each book (Figure 1 gives an example from Book 18). The contents are arranged under the headings 'Vocabulary', 'Functions', 'Grammatical Structures' and 'Skills'. Titles of the units include General English topics such as 'Food in the US', 'Education', 'We've added on to the House' and 'Hunting and Fishing'.

The instructor texts explain the objectives of the course, how the computer lab might be used to support in-class teaching, and the various supplementary materials in the appendices. Such materials include flashcards, transparencies, sound and spelling correlations, a word list, irregular verb list, and punctuation and capitalisation rules. A homework section and an 'Evaluation Exercises' section always follow the appendices. The homework section contains very similar exercises to those in the units, and the 'Evaluation Exercises' are almost entirely three or four point multiple-choice questions on grammar and lexis. Useful cross-referencing, recycling of grammar and vocabulary, and continuity is present. For example, the instructor's book always notes in which books a grammar point has been previously taught, and vocabulary from previous books and units is integrated into later books. Grammar points are contrasted with similar structures. Additional optional material, such as writing exercises and intensive reading passages, are present. Figure 2 illustrates the approach to 'listening practice' the course books takes. As can be seen, the teacher is expected to read the listening text, which does not give the students opportunities to hear different varieties of English.

Step 2: Evaluation

Generally speaking, evaluation determines whether materials arouse learners' curiosity, lower anxiety, promote confidence and self-discovery, present authentic, relevant language and offer opportunities for language use with limited controlled practice (Tomlinson, 1998, pp. 7-21). In the ALC, absent are an accompanying CD for listening and pronunciation practice, keys to the exercises in the student's book and a workbook; course components that would encourage learners to discover material independently. Listening work is done by the teacher reading the texts aloud. The dearth of listening practice is disadvantageous to students as 50 percent of the ALCPT is listening

questions. Perhaps more troubling, however, is the 'sanitisation' of American culture, pushing aside more uncomfortable topics such as unemployment, poverty, gender and race inequality and crime. Such topics can provide a springboard for lively discussion (Hutchinson & Torres, 1994) and better prepare students for life and study in the US.

The books are exclusively in black and white (except for the one unit on colors), and illustrations include stick figures and pictures of actual DLI San Antonio staff. Hill (2003) asserts that illustrations not only should decorate the pages of a textbook to make it more appealing, but also should facilitate teaching and elicit target language (Hill, 2003, p.178). Jolly & Bolitho (1998) argue that the physical appearance of materials motivates students (Jolly & Bolitho, 1998, p.95) and Barnard & Zemach (2003) note that illustrations can help students retain language points (Barnard & Zemach, 2003, p.317). Self- evaluation checklists are not provided and exercises are sometimes misleading, testing things that have not been presented in the grammar chart.

Cunningsworth (1995) suggests in his checklist for topic and subject content that texts 'relate to and engage the learners' knowledge system' (Cunningsworth, 1995, p.90). The topics can be connected to learners' lives such as the units on science, cooking, sports, clothes, and heroes. While military related topics are addressed, such as military ranks, infantry and field artillery, firearms, and 'being in the army' these topics are heavily outweighed by more General English topics. It is best described as Bacha *et al*. (2008) evaluate the books used in a course for the Saudi Air Force as 'a general English course with some military topics'

ALC Book 18: Scope & Sequence, Lessons 1 – 5

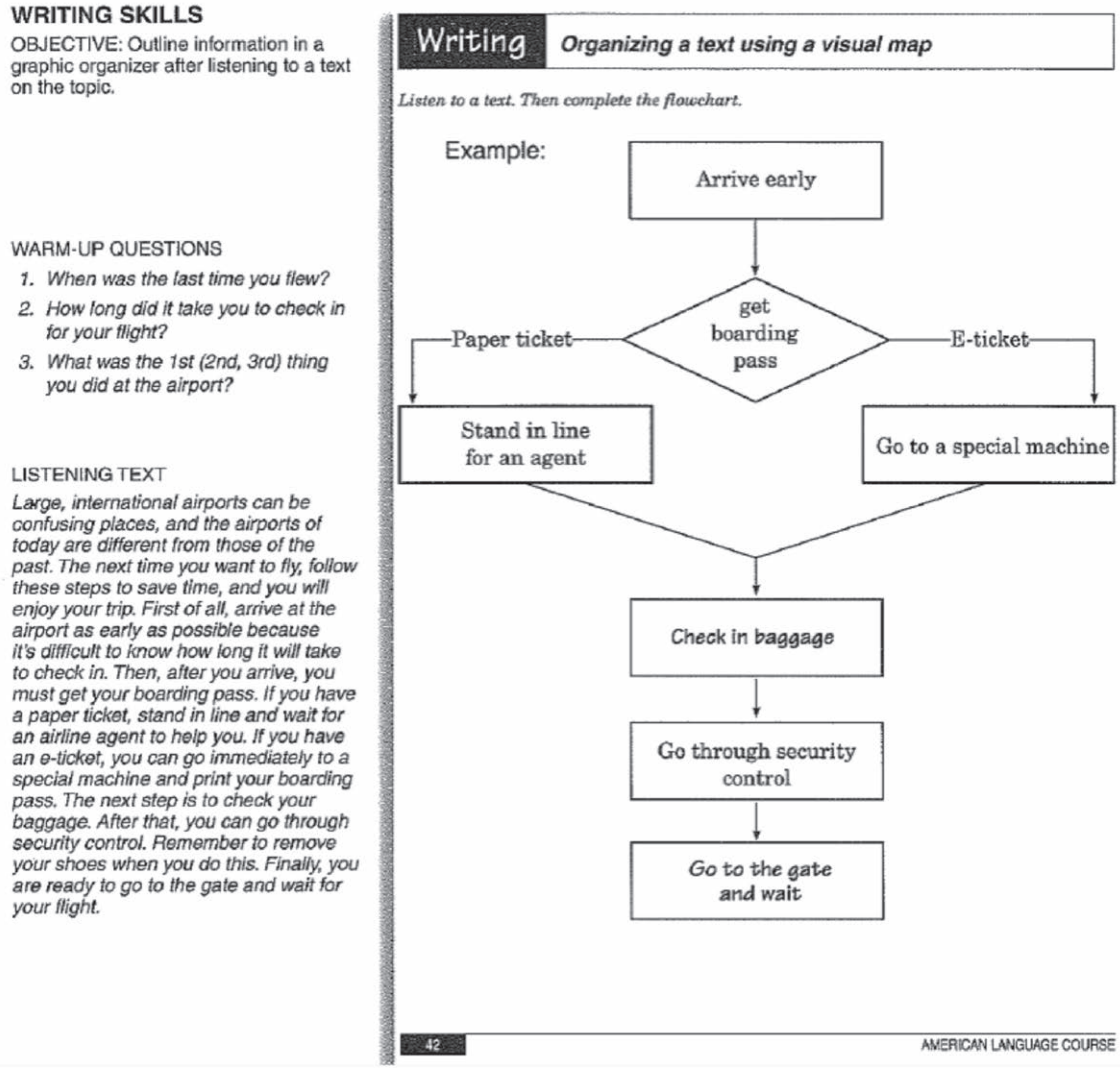
Lesson	Vocabulary	Functions	Grammatical Structures *	Skills
1	*US Presidents* ➢ Becoming president ➢ Gerald Ford ➢ The sciences	➢ Report information	It + BE + adjective + (that) ➢ *It's possible that* we'll have a test tomorrow. Correlative conjunctions ➢ Justin's studying *both* Russian *and* English. Reported questions ➢ Bob *asked if* he could go. ➢ Jan *asked why* they left.	➢ Give and receive messages ➢ Scan a graphic organizer and answer questions ➢ Read a text and organize using a visual map ➢ Write a summary ➢ Timed reading (2 minutes) & answer 6 questions
2	*Weather* ➢ Extreme weather ➢ Weather forecasts	➢ Listen to and give warnings	Present unreal conditional ➢ *If I had* money, I *would* buy a ticket to the game. *Wish* ➢ I *wish I had* money to buy a ticket. BE *used to* ➢ Mike *is used to* waking up early for class.	➢ Listen to a text and organize using a visual map ➢ Listen to a warning and answer questions ➢ Listen and give a warning ➢ Scan a graphic organizer and answer questions
3	*Employment* ➢ A new job ➢ Company policies ➢ Point of view	➢ Express agreement and disagreement	Negative questions ➢ *Don't* you want to go? ➢ *Why didn't* Mike go? Logical impossibility ➢ The car *can't be* out of gas! Suffix *-ness* for adjectives Suffix *-ment* for verbs	➢ Scan a graphic organizer and answer questions ➢ Use intonation patterns ➢ Read a text and organize using a visual map ➢ Write a summary
4	*Memories and story telling* ➢ Childhood memories ➢ Helen Keller ➢ Americans With Disabilities Act	➢ Talk about past experiences	Perfect modals ➢ We *should have gone* to the movies. Restrictive adjective clauses ➢ The car *that we bought* was blue. Verb + object + *to*-infinitive ➢ John *advised me to speak* with the boss.	➢ Listen to a text and organize using a visual map ➢ Scan a graphic organizer and answer questions ➢ Timed reading (2 minutes) & answer 6 questions ➢ Give and receive messages
5	*Review* Lesson 5 reviews all vocabulary and structures introduced in Lessons 1–4.			

Figure 1: An example of the ALC's Table of Contents page, Book 18, p. ii.

(Bacha *et al*., 2008, p. 297). Barnard & Zemanch (2003) note that many factors in considering ESP materials are equally relevant for general English learners (Barnard & Zemanch, 2003, p.307). Given that the texts are written by the same institution which establishes the gatekeeping assessment standards, there is relevance between the course books and the curriculum (Byrd, 2001, p.416).

The phonemic alphabet and diagrams to show stress and intonation are scarce. The instructor text gives lip service to the skill, but some units have no pronunciation instruction. Given that the assessments do not have a speaking component, the few pronunciation activities may be omitted due to the influence of the exams (Bailey, 1999). While omitting, changing and adding and replacing material with something more suitable is supported by Cunningsworth as adaptation procedures (1995), the fact that pronunciation sections can be skipped denies the relevance that the skill has in Aviation English as a whole and can be seen as a negative exam washback (Alderson & Wall, 1993). Given that radiotelephony relies on communication between pilots and air traffic controllers via radio systems, intelligible pronunciation and delivery are crucial for the students in the programme (Moder, 2013, p.228). DLI graduates might work with members of the military who speak different regional varieties of English. Thus, it could be argued that the materials are not preparing students for the language use students will experience.

Vocabulary and grammar dominate the bulk of each unit in the ALC materials (see Figure 3 for a sample vocabulary exercise). Each unit is organised around a vocabulary list of 20 to 40 words, and then a series of readings, fill in the blank, and matching exercises. The readings are of varied genres such as letters, emails, postcards, informational texts, charts and graphs and newspaper articles. The grammar exercises are cloze exercises or 'unscrambling' practice. A dialogue usually presents the grammar and a chart follows which takes a structuralist approach (Richards & Rodgers, 2014; Stranks, 2003) displaying each part of the target



WRITING SKILLS

OBJECTIVE: Outline information in a graphic organizer after listening to a text on the topic.

WARM-UP QUESTIONS

1. *When was the last time you flew?*
2. *How long did it take you to check in for your flight?*
3. *What was the 1st (2nd, 3rd) thing you did at the airport?*

LISTENING TEXT

Large, international airports can be confusing places, and the airports of today are different from those of the past. The next time you want to fly, follow these steps to save time, and you will enjoy your trip. First of all, arrive at the airport as early as possible because it's difficult to know how long it will take to check in. Then, after you arrive, you must get your boarding pass. If you have a paper ticket, stand in line and wait for an airline agent to help you. If you have an e-ticket, you can go immediately to a special machine and print your boarding pass. The next step is to check your baggage. After that, you can go through security control. Remember to remove your shoes when you do this. Finally, you are ready to go to the gate and wait for your flight.

Writing *Organizing a text using a visual map*

Listen to a text. Then complete the flowchart.

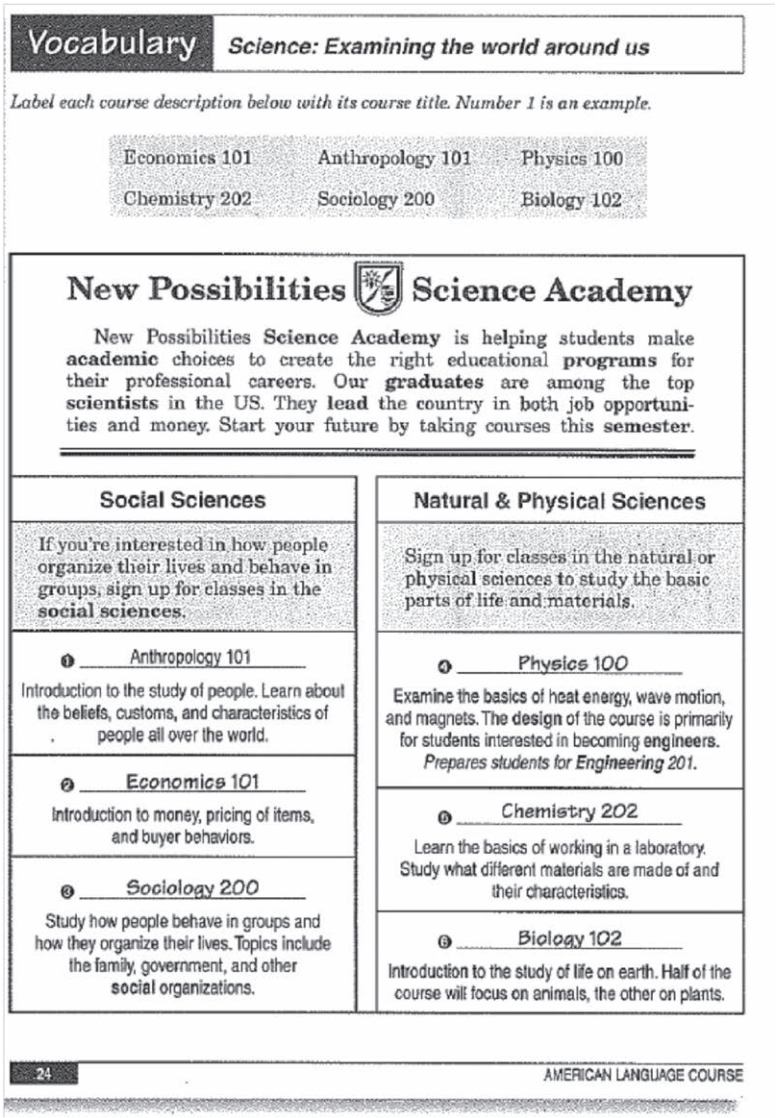
Figure 2: An example listening/writing exercise from the ALC, Book 18, p. 42. From the instructor's book.

structure. Figure 4 below illustrates this. Again, it is argued that this focus on discrete lexico-grammatical features does not serve long term needs of students. Contextual, discourse level considerations have become widely accepted pedagogical considerations (Belcher, 2006, p. 136).

Approach

Language pedagogy, according to Richards & Rodgers, has three broad categories of *approach, design* and *procedure* (Richards & Rodgers, 2014, p. 36). An *approach* accounts for a theory of language proficiency and language learning, while '*design*' explains the rationale for the syllabus, the roles of students, teachers and materials and dictates the kinds of classroom activities used. *Procedure* more closely looks at how the *approach* and *design* are realised in the classroom, taking note of the interaction patterns, resources and strategies used by the teacher (ibid.).

The ALC follows Audiolingual Method (ALM) principles (Woods, 2005; Troike, 1971; Skinner, 1957) rooted in American structural linguistics. Its approach rests on the assumption that language is learned in blocks, beginning with phonemes, moving to words and then to sentences. This approach also holds that language learning is inexorably linked to human behavior motivated by a *stimulus* which brings about a response. The response is either approved or disapproved by *reinforcement* by the teacher (Skinner, 1957). The *design* of ALM is rooted in short term objectives with a mastery of the building blocks of morphology and sentence patterns. In ALM, a linguistic syllabus dominates. Lessons follow a strict listening, speaking, reading and writing order. Learners have no choice in the content or pace of learning activities. Dialogues, drills and the memorisation of particular grammatical structures are typical types of materials and activities practised in the classroom. A classic procedure used in ALM is students hearing a dialogue containing target structures and then repeating each line of the dialogue



Vocabulary *Science: Examining the world around us*

Label each course description below with its course title. Number 1 is an example.

Economics 101	Anthropology 101	Physics 100
Chemistry 202	Sociology 200	Biology 102

New Possibilities Science Academy

New Possibilities **Science Academy** is helping students make **academic** choices to create the right educational **programs** for their professional careers. Our **graduates** are among the top **scientists** in the US. They **lead** the country in both job opportunities and money. Start your future by taking courses this **semester**.

Social Sciences	Natural & Physical Sciences
If you're interested in how people organize their lives and behave in groups, sign up for classes in the **social sciences**.	Sign up for classes in the natural or physical sciences to study the basic parts of life and materials.
❶ Anthropology 101 Introduction to the study of people. Learn about the beliefs, customs, and characteristics of people all over the world.	❹ Physics 100 Examine the basics of heat energy, wave motion, and magnets. The design of the course is primarily for students interested in becoming engineers. *Prepares students for Engineering 201.*
❷ Economics 101 Introduction to money, pricing of items, and buyer behaviors.	❺ Chemistry 202 Learn the basics of working in a laboratory. Study what different materials are made of and their characteristics.
❸ Sociology 200 Study how people behave in groups and how they organize their lives. Topics include the family, government, and other **social** organizations.	❻ Biology 102 Introduction to the study of life on earth. Half of the course will focus on animals, the other on plants.

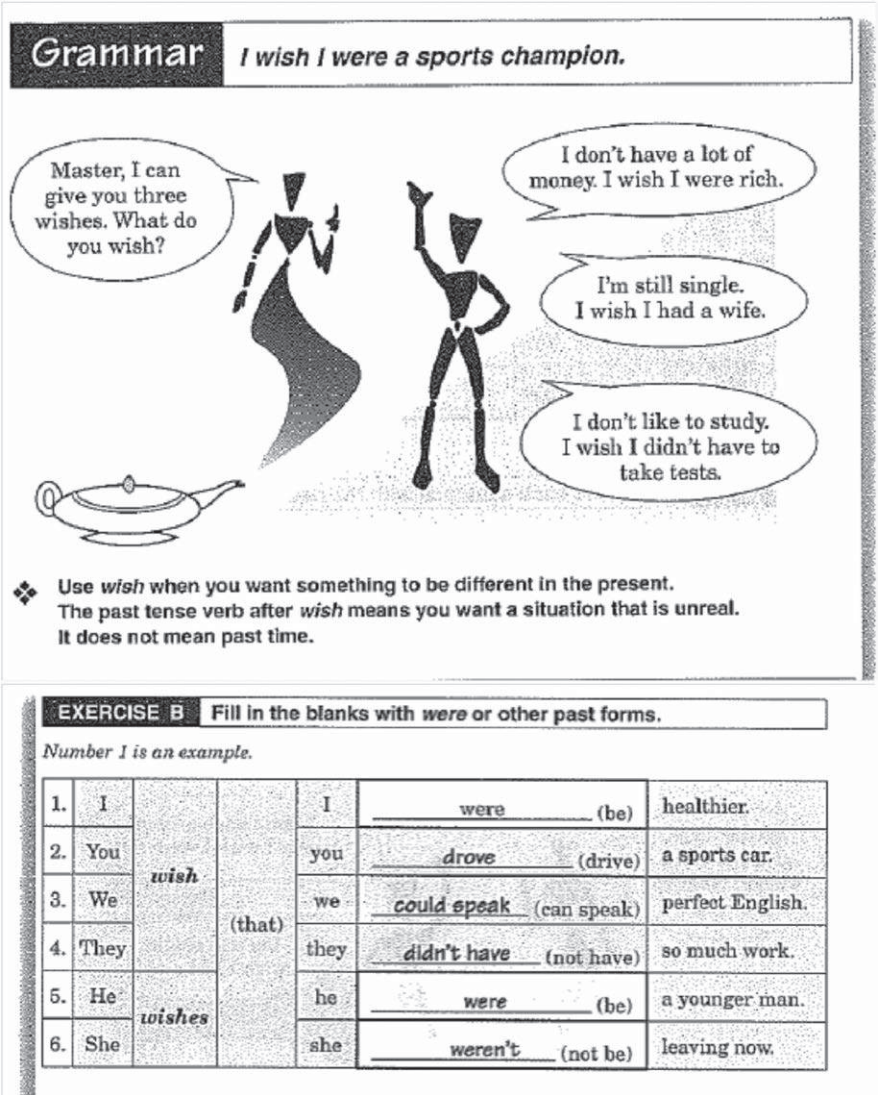
Figure 3: An example of a vocabulary exercise from the ALC, Book 18, p. 24. From the instructor's book.

individually and chorally. Correction is immediate and the dialogue is memorised. Target structures form the basis for oral drills, and then students are tasked with reading, writing or vocabulary exercises and language laboratory work may follow up (this again, draws on Skinner, 1957).

But the method as practiced in the ALC is muddled: it fails to distinguish between grammar in writing and colloquial spoken grammar. Saville-Troike denounces the ALM for 'distorting the emphasis of language teaching' (Saville-Troike, 1973, p. 405); a criticism which could be said to apply to the ALC materials. Not only this, but also the ALC omits key tenants of ALM procedures and design elements. Finally, it reflects a fusion of two methods: ALM and Communicative Language Teaching. Let us discuss each of these points separately.

Saville-Troike (1973) urges that complex sentence structures be introduced only in written contexts such as college texts, as spoken language is usually more colloquial and less dense. She advises that oral drills do not adequately prepare students for written modes and that the two modes should be taught separately and systematically in their appropriate contexts (Saville-Troike, 1973, p. 398). This is an example of Munby's (1978) instrumentality element of an NA. This addresses the first issue identified above as the ALC conflates written grammar and spoken structures. An example of this is discussed below in 'Appropriateness', where 'whom' as an object of prepositions is taught in speaking practice activities. The grammar point is rarely used in spoken modes and is highly formal.

Phonology, the first building block towards proficiency and a key *procedure* in ALM, plays a minor role in the course and is never at the beginning of a lesson in the ALC. In fact, traces of the reading approach can be seen by the vocabulary lists which precede readings (Richards & Rodgers, 2014, p.58). The goal of the 'reading approach' was to strengthen silent reading speed in American colleges in 1929, which



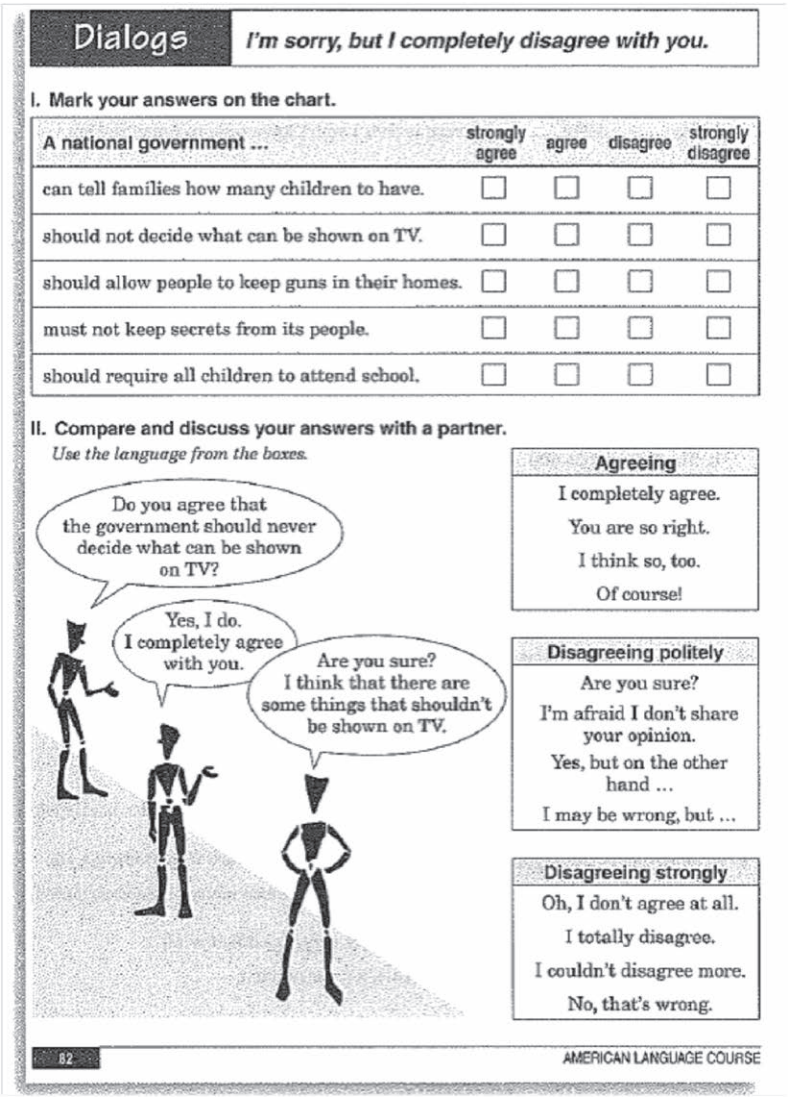
1.	I	*wish*	(that)	I	were (be)	healthier.
2.	You			you	drove (drive)	a sports car.
3.	We			we	could speak (can speak)	perfect English.
4.	They			they	didn't have (not have)	so much work.
5.	He	*wishes*		he	were (be)	a younger man.
6.	She			she	weren't (not be)	leaving now.

Figure 5: An example of a communicative activity from the ALC, Book 18, p. 82.

was seen as more important than conversational skills (Richards & Rodgers, 2001, p. 13). Pittman (1963) and Davies, Roberts & Rossner (1975) are clear that the initial step towards language proficiency is listening and imitation of isolated sounds and words (Richards & Rodgers, 2014, pp. 44-46). Audio material, crucial to ALM *design* applications, is absent in the ALC books. Further, the textbooks are not based on a contrastive analysis of Arabic and English, as would be expected if ALM were being properly followed.

Pair work and group work is employed in the books. An effort is routinely made to personalise the grammar and vocabulary, through game boards, prompts which encourage learners to inquire about and express opinions, information gap activities, situational role plays and questionnaires. Thus, we determine that the texts take a weak Communicative Language Teaching (CLT) approach (Wesche & Skehan, 2002; Richards & Rodgers, 2014). Widely recognised beliefs of CLT are that language is learnt for use in meaningful communication, fluency is a dimension of the units, cognitive processes are important and a free practice stage which requires the simultaneous use of multiple skills is needed. 'Weak' CLT adopts those premises, but, as seen above in Figure 4, holds onto a belief that grammatical structures and accuracy are equally important. But, the tensions between 'weak' and a more fully implemented CLT is demonstrated by the communica-tive activity in Figure 4 where a relationship between language forms, functions and meanings (Wesche & Skehan, 2002, pp.215-216) is evident.

In Book 18, Lesson 3, the function of expressing agreement and disagreement is taught (ALC, 2006, p.82). The Instructor's book suggests eliciting students' responses to the statement 'The mess hall serves excellent food' and writing them on the board to highlight the form-function relationship. Then, students tick boxes in a chart which asks them to 'agree,' 'strongly agree,' and so on, to various statements. Next, students mingle in pairs and groups giving their opinions to the statements and asking their



Dialogs *I'm sorry, but I completely disagree with you.*

I. Mark your answers on the chart.

A national government ...	strongly agree	agree	disagree	strongly disagree
can tell families how many children to have.	☐	☐	☐	☐
should not decide what can be shown on TV.	☐	☐	☐	☐
should allow people to keep guns in their homes.	☐	☐	☐	☐
must not keep secrets from its people.	☐	☐	☐	☐
should require all children to attend school.	☐	☐	☐	☐

II. Compare and discuss your answers with a partner.

Use the language from the boxes.

Do you agree that the government should never decide what can be shown on TV?

Yes, I do. I completely agree with you.

Are you sure? I think that there are some things that shouldn't be shown on TV.

Agreeing
I completely agree.
You are so right.
I think so, too.
Of course!

Disagreeing politely
Are you sure?
I'm afraid I don't share your opinion.
Yes, but on the other hand ...
I may be wrong, but ...

Disagreeing strongly
Oh, I don't agree at all.
I totally disagree.
I couldn't disagree more.
No, that's wrong.

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Figure 4: Examples of a grammar presentation in the ALC, Book 18, pp. 47-48. From the instructor's text.

peers' opinions. Figure 5 provides a visualization of this activity. In this activity, reading, critical thinking, listening and speaking are used. While following key principles of Second Language Acquisition (as defined, for example, by Tomlinson, 1998, p.13-15), activities such as these do not reflect the format of the assessments that ALC students must take. This further illustrates the tension between short term and longer term needs: in contexts where there is strong washback from examinations, students adopt learning behavior choices which are influenced by exams, not by their potential futures (Bailey & Masuhara, 2013, p.304). It is curious why methodologies that are considered out of date are preserved in some pedagogical contexts. We conclude that those procedures fit with military training paradigms where fixed and measurable criteria are well suited to a military ethos.

Appropriateness

Units on using a payphone, writing money orders and mailing letters and postcards (that appear in the books) might be perceived by students as irrelevant and outdated. Further, key elements of appropriateness as outlined by Cunningsworth (1995) are neglected. These guidelines include appropriacy taught with reference to choice of grammar, vocabulary, discourse structure, pronunciation, and linking language to social situations (Cunningsworth, 1995, p.52). In other words, the ALC neglects the fact that language is highly dependent on context, the participants and their roles and relationships, whether the language is intended for speaking or writing, and the level of formality required. For instance, in Book 8, the highly formal structure using 'whom' as an object of prepositions is introduced but ignores the fact that telephone operators have been largely replaced by automated systems. Other factors related to appropriacy, such as whether the materials are at the right proficiency level, their purpose and fit to the syllabus, are met in our opinion.

Conclusion

In viewing the materials through the lenses of content, relevance, adaptability, approach and appropriateness, we suggest that the short term goals of the students in the program are realised, but not their long term ones. As many of the students in the program are from the Air Force, longer term needs would include more work on the building blocks of radiotelephony, particularly pronunciation, listening, and using clarification strategies. Additionally, paraphrasing, the reading of technical manuals and understanding other non-native speakers is needed by aviators (Moder, 2012, pp.227-228; Saville-Troike, 1973, p. 396). Troike (1971) argues that future needs of DLI students would be well served if they have receptive competence in causal styles of speaking and productive abilities in more formal registers (1971, p.44). Alden (1973) notes that work in military or civilian capacities might be future contexts of DLI graduates (Alden, 1973, p.163). Future directions for further research might look for commercially published textbooks which meet the needs of military EFL programs in the Middle East. As the cultural context of a target market is so critical, future research might evaluate or develop locally produced course books. In a parallel program to the Emirati one described here, a teacher created books more specifically tailored to the local context. While the ALC could be improved, the majority of students pass through the curriculum and become successful, more linguistically competent members of their militaries and societies. This should be the most important goal, especially when safety in international aviation is at stake.

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FOLIO 18/1

Transform your Story-telling!

How can poetry and story-telling be an effective and meaningful way of teaching the target culture and language through CLIL?

Rosa-Maria Cives-Enriquez

As a linguist and trainer, I am all too aware of the investment, financial and emotional, that organisations and individuals respectively, make to acquire new competencies and/or language skills. It therefore makes sense for me to do everything possible to try and fulfill some, if not all, of those expectations and do everything in my power to give my learners the tools to help them remember, recall and apply what they have learned.

Over the years I have blended my own methods with research from leaders and pioneers in language education, such as Stephen Krashen, Steven Pinker, and Blaine Ray amongst others. Krashen and Pinker promoted natural language acquisition - communication and immersion over traditional grammar and drilling. Ray invented TPR Storytelling in the 1990s, a story-based method (based on the original methodology devised by Asher in the late 1960s) gaining rapid popularity among teachers worldwide. The concept of multiple intelligences was devised by Howard Gardner, professor of cognition and education at Harvard Graduate School of Education and he identified eight strengths or intelligences that we each excel at in differing degrees; I refer to these constantly in the planning of my multisensory learning environment.

In addition to the above, I draw inspiration from Management Theory (Freemantle, 2001; Sinek, 2016) and my work as a Learning and Development (L&D) professional as I feel that there is a close link and overlap in the work that we carry out as Language and L&D professionals where we invest 'in a person's fundamental human needs in order to nurture and create productivity' (Cives-Enriquez, 2013, p. 270) by creating an environment where individuals thrive.

However, of late when I have attended conferences in the UK and abroad there appeared to be much talk of meaning-focused materials for L2 learners (see, for example, Masuhara, Mishan and Tomlinson, 2017) and with that, an old familiar friend keeps making an appearance, namely, CLIL (content and language integrated learning) as a methodology being employed to achieve the dual purpose of raising language proficiency/attainment through the use of meaningful content and language.

On reflection I found it quite surprising that CLIL had not gained its deserved momentum until the beginning of the millennium, as a way of encouraging plurilingualism /multilingualism; as I recall, this is the way I was taught Spanish (at an Immersive Spanish school) in the UK back in the mid-1970s and the way I too, have taught Spanish for many years, but nevertheless, I welcome its widespread appeal.

In this article, I examine practices and activities that I employ in the classroom, allowing the student to develop a number of transferable skills, and the tutor to develop/enhance materials that suit the student needs and enthuse both the facilitator and the L2 learner.

I would like to start by offering a definition of CLIL and providing an explanation as to why I believe poetry and story-telling can be an effective and meaningful way of teaching culture and language through CLIL. The article goes on to offer some practical pointers for CLIL, and lastly to illustrate the operationalizing of CLIL precepts in a sample lesson.

CLIL (content and language integrated learning)

CLIL (content and language integrated learning) methodology refers to an educational situation in which 'subjects or parts of subjects, are taught through a foreign language with dual focused aims, namely the learning of content and the simultaneous learning of a foreign language' (Marsh, 2002, p.175). CLIL is considered a model of good practice in Europe (Lasagabaster & Ruiz de Zarobe, 2010). It has been adopted by a large number of infant and primary schools in Spain, such as schools in the Bilingual Project in Madrid (Ruiz, 2014) and Spain is rapidly becoming one of the European leaders in CLIL practice and research. 'The richness of its cultural and linguistic

diversity has led to a wide variety of CLIL policies and practices which provide us with many examples of CLIL in different stages of development that are applicable to contexts both within and beyond Spain' (Coyle, 2010). From the literature, CLIL appears to have been embraced in the UK in 'pockets' over the years and whilst results have been positive, it appears that the jury is still out (Coyle, Holmes & King, 2009; Eurydice at NFER 2005; Coyle, 2011, p.10).

Surprisingly, the term CLIL was coined only as recently as 1994 by David Marsh of University of Jyvaskyla, Finland; however, CLIL is not new. Although the term was adopted in the 1990s, successful implementation of such dual-focused learning stretches back many decades. Through CLIL, students are using a language as they learn other subjects. Their thinking skills are engaged through successful methodologies right from the beginning. Students are learning in a very active and challenging way. CLIL's flexibility is underpinned by a theoretical framework commonly referred to as the 4C model. The 4C model is a holistic approach, where content, communication, cognition and culture are integrated. Effective CLIL takes place through five dimensions: progression in knowledge, skills and understanding of content, engagement in higher order cognitive processing, interaction with the communicative text, development of appropriate communication skills and acquisition of a deepening intercultural awareness (Coyle, 2010).

In addition to the above, advances in brain imaging technology are revealing in more detail than ever how we learn (Edward, 2017), which assists us as trainers and teachers to create environments that will enhance the ' student learning experience' and in turn increase levels of retention and application. We now know that learning changes the physical structure of the brain – due to a process known as neuroplasticity which refers to the way the brain changes over time. When we learn something new there is a firing and connection of neurons in a new pattern. This new learning is then stored first in our short-term memory then distributed in our long-term memory over a period of time. The interesting aspect here is that the new memories that are created are compared and 'bolted on' to existing memories and life experiences (Edward, 2017).

However, if the new information is not novel enough then the most recent information is discarded and the 'old' information stays the same; this is exactly what we do not want as learning facilitators, so in addition to making new information novel, it is important to make it relevant and engaging to every individual (Gardner, 2001). This will be the starting point for practical pointers on this aspect of CLIL methodology, with reference to CEFR levels A0-A2 learners of Spanish.

How do I make information novel whilst engaging learners?

I. Before the session: I encourage students to develop an awareness of, and to reflect upon their individual learning style, needs, and strategies (Honey & Mumford, 2006). They will then be able to identify how best they are able to learn and be empowered to make choices about their learning journey.

II. I empower and hand over control to learners by giving them a set of 'Survival Tools' (See Table 1), enabling them to ask for the information and clarification in Spanish.

SPANISH	ENGLISH
¿Qué significa?	What does it mean?
¿Cómo se pronuncia?	How do you say/ pronounce it?
¿Cómo se escribe?	How do you write it?
¿Cómo se dice ''change'' en español?	How do you say 'change' in Spanish?
No sé.	I don't know
¿Puedes repetirlo?	Can you repeat it?
¡No entiendo! *or* *Perdona, no te entiendo*	I don't understand or I'm sorry but I don't understand.
¡Más despacio por favor!	More slowly please
¿Puedes hablar más despacio,por favor?	Could you please speak a little slower please?
Disculpe (formal) / Perdona (informal)	Excuse me (...to attract some-one's attention)

Table 1: Spanish Beginners/False Beginners 'Survival Tools' (Frases para la clase)

III. I explain and discuss approaches to teaching and learning and highlight strategies that I hope to use in the session. If learners are aware of their 'journey' they are more likely to feel at ease and 'buy into' the process.

IV. As part of the rules of engagement, I make it clear that I will offer the tools, but it is up to each individual to employ them as/how they see fit, thus encouraging self-efficacy and student awareness.

V. New information is introduced primarily through visual, auditory and kinaesthetic mediums and in context. Students have the chance to search for meaning and process information using a variety of learning preferences (Gardner's multiple intelligences, 2001).

VI. During the session I offer the opportunity to work as part of different groupings: pair work, group work, collaborative tasks, 'working the room' or mingling, whereby the whole class can access various work stations at different points (similar to an 'activity circuit session' in no particular order).

Sample CLIL/Storytelling lesson(s)

When I refer to 'story-telling' my aim is to create 'character-led' stories that make my students feel something because it is the emotion produced by a story/journey that makes it memorable (giving it unique meaning) and ensures that its message 'sticks'. In this section I aim to provide an example of a CLIL/story-telling lesson to a mixed ability group of learners of Spanish using a variety of communicative tools. The levels 1-3 in my lesson equate to CEFR levels A0 to A2 respectively. (Level 1 = A0, Level 2 = A1 and Level 3 = A2).

In this particular session, I want the environment to be visually interesting and as the topic is 'Picasso's life story', it lends itself perfectly to stimulating examples of the artist's work posted around the room.

We learn by taking information in through our five senses and there is evidence to suggest that we may have a preference for visual stimulus, as the largest of all our sensory cortices is the visual cortex (Edwards, 2017). However, if we want to maximise learning and retention, we need to appeal to all senses when designing our learning environment, especially the visual. Making the learning environment visually appealing with posters, colour and pictures (in this case, posters of Picasso's artwork) can enhance the process and enjoyment of learning. I have drawn inspiration from the work of another academic (Bender, 2015), who also uses artwork images to teach language, culture and history in context.

As students enter the classroom, I play a guitar piece by Jose Delgado (title: Freegull https://www.youtube.com/watch?v=RwIczqp1_5s&tsns=em) which often transports individuals (so I am informed!) to holiday destinations individuals encountered and relaxing, happy times in the sun whilst absorbing what is visually around them.

I introduce myself (in the first person) and then introduce Picasso, as if he were my personal friend, making it easier for the audience to connect with the story of my '*friend*' (in the 3rd person, using the historic present). I have the pronouns **yo, tu, el/ella** and **'ar'/ 'er'/ 'ir' verbs** listed on a whiteboard and point to them as I say them.

As I tell the story of Picasso's biography, I am aware that not all the language will be accessible so I have numbered laminates around the room for the learners to pick up and turn around, and as they do this, they will be piecing the biography together as I am telling it. I also use exaggerated body language to reinforce points, ask open questions, repeat information, paraphrase, elicit responses individually/collectively and I immediately experience learners 'steering the session' as they use the 'survival tools' given; most students appear to be engaged in the multiple avenues to 'comprehensible input' (Krashen,1992).

After I have finished the story-telling part of the lesson, I use multiple resources to stimulate the senses, such as an authentic three-minute interview with Spanish musicians to practise and reinforce adjectives and build upon language learnt. Learners are given the transcript of this (see Appendix 1) so that they can follow the interview if they so wish with questions and answers, or they are given a list of adjectives to circle as they hear them (Appendix 2), or a text with missing adjectives which they can fill in.

From this exercise, learners have access to questions and answers that they will be able to apply to their next situation; I then ask them to interview each other and record the interview on their phones/ iPads as they so wish.

For those who want to be creative and play with the language they can use an app called 'YAKIT Kids' to introduce Picasso using animation; This app allows users to record their voices to the animation and change the tone so that it becomes unrecognizable; they can also add expressive animated stickers to customize photos, including facial features, props, characters and special effects. Videos that are created can be saved directly to the user's phone or sent anywhere. Whilst this is an app designed for children, I have found that it is a fantastic tool for creative adults in the room who like animation, emojis etc. All these tools serve to make the session interesting, current, relevant and appeal to 'multiple intelligences' and varying degrees of fluency. I fully agree with Cook (2000, p.204), when he says that language play 'involves simulation, competition, the creation of

social networks and creative thinking' and that 'play - albeit with varying degrees of complexity - can take place at all levels of proficiency'.

The above activities are colour-coded (green=1, yellow=2, blue=3) according to level of difficulty (As noted above, levels 1-3 in my lesson equate to CEFR levels as 1 = A0, 2 = A1 and 3 = A2). There are stations around the room that are explained to the learners; they are then given the choice to work in groups/ individually at each station and time to complete each exercise before they move on to another, thus offering them autonomy and choice.

As well as being one of the most prolific artists of the 20th century, Picasso (unbeknownst to some) was also a poet. One of Picasso's (less complex) poems and poems of that era are made available for learners to read, before and during the next session. They are given an insight as to when it was written so that they can place it along the story timeline that they have previously constructed and relate it to a pictorial representation, tying various elements of the story together using illustrations, narrative, film and poetry.

A short, eight-minute film (with sound but no words) 'the bombing of Guernica' serves to enhance and add relevance to the existing lesson content. It provides visual/sound stimulation and input by transporting individuals to a tragic time in Spanish history; the footage (https://youtu.be/kYpYlzfkPss) depicting the bombing of Guernica in parallel to how Picasso's '*Guernica*' evolved, shows images as they are deconstructed and represented.

In the first instance, I ask the whole class to write any noun, verb or adjective that entered their head, during or after the footage -'wordstorming'. This elicits words such as:

> *Toro* (bull), *negro* (black), *avión* (plane), *bombas* (bombs), *mujeres* (women), *correr* (to run (v), *corren* (they run), *tiros* (shots), *blanco* (white), *azul* (blue), *gris* (grey), *ruido* (noise), *destrucción* (destruction), *ojo* (eye), *triste* (sad), *época* (period), *gritos* (screams), *muerte* (death), etc

This exercise raises a lot of emotion and discussion around war, fear, cruelty, sadness, women, children and modern-day atrocities, and has worked well across the levels. It starts off with initial thoughts/ emotion, listing adjectives, nouns and verbs and very quickly building up to sentences and whole paragraphs and a comprehensive body of text written by more able students (which feeds into extension exercises). Extension exercises (see Cives-Enriquez, 2018) are offered at all levels to complete before the next session to reinforce and embed learning.

Why are poetry and story-telling effective and meaningful ways of teaching culture and language through CLIL?

I believe that poetry and/or story telling is a fantastic way of encouraging learners to think 'outside the box' and assist with memory recall and retention and application. A great deal of research and current literature reviews point to the beneficial role of poetry in all major aspects of second language acquisition, such as:

1. Accuracy of pronunciation (Akyel, 1995; Hanauer, 2001); poetry helps students to notice sounds – the phonetics and phonology - of a foreign/second language.

2. Development of L2 complex syntax and vocabulary (Akyel, 1995; Hanauer, 2001; Lazar, 1996; Melin, 2010; Tin, 2011). Students notice grammar structures and unusual grammatical usage; they focus on form and meaning.

3. Development of understanding of the L2 discourse (Akyel, 1995; Hanauer, 2001; Lazar, 1996); looking at meanings of words in context can develop an appreciation for language meaning and application in the TL.

4. Cultural awareness and promotion of multiculturalism (Hanauer, 2001, 2003; Lazar, 1996; Melin, 2010). Poetry and story-telling, in my opinion, go beyond the benefits acquired from linguistic interpretations and can raise awareness of the target culture and create a personal understanding/'connection' with socio-cultural issues.

5. Deepening the language learners' ways of self-expression and self-realization (Lazar, 1996). Students are not just learning language and grammar 'dryly'; language becomes a powerful communication tool that is transformed into a medium of creative, emotive self-expression and self-realization. When an individual connects on a personal/emotional level language learning stops being a mechanical exercise; it evokes emotion and learning will take place. Emotion is, of course, an enhancer of learning (Edward, 2017).

Student involvement in the process of reading and writing is also a powerful tool for self-expression and emotional connection with the task in hand. In the past, some of my students have likened the process to 'painting with words' and 'firing the imagination'. I think these observations are a true reflection of what actually happens; when we paint a picture with adjectives, our visual cortex lights up, painting a picture in our 'mind's eye'. The fact is that 'stories' are remembered seven times more so than facts and data, so they are 'made' for learning; each story will be uniquely interpreted by each learner's unique interpretation of the world (Edwards, 2017). For learners of a foreign

language, hearing and liking the rhythm of a foreign language, wanting to speak and make themselves understood and wanting to understand the language and culture in question, are some of the stimuli that spark the motivational drive to incite or improve their performance in the foreign language - Spanish in this case (Akyel, 1995; Hanauer, 2012; Lazar, 1996). However, if we speak of 'language' and 'vocabulary', it is not only these that create the stimulus but also the way in which they are used. Vocabulary and structure alone form merely strings of two dimensional expressions in the form of phrases and sentences (Cives-Enriquez, 2013). I truly believe that to be effective in eliciting a response from students, the language stimulus 'has to be right' and has to be amplified by the third dimension of emotion (Freemantle, 2001).

Conclusion

In this application of CLIL, I have demonstrated my belief in putting human stories (through poetry and 'story-telling' and authentic texts) at the heart of my lesson content, as this is one of the most effective ways to create relevance, engage learners and deliver messages which aid language acquisition. CLIL promotes situational adaptability: it supplies students with better skills to learn how to adapt themselves, their communication, and their thinking to different contexts. In addition to these advantages, CLIL also promotes flexibility of the mind. It encourages students to look at things from different angles and perspectives. It also helps students develop their problem-solving skills.

Although I am a great advocate of CLIL, I do recognize that this method of teaching does not come without its shortcomings. If CLIL's potential is to be fully implemented, a number of measures are needed: a clearer theoretical model is required to better underpin the integration of content and language in CLIL lessons and the relationship between the CLIL language curriculum and the traditional MFL lessons. If CLIL is to be accessible to all learners and leave behind its selective past, it should trigger more integrated and socially inclusive whole-school language policies, with a clearer focus on the role that language plays in assimilating concepts across subjects; CLIL 'is presented as a timely and perfect solution to the demands of the global knowledge society for a multilingual, adaptable workforce, and this has led to a lack of definition and occasional over-estimation of its expected outcomes' (Harrop,2012. p.67).

To conclude, I feel that in the UK, where this study is situated, CLIL for MFL teaching is still very much in an 'embryonic stage' of implementation. In the UK, CLIL needs far more development and investment all round, financial/human resources, materials development, teacher training, application, evaluation and so on, for it to become an effective and realistic mainstream model.

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Blog:

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Film footage:

El Bombardeo de Guernica: https://youtu.be/kYpYlzfkPss

App:

YAKiT Kids

Appendix 1

http://zachary-jones.com/zambombazo/como-eres-polock/

"En tres palabras, ¿cómo eres?" Escucha la respuesta de Polock en este video.

¿Cómo eres? es una nueva serie de entrevistas de corta duración en la que los músicos se describen a sí mismos en más o menos tres palabras.

Hoja de actividades: *¿Cómo eres?* **Polock** (pdf)

Esta actividad se puede usar para empezar la clase, para captar la atención, para romper el hielo, para terminar la clase o en un momento libre. Cada hoja tiene diez billetes para no tener que sacar tantas copias.

Transcripción: ¿Cómo eres? Polock

Uf... eso sí que se me hace complicado. No sé... yo... ¿cómo soy? No sé. Soy tímido. No sé.

¿Cómo es él? Pues, es meticuloso. ¿Y... la tercera?

Pues, es complicado. Y genio.

(¿Y cómo eres?) Yo soy cabezón. ¿Y...? (Me gusta esta idea, una palabra de cada persona para describir a los demás. Es buena idea.)

Dale tú. (No, tú primero.) Es muy... no sé cómo se dice... comparte todo lo que tiene. Es como muy generoso, muy buen rollo.

Y muy tranquilo. (Te ha salido bien, ¿eh?)

(¿Y cómo eres tú?) Yo, amable, por ejemplo. (Muchas gracias, señor, muy amable.) Un placer.

Es puntual.

Y yo creo que es buena gente. (Amable. ¡Ha repetido!) Es un gran tío. Es un genius. (Otro, otro...)

Es muy guapo. Es un dandy.

Appendix 2

¿CÓMO ERES? Polock

Instrucciones:

Marca todos los adjetivos que utilice cada ersona para describirse.

❑ amable	❑ genio	❑ puntual
❑ cabezón	❑ guapo	❑ ruidoso
❑ constante	❑ meticuloso	❑ tímido
❑ generoso	❑ optimista	❑ tranquilo

¿Y tú.....Cómo eres?

¿Cómo es tu compañero/tu madre/padre/hijo/hija etc...?

FOLIO 18/1

Exploiting classroom walls

Tony Waterman

A version of this article was presented in poster form at the MATSDA conference, Tilburg, Holland, 2017.

Introduction

Our learners of the 21st Century are surrounded by bright colours, loud bells and digital whistles. They are used to accessing all manner of input from phones, tablets and multi-screens, and social media spreads its own form of 'news'. It is a world a-buzz yet our classroom walls are often empty swathes of off-white, looking lifeless, boring and definitely not motivating for either learners or teachers (Scott, Leach & Bucholz, 2008). So, what can teachers and learners do to exploit these drab spaces and how can these educational artefacts then be exploited? A little bit of creativity is my answer. It is important for teachers to consider how to use the valuable space which classroom walls present teachers and learners as they are going to spend hours and hours in this room in educational institutions in which classes take place in the same room over an extended period. Providing a place where learners enjoy returning to because they feel connected to the material on the walls (O'Mahony & Siegel, 2008) and because the artefacts invite learner participation (ibid.) will build a classroom community with a sense of belonging and identity (Rogoff, 1990) as the walls change and evolve over the period of the course (ibid.). Needless to say, it can be easy to go overboard with the decoration of your walls. Duiella (2015) councils wall design which is tasteful without being distracting.

What can go on walls?

I would suggest anything connected to language learning – which is nearly everything! Common things which appear on classrooms walls include: charts and graphs; classroom rules; diagrams; educational posters; favourite activities using cards held in envelopes; learners' work; maps; meta-language; phonemic symbols; pictures; plans; pronunciation patterns; signs; the class word bag; numerical information; and verb timelines. Of course, this list is not definitive, it is up to the imagination and creativity (Maley & Peachey, 2015) of the learners and their teacher to decorate their classrooms with useful and useable material.

Figure 1: One of my classrooms in the Omani military

What should come off the walls?

Classroom walls brimming with motivating and re-useable material is great but what lessens or negates the motivational impact of these artefacts? Here is a list of the material, most-seen during my teacher training duties, which can have a negative effect on learner motivation: educational artefacts from other courses unconnected to the learners; learners' work from past courses; old artefacts now fraying at the edges with curling corners and fading colours; and institutional notices placed at random which could at least be placed in a designated area of wall space.

Deciding what to put up

Teachers follow the syllabus and plan interesting, motivating classes covering grammar, lexis and functional language as well as providing copious practice of the required skills to support learners' learning but how do they decide what to cover the walls with? Teachers can make decisions based on pedagogy, such as: course demands; language rules; the needs of the learners for further practice, noticing (Batstone, 1996), the discovery approach (Bolitho & Tomlinson, 2005; Tomlinson & Masuhara, 2010); using material as aide-mémoires; useful pedagogic artefacts to support daily classroom practices; word families, and more.

Depending on the type of artefact and how it is going to be exploited, it will have various attributes. If it is

to be used in open class, it needs to be simple, clear, legible from a distance and easily exploitable. If it is going to be studied at close quarters with learners reading small print and other data, it will need to have other attributes. For both types of use, artefacts should have at least one of the following attributes by being: striking visually to attract attention (Roskos & Neuman, 2011) with judicious use of colour to categorize aspects such as lexis (Anuthama, 2010); embedded in the syllabus; interesting; professional and stimulating.

Classroom walls can be covered with excellent artefacts but what about the learners? Explaining the rationale for having material on their classroom walls should have an impact on their motivation to learn as they see their teacher's enthusiasm to do as much as possible to support their learning as well as liven up the learning space they share for hours every day/week. By including learners in the decision-making process (Breen & Littlejohn, 2000) to have the classroom as they want it, teachers encourage them to take ownership (Holliday, 2005) of their learning environment and engender a sense of empowerment. By making a useful contribution themselves (Dörnyei & Ushioda, 2011) learners invest in and thereby commit to their learning and their learning environment. Of course, such negotiation comes with the caveat that the teacher should be acting as an educational arbiter, employing his/her informed choice (Breen & Littlejohn, 2000) to ensure only acceptable, appropriate and exploitable material is selected for the walls with explanations ready to give learners to aid their understanding of what can and cannot 'go' in the language classroom. The enthusiasm which teachers show for using wall space to support learning should hopefully be infectious as learners recognize and appreciate their teacher's focus on them (Dörnyei & Ushioda, 2011).

Learner needs

The syllabus should have the linguistic needs of the learners clearly detailed but it is class teachers who have hours of learner observation to inform them as to what the learners have acquired, need more practice of or need to re-visit. This is where teacher expertise is challenged to select, adapt or produce material to fulfil perceived needs and to explain and persuade to learners why such material should go up for them to use.

Lexis

With material on the walls, teachers have created the potential to ensure learners receive multiple exposures to target language, five to sixteen times for true acquisition according to Nation (1990) and that they notice, retrieve and generate language (Nation, 2001). Using these artefacts in a variety of tasks gives learners opportunities to use the same language in new ways, also seen as a cornerstone of the acquisition process (Meddings & Thornbury, 2009). Furthermore, facilitating exposure for short periods is seen as more beneficial for acquisition and counters the rate of language attrition (Schmitt, 2000).

Learner-friendly materials and activities

The easiest way to ensure artefacts are learner-friendly is to copy or re-create materials and activities which the learners have already used and therefore understand how to use them and what to do to complete activities. I say copy or re-create which suggests a teacher's role but once again, if learners are involved in producing materials which are copies or recreations of what they have already used on the course, then their involvement comes with the positive affective factors described above.

Pedagogic or authentic artefacts and tasks

There is a plethora of professionally-produced educational material available on-line, either free of charge or at a price. Devoting institutional funds to obtaining such artefacts will obviously involve administration personnel and, in all likelihood involve other teachers, too, as to whether they think the idea is worthwhile in both pedagogic and financial terms. Teachers in today's world have so many options for copying, adapting or creating materials without funds being necessary but the question of using authentic materials comes with the obvious caveats of teachers selecting material according to purpose and priorities (Harwood, 2010).

How to use the materials you put on the walls

You are ready with a range of materials to put on the walls but do you have clear aims as to how to exploit them to the benefit of your learners? Are you going to use a particular artefact to review language already studied, to produce language or to practise a sub-skill? Are you going to have your learners work individually, in open class pairs, closed pairs, groups, teams, mingling around the room? Are you going to have learners speak, listen, read, write or some combination of these? What follows is a number of example artefacts and some of the ways they can be exploited with learners.

Charts and graphs

These visual data including pie charts, bar charts, flow charts, graphs and tables offer a wide range of receptive and productive tasks including: (a) reading comprehension; (b) oral descriptions; (c) listening comprehension checking peers' descriptions; (d) written descriptions; (e) learner production of 'new' charts from data collected / accessed on the internet (Waterman, 2017).

The teacher can use the following interaction patterns to engage learners in the above range of activities and indeed all the artefacts and activities which follow. Learners can work in whole class work with their teacher (T $\longleftrightarrow$ Ss) or in open pairs to undertake production and practice of the visual material, having already studied how to do this earlier in their course. Learners can take such visual data off the walls to do the same types of activities in the following interaction patterns: closed pairs ($S_1 \longleftrightarrow S_2$, $S_3 \longleftrightarrow S_4$, $S_5 \longleftrightarrow S_6$); in groups ($S_1 \longleftrightarrow S_2 \longleftrightarrow S_3 \longleftrightarrow S_4$, $S_5 \longleftrightarrow S_6 \longleftrightarrow S_7 \longleftrightarrow S_8$); in teams ($S_1 + S_2 \longleftrightarrow S_3 + S_4$); or in mingling activities with learners walking around the classroom and interacting with a number of different learners (Ss $\longleftrightarrow$ Ss).

Classroom rules

These can be imposed by the teacher or negotiated with learners but having them on the classroom walls gives good examples of imperative forms from which learners can be encouraged to both learn the rules and produce more rules for various scenarios such as: their work, homes, where they live, government regulations and more. The rules-sheets themselves allow both the teacher and learners to simply point to the rule when a class member transgresses, thereby giving a useful, concise and effective way to enact classroom discipline without wasting valuable class time.

Rule Five	**Rule Six**
Listen to other students when they are talking.	Don't write on the whiteboard at any time.

Figure 2: Class rules

Diagrams

Diagrams lend themselves to formal and informal learner practice and production of language related to the specific needs of the learners and/or their specific syllabus. The teacher can engage the whole class with a presentation using a diagram which can then be put on the wall and later in the course exploited as review/consolidation. Learners can use free time between classes to gain more language practice either alone or with colleagues by exploiting diagrams in the same or similar ways they have been introduced by their teacher in class.

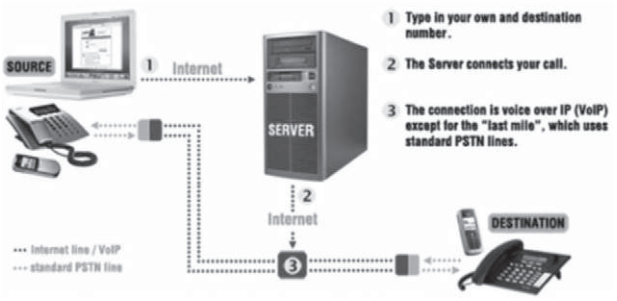

Figure 3: Diagram of how a mobile phone works

Educational posters

Readymade educational posters often cost money and nearly always present language in both visual and written form so are not so easily exploited. Moreover, Tarr (2004) advises critically examining such materials and only procuring them if they suit the needs of learners. However, with some ingenuity, words, or visuals, can be momentarily covered for review and certainly the quality of such artefacts can in itself be motivating. Having a number of visuals grouped as per the example can also be exploited to practise prepositions – what is next to / below / above / between ....? Another way to exploit such visuals is for learners to say which is bigger / faster and so on to gain practice of comparative adjectives or similar where they must add to what is available for them in the poster itself thereby engaging in creative, meaningful production of English.

Figure 4: An educational poster

Using cards

These activities can be from published materials such as Hadfield's (2007) *Elementary Communication Games* or created by teachers/colleagues. They can be designed to provide practice of specific exponents of target language or involve a scenario requiring freer practice of a range of language.

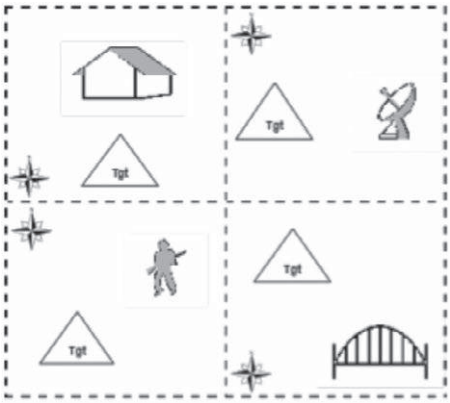

Figure 5: ESP cards for Military English

Learners' work

Presenting learners' work on classroom walls can positively affect class motivation to create interesting and well-produced artefacts. Instigating this approach presents learners with a sense of challenge (Komendat, 2010). Such artefacts can then be exploited by periodically taking them down for pair and group work activities including: question-formation about content; oral clozes after learners have read the texts carefully; production of the same text [orally or written] from memory; and construction of an end-of-course quiz by either the teacher or by the learners.

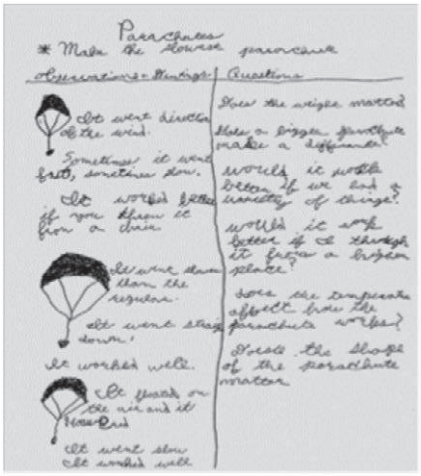

Figure 6: An example of a learner's piece of work

Maps

Maps can offer a large range of visual data such as: population density; political and/or religious affiliations; topography; weather; and much more. The map presented here is ideal for covering countries' names (and pronunciation thereof), their location within Europe (in the north-east of ...), their location relative to each other (to the west of ...) and can also be used in conjunction with supplementary information already studied and being re-cycled such as: languages; geography; history; famous for, and more (Segall, 2003).

Figure 7: A map of Europe without any text

Meta-language

Many, but not all, educationalists are in favour of using meta-language to label types of word. However, these labels can be useful to review/re-cycle lexical items, particularly if they are connected by a topic embedded in the course syllabus. Teachers and learners can negotiate the content of such posters from course content giving the posters face validity while also recycling key language from the syllabus. Learners can test each other on word families and word building. These labels can also be used to identify the syntax of chunks/sentences and to enrich learners' writing by encouraging them to add adjectives or adverbs to their texts.

noun	noun / pers	verb	adj	adv
profession	professional	-	professional	professionally
studies	student	study	studious	studiously
teaching	teacher	teach	teachable	-

Figure 8: Poster of a sample of meta-language table

Phonemic symbols

Phoneme symbols can be introduced during a phonology-focused session and are then available throughout the course to be used as (a) reference

sources (b) for checking (c) for production purposes. Separated out around the room, often at different heights for clarity of where learners are indicating, the teacher can quickly elicit the correct sound required from the whole class by asking them to point to the correct phonemic symbol. Pairs/groups can test each other in similar fashion.

/b/, /p/ /t/, /d/, /ld/
/s/, /z/, /lz/

Figure 9: Phonemic symbols for specific distinctions

Pictures

Pictures add colour to a classroom but they are also valuable tools for language production and review. Learners can be tasked to (a) describe them (b) make up a story about them (c) connect different photos in a story (d) or have learners/teachers invent a task to use with some of them. Building up a library of useable photos, drawings and clipart and encouraging learners to scour sources for such artefacts for inclusion on the walls is another way to enhance learner ownership of their learning space.

Plans

Learners can (a) be given specific description tasks (b) do role plays involving directions or where to go for information etc. (c) write questions for other learners / teams to answer (d) produce a written pamphlet about the facilities of the college. This type of artefact can be used with all interaction patterns particularly if it has been enlarged to A3 size or larger for open class work.

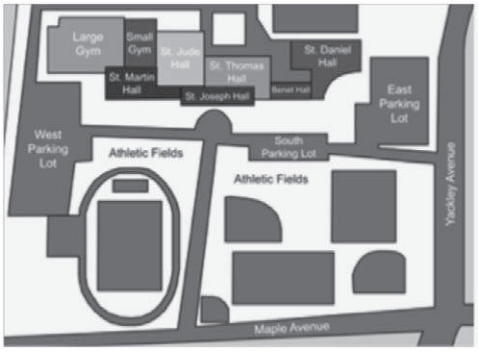

Figure 10: Plan of a college campus

Stress patterns at word and sentence level

Phonological stress patterns at word and sentence level can be introduced during a presentation and practice session and can then be put on the wall *without any examples* to challenge learners to identify and produce correct patterns. They can be used for (a) checking (b) review (c) learner – learner review and (d) to produce more examples of the required pattern. Examples shown below:

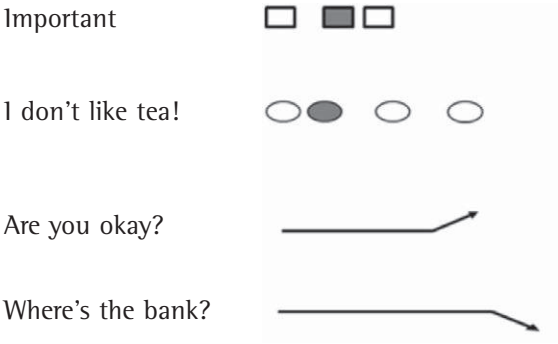

Figure 11: Stress patterns (word and sentence level)

Signs

Signs, as seen in public places or for specific locations such as buildings and factories, can represent any number of topic areas and concepts so they offer excellent production opportunities of language such as: modal verbs (rules + warnings); conditional sentences; imperative verb forms. Many signs are downloadable from online with many international signs not containing any language as per the examples shown in Figure 12. Signs can be used on the wall or taken down and given to learners to exploit.

Figure 12: Examples of signs

The class word bag

A word bag consists of small cards with words / chunks / drawings / chunks with gaps, indeed any text or visual representation which encourages learners to re-cycle recently-learned language. These cards, blank on the other side, can then be used in a wide variety of speaking activities to encourage all learners to actively use new language / language they have acquired. Such word cards and meaningful activities become self-motivational (Nation & Waring, 1997) with learners producing language which is their language and real to them. Similar collections of words can also reside on the classroom walls in envelopes to provide fluency practice or test preparation.

Figure 13: Word bag and other collections of words

Verb time lines

Time lines are a helpful way of representing the complex set of time concepts and verb forms we have in the English language. They can be used as aide-mémoires, correction artefacts where simply pointing to a particular time line on the wall should elicit learner- or peer-correction. Usually put in different places and even at different heights, the examples in Figure 14 are for Past Simple, Future Continuous and Present Simple [routines].

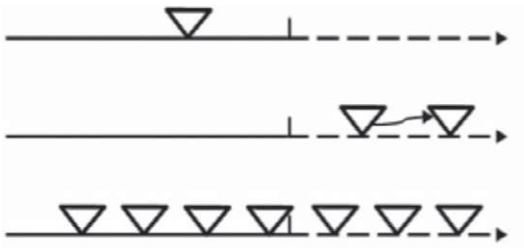

Figure 14: Verb time lines

Conclusion

Exploiting classroom walls takes imagination underpinned by sound pedagogic principles and requires time and effort if the resulting artefacts are to engender a classroom environment conducive to learning with the learners fully engaged in the range of language, content and activities being covered. Embarking on such a project may seem daunting but the rewards for teachers and learners can, I suggest, be enormous.

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Letter from C Group Founder: Does the C Group Have a Future?

Alan Maley

The C group ('Creativity Group') was formed in 2013. It aimed to bring together ELT professionals who share an interest in developing more creative approaches to teaching, learning, materials writing and assessment, as a counterweight to the prevailing culture of control, uniformity and measurement. The C group is intended to be an inclusive group, open to all who share its views.

http://thecreativitygroup.weebly.com

The letter below has been circulated by one of the C-group founders, Alan Maley

As I prepare to retire from involvement in ELT, and along with that to withdraw from any leadership role in the C group, it seems timely to look back at what the C group has managed to do so far, and to examine what would be needed to keep up the momentum.

Since it was launched at the IATEFL conference in Harrogate in 2014, the group has a number of significant achievements to its credit. We have had special numbers on Creativity in English Teaching Professional, EJALELT special number and HLT Mag (where we have a dedicated column also), we contributed significantly to the two British Council publications (*Creativity in the English Language Classroom*, 2015, and *Integrating Global Issues in the Creative English Language Classroom*, 2017), we have collaborated with IATEFL SIGs (Lit SIG and GISIG) at annual conferences, members have made significant contributions to IATEFL conferences in Birmingham (2015), Manchester (2016) and Glasgow (2017) – with an impressive flier (courtesy of Pilgrims), we have collaborated with MATSDA conferences and Oxford Brookes University, members have run conferences with country associations in Macedonia, Greece, France, etc., we have set up a scholarship, now in its third year, with co-sponsorship from Pilgrims and JALT, we have sent featured speakers to the JALT conference in Japan for the past 2 years, and we have an active and attractive website where members can share what they are doing, and so on. Above all, I think it is true to say that the C group, with its slowly growing global membership, has begun to make a small dent in the consciousness of teachers worldwide, and to put Creativity on the map.

At the outset, we decided against becoming a formal association with all the bureaucratic trappings that would entail. Instead, we have preferred a loosely-structured group of committed professionals with shared ideals. But this kind of voluntary, distributed responsibility is predicated on the assumption that members will take individual initiatives for the activities of the group. Unless this happens, we are left with a largely passive membership waiting around for someone to tell them what to do...Not a very creative scenario!

If the Group is to continue to grow, both in size and in the scope of its activities, I think members are going to have to take on more responsibility for specific aspects of our activities. The following is a first stab at specifying roles and what they might entail:

1. C GROUP CO-ORDINATOR
   Main job, to make sure everyone else is doing theirs, and generally give a steer to old and new initiatives, to keep people in touch with each other and with what the group is doing and to give a sense of direction to the group. This would be time-consuming, so I would suggest this should be on a rotating basis for a maximum of 2 years at a time.

2. WEB-MANAGER
   To maintain the website, manage the blogs, Facebook etc. and to be in touch with the membership as and when necessary with mailings to share important information. To organise on-line events such as webinars as appropriate. Also to handle registration and induction of new members. This is a key role.

3. NEW MEMBERSHIPS (UK and overseas)
   We may need to streamline the system for publicising the C Group and for enrolling new members. The present system relies on the web manager but arguably, we need a dedicated memberships' secretary to chase new active members around the world.

4. PUBLICATIONS CO-ORDINATOR
   To actively seek out opportunities for C Group and C group members to publish in professional publications, including special numbers of journals, collections of papers, etc. This role would also include links with publishers, and possibly setting up C Group publications of our own, such as a C Group Newsletter or Journal.

5. **PUBLIC RELATIONS CO-ORDINATOR**
   To publicise the C Group with outside organizations and seek out ways of collaborating with them in projects of mutual interest. Examples for a hit list would include: The British Council, English UK, Cambridge English, the ELT publishers, IATEFL including SIGs and Associates, Teachers' Associations overseas (eg. APPI, FAAPI, BrazTESOL, TESOL Greece, TESOL France, etc.). Ministries of Education, large language school chains (IH, Bell, NILE, Pilgrims, etc.), organisations teaching other languages (eg. Instituto Cervantes, Alliance Francaise, Goethe Institut, Confucius Institutes, etc.).

6. **SCHOLARSHIPS**
   To source funding for the C Group scholarship to IATEFL and organise publicity, and selection procedures.

7. **IATEFL CONFERENCE COORDINATOR**
   To collect, collate conference contributions and work with Jim Wright at Pilgrims to produce the flier. To liaise with IATEFL over booking the room for the Meeting. To publicise the meeting and arrange for a chair person.

8. **EVENTS CO-ORDINATOR**
   To actively seek out opportunities to collaborate on running local C Group events, webinars, involvement with overseas associations, etc.

So the answer to the question in my title is 'Yes, the C group does have a future – but only if everyone is willing to contribute actively to the group.' So ultimately, the decision lies with you, the members of the C group. I wish you good luck.

Alan Maley

October 2017

For more information about participating in the C group and/or taking on any of these roles, see: http://thecreativitygroup.weebly.com

FOLIO 18/1

BOOK REVIEW

International Perspectives on Materials in ELT

Sue Garton & Kathleen Graves (Eds.)
Palgrave Macmillan 2014. 292pp. £23.00 (paperback)
ISBN 978-1-137-02330-8

BOOK REVIEW by Rod Bolitho

Embarking on this review, I found myself agreeing with Philip Prowse's remarks at the start of a recent review in *Folio 16/2*. He commented on the difficulty in reviewing an edited volume of papers, and then proposed a solution derived from an even earlier review by McGrath (2010) in English Language Teaching Journal 67/1. I will to some extent follow the same line, by being selective in choosing which chapters to focus on, but I will also try to hold the editors gently to account by assessing the extent to which the volume lives up to the expectations raised in their introductory chapter.

Before I get down to this in more detail, a few lines about the content and organisation of the collection. After the introductory chapter by the editors, there are four parts, each containing a number of chapters. Part 1 focuses on Global and Local Materials, and includes contributions from Jack Richards, and from three very different contexts: Argentina, Bahrain and Algeria. The chapter by Richards is really a sweeping survey of basic issues in materials, and it adds very little to the volume other than, I suspect, a bit of face validity derived from the author's reputation. At best, it provides an overview for a less experienced reader. Part 2 is concerned with Materials in the Classroom and its four chapters come from writers based in Albania, Ghana, Thailand and USA. The three chapters in Part 3 are all on the theme of Materials and Technology, drawing on authors' experiences in Bangladesh, Portugal and Italy, while Part 4 comprises contributions from the USA (though focussing on Korean teachers), from Brazil and from Japan. The editors pull things together in a final chapter in which they look ahead to issues that need to be addressed in the immediate and longer-term future.

In the introductory chapter, the editors identify and begin to explore a number of key and current themes addressed in the collection, though it is not clear whether these themes emerged naturally from the contributions or were actually part of a brief that the contributors were expected to adhere to. Here I will restate the themes and comment on how they are dealt with in selected chapters.

Theme 1: How materials are used

The editors set out their stall immediately on this issue, pointing out that there is plenty of literature on materials *development* and on the theories underpinning it, but relatively little exploration of how materials are actually used by teachers and learners. This is a major issue for them, and they promise to redress the balance in this collection.

After an overview of background and theoretical considerations, Chapter 3 really addresses ways in which teachers use both global and local materials in a range of school types in Argentina, also discussing ways in which global materials can be 'localised'. They point very usefully to four important features of local or localised materials: context relevance, contrastive work between L1 and L2, the intercultural dimension and ways in which learning can be facilitated. This chapter includes plenty of in-use evidence and finally concludes that, sooner or later, teachers get round to adapting their textbooks, whether they are global or local.

The chapters in Part 2 all have an angle on materials in use. Chapter 7 is a very readable account of how four Ghanaian teachers with different levels of experience use and adapt their textbooks, with evidence of reluctance to adapt or modify a book because it is their prescribed text. Chapter 6 is based around a case study of an experienced Albanian state school teacher who sticks to teacher-centred methods when using a communicatively oriented textbook, thereby raising the issue of the extent to which a textbook alone can ever be sufficient as an agent of change in the classroom. In the end, this chapter is more about methods than materials though we are given some insight into this teacher's classroom use of the textbook. Given the methodological changes

which are still being made in other countries in Eastern Europe, I am not sure that the reference to 'An *Eastern European* EFL Teacher's Interpretation of Communicative Activities' in the chapter title can really be regarded as a valid generalisation. Chapter 8 has a narrower focus, with examples of how the author uses differentiated writing tasks with a mixed ability class in a university in Thailand, I looked in vain for a clear explanation of how her home-produced materials related to the published textbook she was using. Chapter 9, 'Designing Effective, Culturally, and Linguistically Responsive Pedagogy' as its title suggests, is much more about pedagogical principles than about materials in use.

Theme 2: Global vs Local Materials

In many ways, this theme runs right through the book, largely because of the range of teaching and learning contexts that are described, but there are some chapters that give it more emphasis, Chapter 3 for instance, which I discussed above.

Chapter 5 (Algerian state schools) and Chapter 15 (a Japanese vocational school) both look at cultural issues in materials and pedagogy, and how they are handled in their respective contexts. In the former case, the author concentrates on cultural representations in the locally produced textbooks and interviews teachers about how they work with them. The conclusion is that there are plenty of instances of cultural *knowledge* in the materials, but no work on cultural *awareness*, and this is clearly where teacher supplementation is needed. In the Japanese case study, the writer highlights the differences between teaching and learning cultures in the West and in East Asia, which make it difficult for Japanese teachers to use western teaching materials. The Algerian author stresses the implications for materials writers, whereas the author of the Japanese study looks to teacher training as the key to effective use of materials. Both remedies can only ever be partial, as we shall see in the conclusion to this review.

Theme 3: Materials Use and Change

This theme recurs several times through the chapters. Chapter 4 (a study of young learners' needs in Bahrain) includes the view that learners' needs are changing and that materials need to keep pace with this. The author makes a strong case for the use of L1 literacy strategies in the L2 classroom as a way of responding to these needs. But the most persistent change issue concerns the extent to which teachers' classroom practices can be changed through materials.

The case studies from Albania and Japan seem to indicate that materials alone are not enough, and the editors underline this view in their concluding chapter, stressing the need for dialogue between teachers and materials writers if the mismatch between writers' intentions and teachers' implementation of materials is to be avoided. Several contributors mention the need for teacher education and in-service training to back up materials-led reform, and to prepare teachers to evaluate, adapt and supplement their materials effectively. However, there is a need for even more joined-up thinking about change in any given educational context. The four potential drivers of reform are the curriculum, materials, methodology (through training) and assessment, and if any of them, especially assessment, is out of step with the others, the chances of achieving lasting change at classroom level are slim (cf.Bolitho, 2012). Neither the chapter authors nor the editors really pick up on the importance of the links between these four dimensions, which must be regarded as a missed opportunity in the volume as a whole.

Theme 4: Technology

This theme was flagged up by the editors in their introductory chapter, and it merited a whole section with three chapters, each with a different emphasis.

Chapter 10 describes the innovative use of mobile phone technology to support English teachers in Bangladesh, in the context of the English in Action Project. As many of the target users have only basic handsets, the project team had to concentrate on providing very simple and straightforward classroom and training resources, using text-based material and audio. The authors are refreshingly open in their discussion of both the benefits and the limitations of the project, but it is clear that an immense amount of innovative materials writing was needed. The approach to in- and post-use of the materials is innovative, and the authors' account of user reactions makes fascinating reading. Interestingly, some teachers found it difficult to understand audio inputs by native speakers. Chapter 11 offers an account of the author's use of interactive fiction in a Language Centre in Portugal. He provides screenshots showing examples of the genre, and goes on to discuss some of the benefits, including the enhancement of skills such as problem-solving and decision-making, which go beyond a pure language focus. This chapter would have benefited from more data from learner-users. Chapter 12 is based on an experimental project in an Italian state schools, and it explores the opportunities offered by Web 2.0 tools in CLIL classrooms. They make a convincing case for this, and illustrate it with examples from the project, including an assessment task which highlighted one of the conundrums in CLIL practice: the assessment of content is often knowledge-focussed, whereas language is assessed qualitatively and continuously in line with modern trends.

These three accounts are essentially snapshots offering examples of work in progress in a field which continues to expand exponentially. This inevitably

means that writing about technology will always run the risk of being out of date by the time it is published. However, there is enough soundly-rooted pedagogy in these chapters to make them relevant to the future as well as to the present and past that they represent.

Conclusion

The editors have succeeded in bringing together what their title promises – a truly international set of perspectives on materials, and that alone makes this collection valuable. They have also at least partly succeeded in getting their contributors to focus on materials in use. However, in several of the chapters, it does take the authors quite a while to get down to classroom basics as many of them are characterised by quite lengthy, and in some cases tedious, theoretical introductions including extensive reviews of literature, thereby squeezing down the 'in-use' dimension to a limited section at the end. This gives some of them a distinct flavour of MA assignments and an all-too-familiar 'top-down' orientation. The alternative – starting with an account of materials in use and then backing it up with much more limited reference to relevant theory and its literature, would have made many of the chapters more readable and exciting. And as the editors note, the studies show a predominance of teacher voices on the subject of materials use and relatively little data from students. This might be a good direction for future writers in this field to take.

The 'Engagement Priorities' rubric at the end of each chapter provides the reader with a set of questions for discussion. I assume this is a series feature and that the questions are formulated by the editors. They did not always tally with the questions which were raised for me as a reader, but they do provide the kind of food for thought which might be appreciated by a tutor and students on a postgraduate programme.

The editors have achieved a welcome degree of coherence through their decision to 'top and tail' the collection with their own perspectives, and overall, I see this volume is a useful addition to the growing literature on materials in ELT.

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About the reviewer:

After many years of teaching and training in ELT in both state and private sectors, **Rod Bolitho** *is now a freelance consultant and author based in Norwich. He remains passionate about Language Awareness, Materials Development, ESP and all aspects of Teacher Education. Publications include 'Discover English' (with Brian Tomlinson), 'Trainer Development' (with Tony Wright) and 'Continuing Professional Development' (forthcoming, with Amol Padwad).*

BOOK REVIEW

ETpedia Materials Writing

Lindsey Clandfield and John Hughes [Eds.]
Pavilion Publishing and Media (2017), 184pp.
ISBN 978-1-911028-62-8

BOOK REVIEW by Kieran Moore

Clandfield and Hughes' (2017) guide to materials writing serves as a pragmatic and considerable introduction for educators who are taking their first steps in materials writing. Likewise, the text is a well-structured reminder for experienced materials creators. *ETpedia - Materials Writing* achieves an appropriate balance between traditional authentic materials and modern technology-based exercises and these tasks are divided into a total of six core sections, each containing sub-sections of ten tips, types of material and exercises to name a few. Moreover, the sections contain ways of presenting language, supplementary material and starting points for learning. A possible issue here is that every section offers ten exercises which begs the question, 'are there conveniently ten exercises for each and every element of language learning or are exercises being included or omitted to comply with a desired structure?'. The text is nevertheless comprehensive (if not overwhelming, due to the inclusion of a total of five hundred pieces of material), with each section covering all four language learning skills (reading, writing, listening and speaking) as well as presenting lessons, worksheets, supplements and advice to anyone who is interested in materials writing. Indeed, it would appear that this book is targeted towards new materials developers and the text succeeds in this aim in a market that is (still) under-researched and under-published (Tomlinson, 2012, p. 151). It is notable that materials development is not discussed here, as this book functions more as a compilation of common materials used in ELT classes today as opposed to the development of new tasks and exercises. Nevertheless, this resource acts as a solid option for beginners and as a refresher for established materials writers and developers who carry a CELTA, DELTA or similar (p. 6).

As mentioned above, the book is categorised into six core sections, with two introductory sections. Section 1 outlines the background of the editors as well as the rationale for the use of the book. Regarding the editors, Clandfield has a long history of teacher-training while Hughes carried out materials writing courses for ELT. This would comply with trends that have become commonplace over time in successful materials development as materials developers and writers should have first-hand experience of ELT and offer 'materials [that] are content and meaning focused' (Tomlinson, 2001, p. 70). The list of uses of the book given in Section 1 range from evaluating materials to skills development with each use containing a short, corresponding description that allows for the reading of swift, readily-accessible content. Section 2 presents the skills and key terms required to begin writing original material such as 'classroom materials' and 'self-study materials' (p. 16). It should be noted here that the divisions between sections are sometimes unclear as units are not divided by section, requiring the reader to re-consult the table of contents on occasion.

Moving on to the core sections (starting with Section 3), a brief description outlines the different writing exercises that can be created, mostly for self-study. Included in this section are exercises that many language teachers are familiar with such as gap-fill exercises and multiple choice tasks. Though not revolutionary in any sense, this section brings together the individual exercises that teachers use day-to-day into one short, yet comprehensive, unit. This book predominantly functions as a compilation of traditional tasks that teachers are familiar with rather than as a source of new and original materials writing, even though 'the challenge remains [today] for different researchers, materials writers, and teacher trainers to find ways to work with teachers to facilitate classroom change' (Paran, 2012, p. 457). Moreover, change in materials writing and development normally happens quite slowly over time, but this text aids the future development of materials writing by successfully combining traditional materials with modern materials such as video lessons (pp. 126-129). Included at the beginning of this section are ten tips on how to present material to learners. Further sub-sections of this writing section tackle grammar, vocabulary, and pronunciation and the section concludes with a unit on error correction. While the grammar, vocabulary and pronunciation units are useful and offer much variety, the inclusion of two units on gap-fill exercises

seems unnecessary. The examples contained in each unit, such as how to cover collocations and using the passive voice, are elements of language learning that all educators are familiar with. However, this familiarity does not necessarily allow educators to create materials covering these areas of language learning, so this book proves to be an essential text for teachers who are perhaps familiar with language systems but need some stimulus to create their own materials. It must be noted, however, that the variety contained in each unit is extensive and the blurb at the beginning of each unit offers recommendations on when and how to implement the sample exercises and tasks that follow. This background is essential for people taking their first steps in materials writing, allowing these materials writers to adapt tasks and exercises into different situations that educators find themselves in.

Probably the most useful section of *ETpedia - Materials Writing* is Section 4, named 'Writing materials for reading, listening, speaking and writing'. This section deals with the integration of the four key language learning skills into materials writing. The section moves from the basic skills that materials writers develop in the section previous to this one. Now, all four elements of language learning are considered and writers learn of more in-depth materials writing skills. The section provides valuable tips for selecting reading texts, adapting materials to suit students and preparing questions and listening sections. In addition, the section offers tips on creating role-plays and creating speaking tasks. Undoubtedly, this section is the most 'practical' section contained in this book. The section complies with Tomlinson's belief that materials writing is about 'adaptation, design, production, exploitation and research' (Tomlinson, 2012, pp. 143-144).

Importantly, at the beginning of Section 4, 'Writing materials for reading, listening, speaking and writing', Clandfield and Hughes discuss culture and the importance of cultural consideration when picking a reading text (p. 65). Similarly to the majority of materials development and materials writing texts, 'publishers are anxious not to risk giving offence and provide writers [...] with lists of taboo topics' (Tomlinson, 2001, p. 68). Evidently, this book is no different and the consideration of taboos such as culture in this text exude professionalism and consideration on behalf of the editors and publishers. In this text, it is stated that cultural items are often not universal and this requires thought on behalf of the materials writer (p. 65). As the sections go on, the types of tasks and exercises listed often become repetitious, even making the reader feel a sense of *deja vú*. The regular inclusion of multiple choice sections, gap-fills and true/false sections in each unit can become irritating at times, despite these exercises being slightly adapted to suit the unit. Nevertheless, the comprehensibility of the units and the affordance of skim reading each unit provides the beginner materials writer with the ability to quickly consult this book when compiling their materials. Also, despite the repetition contained in most units, new ideas and materials are presented that are quite useful. An example of this is 'note taking', a similar exercise to creating mind maps but nonetheless a useful exercise (p. 71). By this point, quotes from other materials writers at the end of some units became quite numerous. While the quotes do add weight to the rationale for including content in a unit, it is quite unusual to see them at the end of numerous units. The effectiveness of these quotes is difficult to gauge but the inclusion of a high number of these seems superfluous.

The next two sections, Section 5, 'Writing complete lessons and worksheets' and Section 6, 'Writing supplementary materials' can be analysed hand-in-hand as they both deal with creating lessons using written materials and using materials as supplements. The first section contains tips and starting points for creating full lessons and this section is much shorter than the sections previous to this one. Nevertheless, the content contained is useful, with tips provided on how to come up with a topic, a lead-in for this topic, an outcome and advice on how to make the lesson appropriate to the level. The structure, just like the earlier sections, is apt and easy to follow. Section 6 'Writing supplementary materials' is especially beneficial to educators given that the majority of educators have to follow a course book or syllabi. While course books 'achieve consistency and continuation', supplementary materials offer variety to maintain engagement (Tomlinson, 2001, p. 66). Moreover, materials as supplements are essential as 'most language course books are still designed from traditional perspectives that do not allow learners to develop their abilities to deal with intercultural encounters' (Trancoso, 2012, p. 130). Materials, then, need to address difficulties such as this and the structure laid down by Clandfield and Hughes allows materials writers to successfully incorporate practical material, such as board games and questionnaires which do not touch on taboo topics (pp. 114-138). As Trancoso (2012) notes, 'a text driven approach' such as using songs and articles, helps to start a lesson, identify key vocabulary and tackle the practical side of language learning as opposed to a teacher looking for materials to address a language point (2012, p. 142). Sometimes, coursebooks struggle to offer as much practicality as original materials, and Clandfield and Hughes successfully incorporate song lessons and video (pp. 124-129).

The next two sections, Sections 7 and 8, move from lesson material to the practicalities of creating and publishing materials such as sharing materials with other teachers for feedback, editing content, a recap of key terms, copyright and permissions, and growing as a materials writer. It is a refreshing sight to see that the authors have invested much of their time in helping materials writing beginners to get their content seen

and analysed. The tips provided are invaluable as they are evidently based on the authors' experiences. The appendix attached after these practicalities contains over twenty pages of materials that writers can use as samples and examples, containing grammar, vocabulary, role-plays, worksheets and board games. The practicality of this book is one of its key assets. While the book is practical, it lacks in obvious theoretical foundations. This is not necessarily a negative thing, even though 'recent publications on materials development have focused more on the application of theory' (Tomlinson, 2012, p. 145). As this book is a compilation of new and old resources, the aim is not to present theory to back up the inclusion of the materials. Instead, the aim of the authors is to present a resource book which an educator can pick up, look at the contents, and swiftly identify a task / exercise to create a class or supplement with. In this sense, *ETpedia - Materials Writing* is quite empirical, complying with Tomlinson's 2012 wish for more materials development texts to become experience-based (p. 146). For this reason, the practicality of the text should appeal to materials writers, developers and language teachers.

All in all, *ETpedia - Materials Writing* is well-structured, accessible and appeals to beginners in materials writing and development. The structure is positively similar to Tomlinson's (2011) text where he provides an introduction to the steps required to begin creating materials and moves on to presenting approaches that implement the steps (Tomlinson, 2012, p. 146). With a solid structure, plentiful variety, tidy descriptions and real-life implementations of the exercises and tasks contained in the units, *ETpedia - Materials Writing* is destined to improve the quality of content created by teachers and materials writers, whether these writers are beginners or experienced.

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Troncoso, C. (2012). Language teaching materials as mediators for ICC development: A challenge for materials developers. *Signo y Pensamiento*, 30(60), 130-154.

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The C Group

(Creativity for Change in Language Education)

The C group was formed in 2013. It aims to bring together ELT professionals who share an interest in developing more creative approaches to teaching, learning, materials writing and assessment, as a counterweight to the prevailing culture of control, uniformity and measurement.

Please take a look at our website: *http://thecreativitygroup.weebly.com* where you will find more detailed information about the group, including its aims and manifesto.

If you are interested in joining the group and feel you could contribute to it, there is a simple form on the website. Just complete it and return to Chris Lima *chrislima90@yahoo.co.uk*. This is intended to be an inclusive group, open to all who share our views.

Do pass this information on to anyone you feel might be interested in joining us.

Alan Maley and Chaz Pugliese

FOLIO 18/1

BOOK REVIEW

Integrating Global Issues in the Creative English Language Classroom: With reference to the United Nations Sustainable Development Goals

Edited by: Alan Maley and Nik Peachey
British Council 2017, 208 pp.
ISBN 978-0-86355-855-9
Freely available online at: https://www.teachingenglish.org.uk/article/integrating-global-issues-creative-english-language-classroom

BOOK REVIEW by Freda Mishan

In 2015, *Creativity in the English Language Classroom*, also by Maley and Peachey, was published in print and online form (see Folio 17.1, 2016, for a review). It is with great pleasure, not to say surprise (at the speed of its production!), that we welcome a follow-up in 2017, *Integrating Global Issues in the Creative English Language Classroom*. The book focuses specifically on the 17 United Nations Sustainable Development Goals (SDGs), which were developed and adopted following the Sustainable Development Summit in 2015. The goals addressed might be summarised as the global issues of poverty, education, societal inclusion and climate change (for a full list see *http://www.un.org/sustainabledevelopment/sustainable-development-goals/)*.

The lack of 'perceived worthiness' in published language learning course books has long been a complaint among teachers and learners alike and the activities in this book based on SDGs are self-evidently worthy. In treating such weighty topics, one might consider the risk of inadvertently 'trivialising' them, especially in the light of their pairing with 'creativity'. In the book, however, it is clear that 'creativity' is interpreted in its context as being just one (and the highest) of the critical thinking skills. The attention the authors pay to stimulating these – involving learners in exploring, evaluating, problem-solving, synthesising findings, as well as deploying all these skills in highly imaginative, creative activities – is evidence of their appreciation of their crucial role in learning.

Turning to the volume structure, the 17 SD goals are woven into the book by the simple but effective strategy of asking the author of each of the chapters to adopt a single 'goal'. The book thus runs from Chapter 2 'SDG1: 'End poverty in all its forms', by Sylwia Zabor-Zavoska, to Chapter 18 'SDG17: Strengthen the means of implementation and revitalise the global partnership for sustainable development' by Jennifer Verschoor and Anna Maria Menezes. A few chapters, Chapters 1, 19-22 address combinations of the SDGs (see below). Each chapter focuses on its SDG (or set of SGDs) and follows a set structure, offering between one and seven activities, each of which identifies general and language aims, learner profile (age and proficiency level) and creative focus. Each activity consists of a described 'lesson plan' including preparation, procedure and in many cases, ready-made worksheets. While many activities are stated as suitable for a range of proficiency levels (these are given as CEFR levels 'B1 – B2+' or 'B1 – C1' and so on) the majority are noted as catering to learners between A1 and B2 level, with only a handful geared for C1/C2 level learners. However, most of the activities are flexible enough, I would suspect, to be tweaked to other levels too. The activities in the majority of the chapters seem to be aimed at teenaged learners (e.g. '12+ years' '14+years' '14-17 years'), with six aimed specifically at primary school aged children, and only two at adults. This is not surprising given the educational nature of the subject matter, raising awareness of global issues during childhood would seem essential for the development of social responsibility. That the activities in this book can be considered to offer CLIL (content and language integrated learning) is noted in the introduction (p.7), although only one of the chapters specifically spells this out, Chapter 19 'Content and the SDGs: going beyond language learning' (Adrian Tennant).

The editors point out that the materials are not expected to be used sequentially. Selection and use will inevitably be based on teachers' and learners' priorities and interests, as well as the materials'

intended language proficiency level and learner age. Given this 'embarrassment of riches', the best approach for a review of a resource book such as this, and particularly one with such a number of chapters, is to focus on a representative 'set' of chapters selected via the parameters of age and proficiency levels, to give a taste and feel for the range of activities in the book. Along with this, I will look at the five 'atypical' chapters that cover a selection of the SDGs.

Two of the latter group makes a logical starting point for this review, to 'introduce' the reader to the SDGs. 'Book-ending' the volume, Chapters one and 22 stand out with this ambition to interweave all of the SDGs while, interestingly, aimed at contrasting learner groups; Chapter one at young teens, and Chapter 22 at English for Academic Purposes (EAP) learners. Introducing children to the global goals for sustainable development, the author of Chapter one believes, 'lays solid foundation for [them] becoming responsible global citizens of the future' (Read, p.11). The five tasks offered in this chapter are all designed to actively engage the young teenagers; they are free-standing activities, but as the author says, they could be used sequentially as a project, and I think this would probably effect deeper learning. The first activity requires learners to predict, then to prioritise the global development goals; the second, to create icons for them; the third to develop a global goals game, the fourth to prioritise the goals based on learners' developing understanding of them and to present living 'tableaux' that represent particular goals, and the last to develop an 'action plan' to achieve one of the goals. Links to online resources which are integral or supplementary to the activities are included, as well as worksheets. The key educational precepts of all the chapters are encapsulated in the activities of this first one, viz, the importance of stimulating critical thinking skills - analysing, evaluating, and, of course, creativity.

Introducing the SDGs to EAP learners (aged 16+) is done in a not dissimilar way in the last chapter, Chapter 22, by Averil Bolster and Peter Levrai. In these activities, more analysis and evaluation skills are required, not unreasonably given the older age group; in activities 2 and 3, students are asked to justify the importance of a selected SDG and to make a formal presentation – obviously an essential skill in EAP. A number of worksheets support presentation skills, and links to online resources are given, as in the first and other chapters. The constant, in these two chapters and throughout the volume, is clearly the strong element of learner engagement and creativity.

My description of a representative cross-section of chapters starts with one which works with younger, and correspondingly lower level learners, Chapter 10. I was impressed with how the author, Malu Sciamarelli, was able to address one of the most conceptually complex of the SDGs, 'SDG9: Build resilient infrastructure, promote inclusion and sustainable industrialisation and foster innovation' with primary school children at levels A1-A2. She does this by embracing the book's core concept, creativity, and combining this with another key to learning, play. To learn about sustainability, the children build a forest, a village and a factory out of paper mâché, and make pinwheels they can experiment with outdoors to see wind energy in action. Another activity has children recycling wax crayons, the third encourages children to think about and demonstrate interconnectedness, using images of technological gadgets and a big ball of string, while the last has them constructing paper vehicles. The author helpfully includes plans for these including a pinwheel model for activity 1, as well as many online resources. Colourful illustrations of children playing with their models serve as confirmation that effective learning is both creative and fun.

Older (14+) and higher level learners (B1-C2) work on SDG6, which concerns water management, in Chapter 7, by Wei Kong Too. The approach to this issue is practical, as in all the chapters, and the author's first prop is – a glass of fresh water. In the six activities in this chapter, the learners think about and investigate water consumption, consider its sources and its uses, produce a short news report about how their community conserves water and organise a water conservation awareness campaign. This chapter offers many relevant online resources as well as my favourite 'factoid' from the book; that 19th November is World Toilet Day.

One of the chapters offering activities with a usefully broad range, in terms of age and proficiency level is Chapter 4, by Carmen Flores, on SDG3: health and well-being. Illustrating how a cleverly conceived task can be adapted for different ages and language levels (these range from 7 to 18 and from A2 to C2), the author uses the ever-popular quiz format to raise learners' awareness of their eating habits and physical activities. Another aspect of well-being, body image, is covered sensitively in activity 4, with the caveat that teachers and the teenage age group it is aimed at might not be comfortable with it; learners and teachers might find the alternative activity on body image, based on the song 'Beautiful' (Christina Aguilera),less threatening.

The activities in the chapter on gender equality (Chapter 6, on SDG 5) are adaptable for the biggest age range ('any') of the chapters, working mainly at around B1 level. While daunted by having to address the weighty issues involved in gender inequality, the authors Jemma Prior and Tessa Woodward point out the importance of teachers 'practicing what they preach' in their classrooms and lessons. The main thrust of the materials in this chapter is to raise learners' awareness of 'hidden' gender bias. This is done by moving outwards from the classroom. First, ELT materials are evaluated (activity 1), then gendered

language is examined ('*policeman*' etc., *s/he* and so on) (in activities 2 and 3), then (in activities 4 to 6) the learners look at society in general, at the relative roles of men and women in public life.

To finish my review with three more of the 'atypical' chapters in the volume, Chapters 19, 20 and 21 approach SDGs via specific methodologies – CLIL (as mentioned above), extensive reading, and storytelling respectively. They each combine a selection of SDGs on the basis that many of these are interdependent for obvious reasons. In Chapter 19, for instance, energy use and conservation is taught with reference to SDGs 7, 12 and 13 (sustainable energy and consumption patterns and climate change). Chapter 20 identifies four graded readers (at level B1+) published by ELT/ Cengage, which touch on three SDGs: *Strong Battle for Big Tree* (SDG 15, Ecosystems), *The Choice* (SDG5, Gender Equality), and *Blood Diamonds* and *Control Order 351* SGD16, Justice/strong institutions). The 'extensive reading' aspect though is done with a light touch – the author, Sue Leather, often suggests the audio book rather than the reader, and the emphasis is on interaction with the themes in the stories via discussion, pictures, book covers, extracts from the books, and of course creativity – posters, short story writing and so on. Chapter 21 is a natural progression from the previous one; 'storytelling takes us beyond the boundaries of culture', says David Heathfield (p.187), and of course the SDGs addressed (1, no poverty, 2, zero hunger, 10, reduced inequality, and 16, justice/strong institutions), are, as with all the SDGS, also transcultural concerns. The activities in this chapter combine storytelling, enacting stories, stimulating mental imagery, mime and tableaux. Creative from start to finish, this chapter was for me the most strongly representative of the book's aims - but it could be said that the approach, 'story-telling', gave it a decided head start!

All in all, as is be expected given its mission, the volume is a veritable showcase of creativity; the range of techniques used in its activities is testament to the authors' inventiveness. They include designing and building models, drawing and painting, writing quizzes and reports, researching, problem-solving, debating, presenting, game and role-playing, drama and tableaux, and using digital media to make videos, 'radio programmes' and so on. I suggested at the start that SGDs and creativity seemed an unusual pairing; in practice, they are complementary – the serious issue of global concerns offset by dynamic creativity. The talent of this team of authors that comes through these materials made me wish for a peek at their profiles; author 'biodatas' are sometimes provided in edited volumes such as these.

In the context of ELT materials in general, here we finally have a language learning book that answers the call for language materials that respect the intellects of learners and deals with issues relevant to them. Promoting learner creativity while focusing on genuine global concerns constitutes, in my opinion, the 'ultimate' in language learning materials. This book is an invaluable addition to the language resources of educational institutions of all levels and specialisms (such as CLIL, EAP and ESOL, English for Speakers of Other Languages) and in all and any geographical context. It offers something for everyone; activities that are challenging, thought-provoking and above all, of course, creative. It is guaranteed to inspire teachers and the learners treated to its activities.

As this issue of Folio goes to print, yet another Alan Maley publication is hot off the press, this time co-authored with Tamas Kiss; *Creativity and English Language Teaching: From inspiration to implementation* - and for a review, 'watch this space'.

Maley, A. & Kiss, T. (2018). *Creativity and English Language Teaching: From inspiration to implementation*, Palgrave Macmillan.

Maley, A. & Peachey, N. (2015). *Creativity in the English Language Classroom*. London: The British Council.

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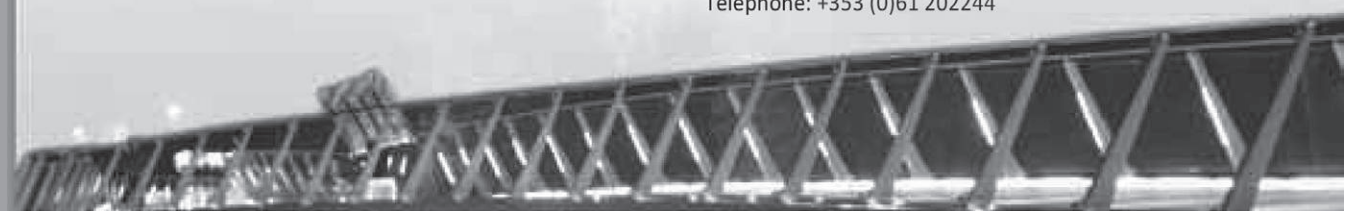

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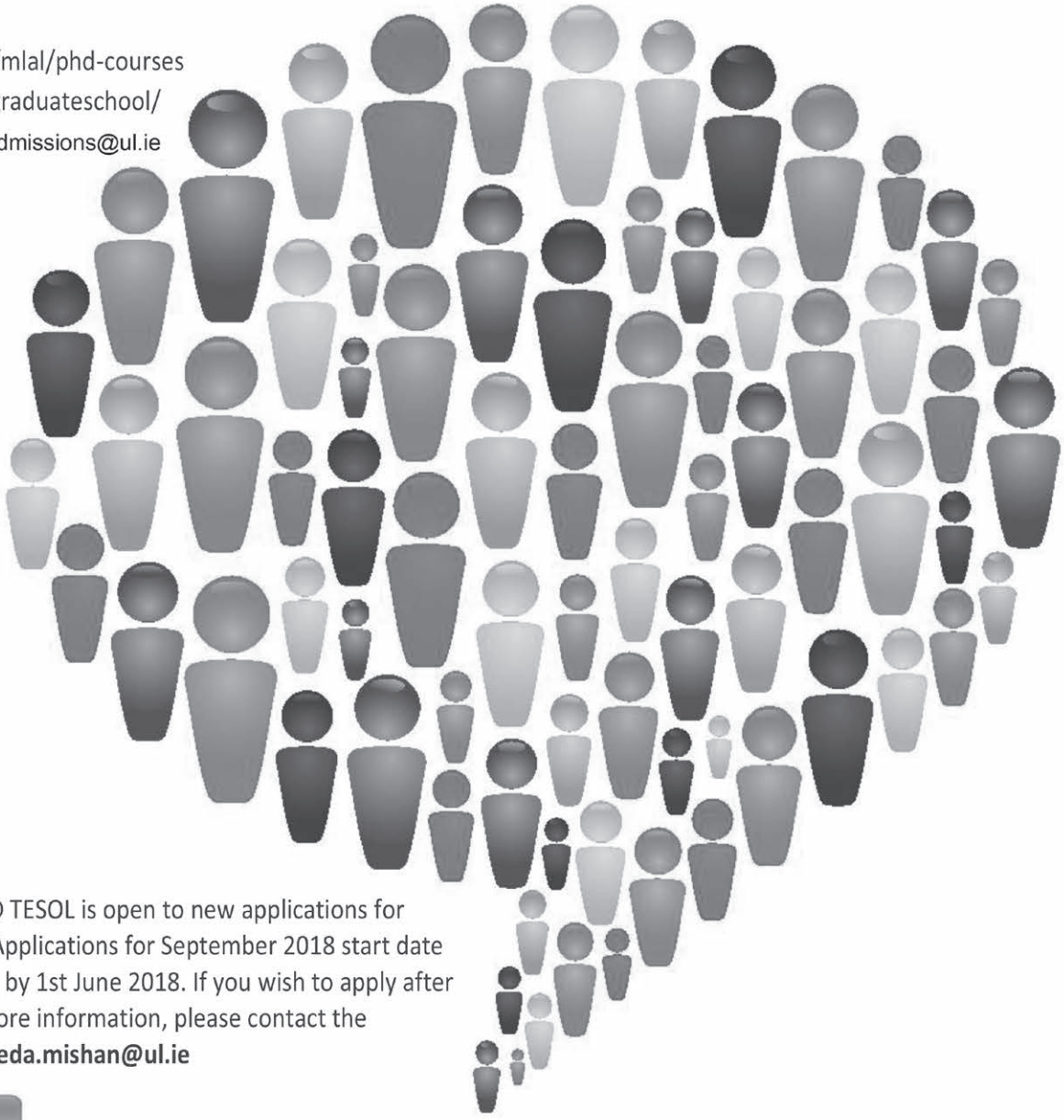

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ISSN 1357 406X