Volume 19.1
November 2019

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Journal of the Materials Development Association
MATSDA

In this issue:

MATSDA Conference 2020

1st - 2nd August 2020

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Universiti Sains Malaysia, Penang

Venue: E&O Hotel, Penang, Malaysia

Theme and plenary speakers to be announced

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ISSN 1357 406X

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From the Editor

Freda Mishan, University of Limerick

In this issue of *Folio*, we get back to the 'fundamentals' of materials development, with articles on materials evaluation (of coursebooks, teachers' books and of their *use*) and materials development itself, along with articles on teaching methodology. The contributions in this issue come, as always, from far and wide, submitted by authors in Jordan, Oman, Africa, China, the USA, the Czech Republic, the Netherlands as well as the UK and Ireland.

Starting with two articles on materials in use, the theme of the 2019 MATSDA conference, we have Rod Bolitho's paper on teacher's attitudes to their coursebooks which reveals, among many other insights, that teachers remain wedded to the coursebook. Marina Bouckaert looks at the use of the teacher's guide, on the other hand, and discovers the reverse - that many teachers neither use the teacher's book nor consider it an important resource for their professional development.

We then move on to an evaluation of, and ideas for enhancing, creativity in coursebooks, in an article by David Brennan. Next, in a follow-up to her article in Folio 18.1, Eva Ellederová evaluates a pilot version of her ESP coursebook developed on 'design-based' lines.

Nowhere is the diversity in *Folio* more apparent than in the three articles on materials development in this issue, which are diverse both geographically and as regards their target learners and focus. First we have Roomana Khan on designing a course in Ireland for ESOL learners, emphasising the importance of basing materials on aspects like cognitive and affective engagement, self-esteem, relevance, differentiation and intercultural competence. Next, Muhammad-Gombe Umar follows up his article in *Folio 18.1* reviewing materials for learners of Hausa in Nigeria, by presenting the principles for designing self-access materials for these learners, along with the materials themselves. Another *Folio* 'regular', Tony Waterman, demonstrates the value of including visuals in ESP, or more specifically, English for Military Purposes for airforce personnel in Oman.

Two very experimental articles on methodology in this issue both come from Jordan: Mohammad Alzu'bi uses a 'think aloud' technique to enhance his students' reading comprehension, while Amjad Alsyouf uses the poetry genres Haiku and Cento to inspire his TEFL students' creative writing. The final contribution on methodology in this issue is from Janice Wu, reinstating our Materials Spot with her activity 'Repurpose It!'. The review this issue is my review of the volume to come out of the MATSDA 2017 Conference, entitled *Meaning-Focused Materials for Language Learning*, edited by Marina Bouckaert, Monique Konings & Marjon van Winkelhof.

This issue of *Folio* would not be possible without the generous contributions of our international authors; as always, I salute them for their generosity and willingness to share their research and insights with the broader language teaching community.

Freda Mishan, Editor
University of Limerick
November 2019

Greetings from the President

Brian Tomlinson, MATSDA President

Welcome again to *Folio*, a journal which continues to attract both ideas-based and research-based articles from teachers, teacher developers and researchers all over the world. We welcome articles from both new and experienced practitioners and academics on any aspects of materials development for language learning.

Our June 2019 MATSDA Conference was held at the University of Liverpool and the theme was *Using Language Learning Materials: Theory and Practice*, a topic which is attracting a lot of interest and research worldwide. Our plenary speakers were Rod Bolitho, Anne Marie Guerrataz, Carmen Herrero, Alan Maley, Hitomi Masuhara and Brian Tomlinson and we had presenters from twenty five countries around the world. A book of proceedings of the Conference is being edited by Claudia Fernandez and Adon Berwick and should be available from the middle of 2020.

Our 2020 MATSDA Conference will be a joint Conference with Universiti Sains Malaysia, held at the E&O Hotel, Penang, Malaysia, on 1st and 2nd August. At the moment we're in discussions about the theme of the Conference but decisions will be made very soon. We'll then be advertising the Conference on our website *www.matsda.org*, on Conference Alerts and by circulation of our members.

This year we've lost two long serving members of the MATSDA Committee, our Membership Secretary, Susie Pearson and our Promotions Manager, Maria Heron because of the pressure of work. I'd like to record the Committee's gratitude to them both for their hard work and their dedication to MATSDA and hope we'll still be seeing them at MATSDA events. We've recruited a new Membership Secretary in Siv Sears and would like to welcome him to the Committee. If anybody is interested in becoming the new Promotions Officer for MATSDA please contact me at *brianjohntomlinson@gmail.com*

Hope you enjoy this issue of *Folio* and that we'll see you at the MATSDA Conference in Penang in 2020.

Brian Tomlinson
President of MATSDA

Issues and Relationships in the Use of Materials

Rod Bolitho

As long ago as 1990 I spoke and wrote about the delicate relationship between a teacher, her learners and the textbook they use together to learn English (Bolitho, 1990). I have long believed that teacher and learner attitudes towards their textbook are crucial to success or failure in learning. Teachers need tools of some sort in order to ply their trade, and learners need a resource to guide them through the process of learning, whether in or out of class. This relationship is often described in terms of a triangle (Bolitho, 1990).

I started thinking about this as a young teacher, working with prescribed textbooks in language schools and quickly discovering some of their drawbacks and limitations. By monitoring my learners' reactions to each textbook lesson and the particular types of activities and exercises represented in each book, I became sensitised to how learners of different ages and backgrounds viewed their books. I learned that paying attention to these learners' reactions helped me to be more selective and less prescriptive in the way I used the books, and this also led me into my first forays into adapting and supplementing them. While occasionally becoming irritated by the shortcomings I kept finding, I also became a little more tolerant and realised that it is part of a teacher's professional role to build bridges between the learners in a classes and the materials they use, which are inevitably written by authors who don't know the learners, and often are not even familiar with the contexts in which the books are to be used.

Unsurprisingly, given the increasing importance attached to educational success in countries around the world, both teachers and learners are prone to looking for scapegoats when learning goals are not achieved, and textbooks often fill this need conveniently – there is no personal relationship with the authors and this distance enables users to at least claim to be objective in their criticisms. But reactions can be emotional as well as rational. I remember teaching with the beginners' level of *Success with English* (Broughton, 1968) and can recall with a smile the exasperation some of my adult German learners expressed at the inane antics of the storyline characters, Gillian and Martin, who got themselves into all sorts of unlikely situations. By contrast, some of my intermediate learners were completely hooked on the detective story which formed the backbone of *Kernel Lessons Intermediate* (O'Neill, Kingsbury & Yeadon, 1971) and often read ahead from one week to the next to find out what happened next. In each of these cases, my attitude to the book was to a large extent determined by that of my learners. Over the years, some of the things that I and my learners from different backgrounds and contexts have disliked about textbooks have included:

- overcrowded and cluttered pages (where publishers have wanted to avoid leaving white space)
- illustrations that are either too bland or representative of stereotypes (e.g. white middle class nuclear families)
- topics that learners find difficult to relate to (often for cultural reasons)
- 'dated' references to stars and celebrities from the cinema or popular music
- lack of variety in exercise types (I remember one German student who complained bitterly about the endless flow of gap-fill exercises and how he learned nothing from them because they could be done almost without thinking)
- books that were too heavy to carry round all day in schoolbags or briefcases.

Metaphors are a useful means of finding out about attitudes and beliefs, and over the years I have collected many metaphors for textbooks from both teachers on training courses and learners in their classes. Here are some samples:

Teacher metaphors: *the Bible, a crutch, a route map, a ladder to climb, a trusted friend, a companion, a substitute for thinking, a compass, a mosaic, a recipe.*

Learner metaphors: *an instrument of torture, a window into English, something alien, stepping stones, a lifebelt.*

I leave it to you, as a reader, to make what you will of these examples! I'm sure you will think of more! I have found it interesting to go into metaphors more deeply with teachers (it can be more difficult with learners). I do this with follow-up questions such as:

> *If your textbook is the Bible, what is your role and what part do your learners play?*
>
> *If your textbook is a ladder, who climbs it and what happens if they fall off?*

As discussion of questions like these progresses, teachers often become much more aware of their attitudes and beliefs relating to their textbooks and their accompanying practices, and this can be the first step towards changing something, supplementing or adapting the book, or even writing their own materials.

Teachers and learners are in the front line when it comes to working with textbooks, but there are many other stakeholders in the field, including Ministries and other educational authorities, publishers, school principals and heads of department, school inspectors and, importantly, parents. Most of these parties are likely to have a less emotional, more instrumental attitude towards textbooks than teachers and learners, though parents are sometimes the exception. They would always want their children to have textbooks that are easy for them to understand, and which make it possible for them to help them to succeed in their language learning.

In preparing to give a talk at the MATSDA Conference in Liverpool in 2019, I decided to check some of my assumptions out, and to look more closely into teachers' attitudes to their textbooks by carrying out a brief survey with state and private sector teachers from four different countries: Austria, Italy, the Russian Federation and Uzbekistan. The first stage of the survey involved responding to a series of questions and the results are shown in *Figure 1*, which sums up some of the findings.

Very striking for me were the following findings:

- a strong link between being able to choose a textbook and liking it
- the significant number of respondents for whom the textbook functions as the syllabus
- a similar correlation between a teacher liking the textbook and learners liking it, but....
- a surprising number of respondents were not sure whether their learners like the textbook (don't they ask?)
- a significant minority of respondents admitted to complaining about their textbooks (including several who had also stated that they like them!)
- while 17 respondents agreed that they have to adapt and supplement their textbook to meet their learners' needs, 18 stated that their book actually meets their learners' needs (work that one out!)
- the preference amongst most respondents for native speaker-authored textbooks
- the great divergence of opinion about writing their own material.

	Strongly agree	Agree	Not sure	Disagree	Strongly disagree
1. I chose my textbook myself.	7	10	1	5	1
2. I follow the textbook closely in my lessons.	1	9	3	9	0
3. I look at my textbook rather than the syllabus to plan my lessons.	1	13	3	6	1
4. I like my textbook.	6	13	4	2	0
5. My students like the textbook.	4	13	8	0	0
6. I often complain about my textbook.	0	7	5	9	5
7. I have to adapt and supplement the textbook to meet my students' needs.	7	10	4	3	0
8. My textbook meets the needs of my students.	3	15	6	1	0
9. I would choose a textbook by a native speaker author rather than one that is locally produced.	10	5	7	2	0
10. If I had time, I would rather produce my own teaching material than rely on a textbook.	2	6	8	5	3

Figure 1: Some findings from a survey of teachers and their relationship with the textbooks they use.

The survey also included four follow-up questions and finally some open-ended space for respondents to add anything they wanted to.

The first of these questions asked teachers to describe their relationship with their textbook in any way they wanted to. Most answers were very rational and based on cognition rather than affect, but one Russian respondent clearly gave it a lot of thought:

> *"It is not easy for me to choose a book, it is supposed to meet lots of my requirements, especially its syllabus and layout. However, while choosing a book for a course it is impossible to read it all and so it may bring you some surprises. I expect the texts to be interesting for my students and I need variability of materials. So the book I have been using this year first made me very happy but then I got tired of it, as the lessons were not very different from each other."*

This careful answer reminds us of the importance of a teacher having a reliable set of evaluation criteria when choosing the textbook they will be tied to for the next course or school year.

Responding to the same question, an Austrian colleague wrote in these strong terms:

> *"I dislike it when my textbook includes aspects that are not in the curriculum and really hate it if important parts are not covered at all."*

The next question had a slightly different focus: *To what extent do you trust your textbook? Please give reasons for your answer.* This produced a range of answers, including the following:

> *"I do not trust my textbook so much, because I think a good textbook should include the material which teaches all subskills and skills, and there are some problems in the textbooks which I use."*

> *"I don't "trust" the text book to do speaking skills, I think up my own activities."*

> *"I generally 'trust' the textbook because publishers and writers have far more time and resources than I do to produce quality materials."*

> *"If you ask me, I don't trust any book."*

> *"If it is written by a professional native speaker, I will trust this textbook."*

> *"If I always have to use extra material, it means that I don't trust it at all."*

These answers provide interesting perspectives on this delicate issue of trust in teaching materials. Going back to the metaphors, a roofer has to trust his ladders and an explorer her compass. If the tools of the trade are in any way defective, trust is easily lost. Here, it is important to teachers that the claims made by the publisher for a textbook in the blurb on the cover are actually substantiated in the material between the covers. But the issue that stands out, and which comes up in another item in the questionnaire, is that of authorship. The tendency to trust the expertise of authors, particularly if they are native speakers, is based on teachers' own self-regard: most see themselves as users rather than creators of materials. But associated with the trust placed in native speaker authors is the likelihood, also expressed in the findings above, that a teacher will have to bridge the gap between the textbook (written by a remote author) and her own class, whose needs she is much more familiar with. Conversely, teachers have a right to expect that locally authored textbooks will be much more directly accessible and contextually relevant. The preferences expressed by my informants seem to be based more on an intuitive trust in native speakers rather than on any more rigorous criteria, and it is worth reflecting on the consequences of this if these findings were to be scaled up. There would be a danger, in many contexts, that local authoring capacity would be lost in the face of marketing onslaughts by major international publishers.

A further item in the questionnaire asked respondents to choose, from a list, their top three criteria for choosing a textbook. Almost all respondents accorded greatest importance to two criteria: the treatment and development of language skills, and the availability of other elements in the textbook package, e.g. a teacher's guide, a workbook, etc. These choices in themselves are evidence of the extent to which priorities have changed for teachers. A decade or so ago, the treatment of grammar would have been seen as a key criterion, but in this survey, only seven respondents, most of them Austrians, placed it in their top three. Russian respondents saw the name and reputation of the author as a key factor while several respondents from all four countries were persuaded by the look and feel of a textbook, referring to production values such as layout and illustrations and even to the weight of the book.

The issues which arise from the findings of this survey ought to be of interest to authors and publishers as well as teachers and their learners:

- many teachers are still dependent on their textbooks, despite attempts on training courses and by advocates of Dogme (Meddings & Thornbury, 2009) to wean them off this dependency
- teachers are more positive about their textbooks if they are able to choose them themselves
- the textbook is still the main point of reference for teachers when planning their lessons. Once they

start teaching a course, it is more easily available to them than a syllabus

- learners' opinions about their textbooks are rarely sought by teachers. I'm still not sure why this is the case, but it is certainly indicative of teachers' attitudes to their learners as well as to their textbooks
- teachers are divided on the issue of trust. While some clearly want to trust their textbooks, others display a degree of scepticism about them. A teacher's commitment to critical thinking as well as to emotional responses may well be the issue here
- in particular, in the four contexts covered in this survey, there is still a worrying belief that native speaker authors and global coursebooks are somehow superior to locally authored materials.

Returning to the discussion at the start of this article, I believe that many training courses, whether initial or in-service, place too little emphasis on issues around materials. Relatively few teachers embark on a Masters' course which may have a module on materials design. I emerged from my own initial training course many years ago in a state of almost complete and uncritical dependency on textbooks, and I'm not sure that a great deal has changed. Courses would be enhanced by greater attention to materials evaluation, adaptation and supplementation, as well as materials writing. Only in this way will teachers be able to put their emotional responses to textbooks into some sort of perspective, to reduce their dependency on them, and to make decisions about their use more professionally.

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Rod Bolitho *is a freelance ELT trainer and consultant. He has worked in both state and private sectors in the UK and abroad, and from 2007 – 2015 was Academic Director at NILE. He has directed and taught on Masters programmes at NILE and in Plymouth, and is currently lead consultant to the ELT Reform Project for the British Council in Uzbekistan. He was lead consultant on projects in Romania, Russia and Belarus where he trained teams of local teachers as authors of new series of textbooks for state schools. He has written articles and chapters in a number of journals and edited collections, and has co-authored books, including* Discover English *(with Brian Tomlinson),* Trainer Development *(with Tony Wright),* Continuing Professional Development *(with Amol Padwad),* The Internationalisation of Ukrainian Universities *(with Richard West) and* Language Education in a Changing World: Challenges and Opportunities *(with Richard Rossner, forthcoming, 2020). Rod enjoys walking, cooking, gardening and reading and is a lifelong Liverpool FC supporter.*

The Teacher's Guide as a Source for Professional Language Teacher Development

Marina Bouckaert

Introduction

It is commonly acknowledged that classroom materials constitute a useful source of input for foreign language learners. Often cited in publications on materials development and use, almost two decades ago, Richards (2001) claimed that the textbook and other materials commonly offer much of the language input and practice learners receive. This observation still holds true in many foreign language classrooms around the world. There is now an emerging body of research on how such materials are used in these classrooms – for examples, please refer to empirical findings which have recently been reported in books edited by McDonough, Shaw & Masuhara (2013), Harwood (2014), Maley & Tomlinson (2017), Bouckaert, Konings & Van Winkelhof (2018), and Tomlinson & Masuhara (2018). The 2019 MATSDA /University of Liverpool was even dedicated entirely to the use of materials in practice.

But how about the input that is there for the benefit of the language teacher? Think, for instance, about the teacher's manual that accompanies many published coursebooks. Looking to mainstream education textbook research for inspiration, Harwood (2017) concluded that 'the study of teacher's guides is a much-neglected area in TESOL', and that 'consumption studies could determine whether and to what extent TESOL guides can educate teachers' (p. 268). Even more recently, Amendola (2018) made a compelling case for the use of the teacher's guide for professional development purposes. She and her colleagues designed a manual for teachers of Spanish in Brazil, which was intended to be more effective as well as more inspirational than the original teacher's manual. In doing so, they attempted to address the issue that teacher's guides 'are so very often undervalued' (Hodgson, 2019).

The present study

To explore whether English as a Foreign Language (EFL) teachers in the Netherlands, too, consider the teacher's guide a – potentially – valuable source for professional development, I have asked both student teachers (at Bachelor of Education, BEd, and Master of Education, MEd, levels) and qualified teachers whether and in what ways they use it. This paper presents the outline and preliminary results of this small-scale, exploratory study.

Data-collection method

In Spring 2019, I conducted a survey consisting of an online questionnaire, whose introduction explained the main objective of the research as stated above. It also presented a definition of the coursebook as the pupils' book, which may consist of a textbook and/or workbook with exercises, and of the teacher's guide as the manual which may contain keys to the exercises, guidelines related to specific activities as well as complementary background information to the coursebook (based on Amendola, 2018). In addition, it stated that once the participants had submitted their answers, they would grant their voluntary consent for use and anonymous representation of their data at the 2019 MATSDA conference in Liverpool and in one or more publications. The questionnaire contained five items on general background information, two questions on professional development, eight items on the availability and use of the coursebook and the teacher's guide – including important features and incentives to use the teacher's guide – and one concluding question. Please find the questionnaire included in the Appendix.

Respondents

The survey was conducted amongst student teachers and alumni from the Education Department at Fontys University of Applied Sciences in Tilburg, the Netherlands, which is the largest pre-service teacher education institute in the country. 74 of them completed all 16 questions in the questionnaire. Their ages range from 18 to 59, with a mean age of 30.1. Their occupations are presented in *Table 1*.

Occupation	No. of participants
Fulltime BEd student	23
Part-time BEd student	14
Part-time MEd student	6
Qualified teacher	31

Table 1: Occupations of the participants (n=74).

Findings

Professional development

When asked what the three most important sources for their professional development are, most respondents selected websites, the coursebook/materials they use in the classroom, and the courses they have taken, or are currently taking, at Fontys or another University. Eight of them (11%) include the teacher's guide in their top three.

When asked what the three least important sources for their professional development are, most respondents selected conferences, academic journals and the teacher's guide (54%).

Availability of the coursebook and the teacher's guide

A minority of eight respondents do not use a coursebook at their (placement) school, while 66 of them do. When those 66 were asked whether the coursebook comes with a teacher's guide, approximately two-thirds (66%) of them said 'yes', 11% of them said 'no', and almost a quarter (23%) indicated they do not know – see *Figure 1*.

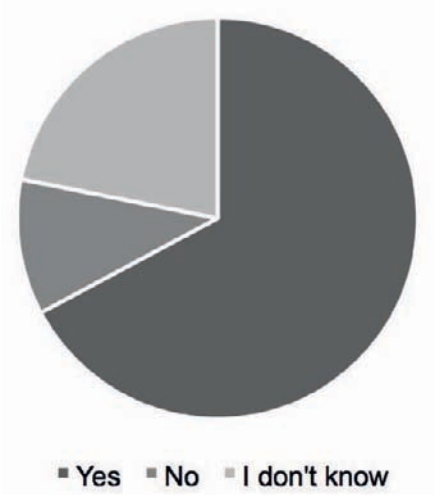

Figure 1: Does your coursebook come with a teacher's guide? (n=66).

Use of the teacher's guide

Of the (student) teachers who know whether the coursebook comes with a teacher's guide, 42% claim they use it and 58% claim they do not. Respondents who use the teacher's guide do so for various reasons. The following open answers – in which R means respondent – illustrate some of those reasons:

> *"I used it to be 100% sure that pupils were given the correct answers (i.e. to check myself as well). I didn't use the teacher's guide for anything else." (R23)*

> *"Initially, I read the background pages to understand the course didactics and teaching approach. Subsequently, on a regular basis, I use it as an additional resource to prepare my lessons, which does not mean I follow the book's guidelines to the letter. No, I only use them to gather ideas while preparing a lesson, similar to the internet." (R52)*

> *"When I start working with the books for the first time, it helps me to understand how they think it should be taught. It also helps me to find the purpose of each lesson." (R57)*

The participants who do not use the teacher's guide also offer reasons why. Examples are:

> *"I want to shape and prepare the lessons (introducing new themes, etc.) myself and I feel like using the teacher's guide gives me less room to implement different lesson activities or approaches. In addition, I feel like it also limits the way I can differentiate between the levels of English of my pupils." (R17)*

> *"I've got sufficient experience to prepare the lessons myself. Moreover, every class and every student is different and the teacher's guide offers mostly one strategy. I'd rather do it my way or the way that matches my pupils." (R49)*

> *"Because I find it impractical, plus we use the coursebooks less and less. I'd rather have the freedom to (partially) use the coursebook as I desire." (R65)*

Important features of the teacher's guide

According to the eight participants who responded to this question, the five most important features of the teacher's guide (based in large part on those presented by Amendola, 2018) are that it:

1. Enhances the effectiveness/quality of their lesson planning.
2. Enhances the efficiency of their lesson planning
3. Contains answer keys to all the exercises.

4. Contains suggestions for (additional) activities.
5. Contains suggestions for their teaching approach in the classroom & is updated regularly.

See *Figure 2* for a visual representation of the answers given. According to the respondents, additional important features are audio transcripts, descriptions of the types of exercises (comprehension, vocab, etc.) included in the teacher's guide, reasons why an answer is correct or incorrect, innovative digital tools to use in the classroom, suggestions to use the same assignment for various levels, and a yearly overview with CEFR (Common European Framework of Reference) descriptors.

The top three aspects of the teacher's guide the respondents find the least important are interviews with expert language teachers, detailed lesson plans, and articles about the theoretical basis of the coursebook.

Incentives to use the teacher's guide

The 62 respondents who answered this question generally feel that what would incentivise them to use the teacher's guide more frequently is if it:

1. Enhanced the effectiveness / quality of their lesson planning.
2. Enhanced the efficiency of their lesson planning.
3. Contained suggestions for (additional) activities.
4. Contained answer keys to all the exercises.
5. Contained suggestions for cross-curricular projects & their teaching approach in the classroom.

See *Figure 3* for a visual representation of their answers. Respondents indicate that additional features of the teacher's guide which would make them feel more inclined to use it are:

> *"Extra assignments, extra information about the use of English, little bit of history which you can talk about, discussion topics." (R22)*

> *"Activities for when you have 5/10/15 minutes left." (R31)*

> *"If it is up-to-date regarding certain grammar items that are in the grey area (for example: He just left – officially present perfect but past simple is used without any eyebrows being raised, etc)." (R34)*

> *"So they can practise what I've just explained to them. It can be challenging for me to think of something 'fun' to do for the pupils. Such as, make a video, do a role-play, create a magazine. ... That, for me, would be really helpful." (R58)*

Discussion and conclusions

The findings reported in this paper result from a small-scale study intended to explore whether and how (student) teachers of English use the teacher's guide accompanying the coursebook at their schools. It is small scale in the sense that 74 students and alumni from the Education Department at Fontys University

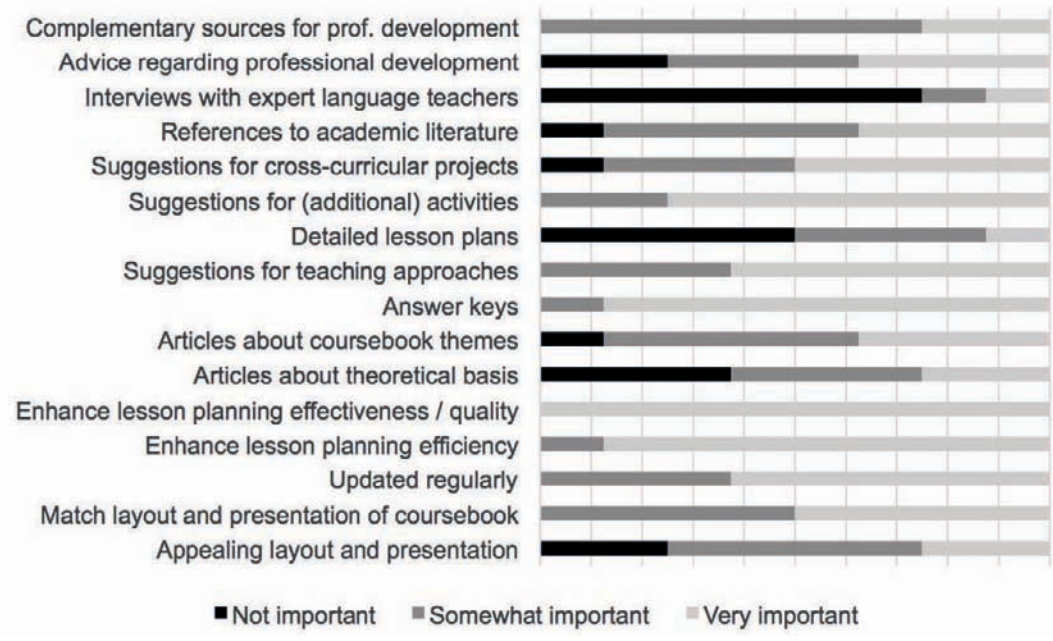

Figure 2: To what extent is this aspect of the teacher's guide important to you? (n=8).

of Applied Sciences in the Netherlands took part. Not all of them answered all the items in the questionnaire. The questionnaire has been included in the Appendix so the study could be replicated in other parts of the world, in order to see to what extent the findings match those presented here.

As one 2019 MATSDA conference delegate pointed out, it would have been interesting to ask the participants for their years of teaching experience as opposed to, or in addition to, their age. Unfortunately, this question was missing from the survey. Thus far, no statistical analyses have been carried out, and the quantitative and qualitative data have been presented descriptively. Further analysis of the data could shed more light on the (causal) relationships between variables and answers.

Based on the findings reported here, it can be concluded that the Dutch EFL (student) teachers who participated do not consider the teacher's guide an important source for their professional development. Some do use the coursebook and other classroom materials as a source. Given that 89% use a coursebook, and roughly two-thirds of them confirm that this coursebook comes with a teacher's guide, there seems to be potential for it to become a source of professional support and learning in the workplace as well. The fact that almost a quarter of the respondents do not know whether there is a teacher's guide could be seen as worrying, or at the very least as a call to publishers to promote its availability more effectively.

Just because the teacher's guide is available, however, does not mean teachers use it. Almost 60% of the participants claim they do not use the teacher's guide, mostly because they are confident they can rely on their own teaching experience and find it impractical or even limiting. The teacher's guide does not seem to offer them sufficient opportunities and suggestions to differentiate amongst their pupils. The four most important features of the teacher's guide, and those that would incentivise teachers to use it even more, are that it enhances the effectiveness and quality of teachers' lesson planning, enhances the efficiency of their lesson planning, contains answer keys to all the exercises, and contains suggestions for (additional) activities. It would seem from the data gathered in this study that these features, when included and elaborated in the teacher's guide, could truly make it a valuable source for professional teacher development.

Although the inclusion of answer keys is considered a very important feature of the teacher's guide, as Norrington-Davies (2018) has pointed out, 'the fact that there is often only one answer [to a comprehension question] limits the potential for genuine responses to the text, thereby cutting opportunities for teachers to work with what might emerge from these discussions' (p. 26). In fact, if teachers rely on the closed questions in the coursebook and the answer keys presented in the teacher's guide too much, this could even mean 'it is the writer who decides how the students use the language, often to the point of limiting them to single sentences or one-word responses' (p. 28). As Norrington-Davies proposes, it is important to ask ourselves what opportunities materials, including the teacher's guide, offer teachers, so that they support them in planning for cognitively and affectively engaging lessons.

Even though the teacher's guide is currently not regarded as an important source for their professional development, it could be that the items in the questionnaire made the participants aware of this

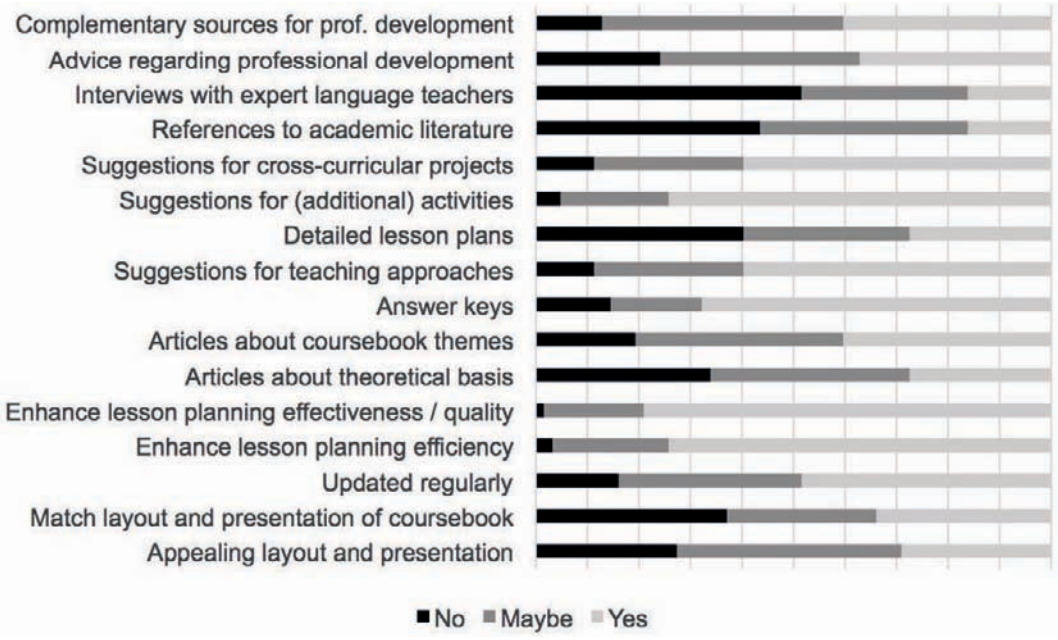

Figure 3: I would use the teacher's guide more frequently if... (n=62).

possibility. Further qualitative and more longitudinal research could shed light on the use of, and uptake from, this potentially valuable source. Of course, at present, teacher's guides are not written specifically with this objective in mind. If supporting and enhancing teacher learning was to become one of their major aims, their writers might benefit from the design principles presented by Davis et al. (2017) in their work on educative curriculum materials. Despite the finding arising from the present study that not all (student) teachers are necessarily interested in the theoretical basis of the coursebook, one of the major functions of such materials is to 'reveal the rationales underlying recommendations' (ibid., 294).

Moreover, in an ideal world, teacher's guides and other educative materials should 'anticipate and support teachers' adaptations to curriculum materials' (Davis, et al., 2017, p. 297). As Hodgson (2019) concludes from her own experience writing teacher's guides, they 'should offer guidance, not prescription' – which can be a fine line, as discussed earlier by Davis & Krajcik (2005). Still, even very experienced teachers are 'likely to find new and fresh ideas in materials written by other people', especially when such materials are useful and user-friendly (Hodgson, 2019). Further empirical research could build on the findings presented here to gain deeper insights into the uptake of educative curriculum materials and, specifically, how the teacher's guide impacts on EFL teachers' professional learning.

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Appendix

Part I. General background information

1. I am [...] years old.
   - I prefer not to say.

2. Please tick the box which applies to your current status:
   - I am a fulltime Bachelor of Education student.
   - I am a part-time Bachelor of Education student.
   - I am a part-time Master of Education student.
   - I am a qualified teacher of English. (to question 4)

3. I am currently taking most (or all) of my courses at Fontys in:
   - Year 1
   - Year 2
   - Year 3

4. Please tick the box which applies to you:
   - I had an internship/placement as a student-teacher of English in the past year.
   - I currently have an internship/placement as a student-teacher of English.
   - I currently have a paid job as a teacher of English.
   - Other, namely (please describe your situation): [...]

5. a) Most lessons I teach/taught at my (placement) school are aimed at the following level:
   - pre-vocational secondary education
   - general secondary education
   - pre-university secondary education
   - vocational education
   - college/tertiary education
   - Other, namely: [...]

Part II. Professional development

5. What are the three most important sources for your professional development?
   - Professional books/magazines
   - Academic journals
   - Conferences
   - The courses I have taken/am taking at Fontys or another University
   - My colleagues
   - The coursebook/materials I use in the classroom
   - The teacher's guide
   - Websites (including podcasts, blogs, vlogs, etc.)
   - Another source, namely: [...]

6. What are the three least important sources for your professional development?
   - Professional books/magazines
   - Academic journals
   - Conferences
   - The courses I have taken/am taking at Fontys or another University
   - My colleagues
   - The coursebook/materials I use in the classroom
   - The teacher's guide
   - Websites (including podcasts, blogs, vlogs, etc.)
   - Another source, namely: [...]

Part III. Coursebook and teacher's guide

7. What is the title of the coursebook used at your (placement) school? [...]
   - We don't use a coursebook. (to question 12)

8. Does the coursebook used at your (placement) school come with a teacher's guide?
   - Yes.
   - No. (to question 12
   - I don't know. (to question 12)

9. Do you use the teacher's guide?
   - Yes.
   - No.

10a) What do you use the teacher's guide for? Please be as specific as possible (when, how and why you use it). [...]

10b) Why don't you use the teacher's guide? [...]

11. Do your colleagues at the English department use the teacher's guide?
   - Yes, frequently.
   - Yes, sometimes.
   - I don't know.
   - No.

Appendix continued

12. Please indicate for each of the following aspects to what extent this aspect is important to you (on a scale from 1 to 3):

A teacher's guide should...	1 Not important	2 Somewhat important	3 Very important
a. have an appealing layout and presentation			
b. match the layout and presentation of the coursebook which it accompanies			
c. be updated regularly			
d. enhance the efficiency of your lesson planning			
e. enhance the effectiveness/quality of your lesson planning			
f. contain articles about the theoretical basis of the coursebook			
g. contain articles about the themes of the coursebook units			
h. contain answer keys to all the exercises			
i. contain suggestions for your teaching approach in the classroom			
j. contain detailed lesson plans			
k. contain suggestions for (additional) activities			
l. contain suggestions for cross-curricular projects			
m. contain references to academic literature			
n. contain interviews with expert language teachers			
o. offer advice regarding professional development tools and activities			
p. refer to complementary sources (books, magazines, journals, conferences, websites) which may support your professional development			

1. For research into other materials 'designed explicitly to support teacher learning as well as student learning' (Davis, Palincsar, Smith, Arias, & Kademian, 2017, p. 293), also known as educative curriculum materials, see Ball & Cohen (1996), Davis & Krajcik (2005), and Davis et al. (2017).

13. Please indicate for each of the following aspects whether it would make you use the teacher's guide more frequently:

I would use the teacher's guide more frequently if it...	Yes	Maybe	No
had an appealing layout and presentation			
matched the layout and presentation of the coursebook which it accompanies			
was updated regularly			
enhanced the efficiency of my lesson planning			
enhanced the effectiveness/quality of my lesson planning			
contained articles about the theoretical basis of the coursebook			
contained articles about the themes of the coursebook units			
contained answer keys to all the exercises			
contained suggestions for my teaching approach in the classroom			
contained detailed lesson plans			
contained suggestions for (additional) activities			
contained suggestions for cross-curricular projects			
contained references to academic literature			
contained interviews with expert language teachers			
offered advice regarding professional development tools and activities			
referred to complementary sources (books, magazines, journals, conferences, websites) which may support my professional development			

14. What additional aspects of the teacher's guide are important to you? [...]

15. What additional aspects would make you use the teacher's guide more frequently than you do now? [...]

Concluding question

Thank you for taking the time to complete this questionnaire.

16. If you are interested in discussing your answers in more depth, please type your e-mail address here: [...]

If you wish to know more about the research, please contact m.bouckaert@fontys.nl.

FOLIO 19/1

Four Decades of Studies on Gender Representation in Textbooks

Mohammad Taghei Azad

Introduction

Numerous studies investigating the role of gender as an influential societal and cultural factor have found that gender is an integral part of our identity and culture which can affect different aspects of our lives, including our social and verbal behaviour, self-image, ideologies, and interpersonal attitudes (Cunningham, 2008; Erden, 2009; Ladegaard, 2010; Ottley, 2017). Yet, there has always been a propensity for gender stereotyping and gender bias which has been displayed in such diverse domains of people's social life as education, family, architecture, workplace conditions, politics, and business (Skliar, 2007; Visser, 2002). Lakoff (1973) was a, if not the, pioneer to propose the notion of equal gender awareness in societies. She pointed out that women were more likely to be in lower-status positions than men. In the same vein, Fairclough (1989) articulated that such a relation is also represented in images, averring that 'not all photographs are equal: any photograph gives one image of a scene or person from among the many possible images. The choice is important, because different images convey different meanings' (p. 52).

Cortazzi & Jin (1999), taking textbooks in language education and the images in them to account, also asserted that textbook images are a significant channel of both input and ideology for language learners. Considering all such factors, therefore, it can be supposed that images in language textbooks can both represent and convey gender roles, stereotypes, social behaviors, cultural ideologies, and interpersonal attitudes to the people who are exposed to them, and ELT/ESL textbook images are no exception (Fatemi, Pishghadam & Heidarian, 2011; Giaschi, 2000). Moreover, as Riazi (2003) puts forward, 'because of the high exposure to textbooks that students experience, care should be taken with regard to any kind of bias or possible destructive elements that might be found' (p. 52). Hence, it is recommended to pay careful attention to how the sexes are represented in the artwork and texts of language textbook materials (Harwood, 2014; McGrath, 2004; Mishan & Timmis, 2015; Masuhara & Tomlinson, 2008). It is also encouraged that gender representation and freedom from bias be included as one of the principles and criteria in language textbook pre-, whilst-, and post-use evaluations (Tomlinson & Masuhara, 2018). Despite all such pertinent emphases and in the face of all the research conducted in different parts of the world, 'gender representation in textbooks' has almost been neglected in many books on materials development. In view of this, the present article provides a review of literature on four decades of studies on *gender representation in language textbooks* to offer an in-depth understanding of how sexes are represented in the illustrations and texts in different ESL/ELT textbooks materials around the globe. It is important to mention that although this review attempts to be as inclusive as possible, the list of works is not intended to be exhaustive.

Early studies on gender representations in textbooks

Goffman (1976) can be regarded as the first to provide a general theory of gender differences and to apply that theory to advertising imagery. Using an analytical framework with such dimensions as gaze, body display, modality, and body display, he analyzed the images of the advertisements in which women were portrayed, and tried to decipher the ideologies behind the images in the advertisements. He maintained that women were displayed as submissive, subordinate, having less power than men, being dependent on men, and having the role of bread takers whereas men were usually publicized as bread winners.

In 1977, Gershuny studied sexism in terms of omissions and commissions in a variety of dictionaries, language textbooks, and academic journals, and found that women experience much lower visibility than men in the analyzed texts. Hartman & Judd (1978) also reported the same results, studying sexism and TESOL materials.

Later, in 1984, Porreca examined sexism in 15 best-selling ESL materials of the time in the United States, concentrating on such categories as 'omission in text and illustrations, firstness, occupational visibility in text and illustrations, nouns, masculine generic constructions, and adjectives' (p. 705). She concluded that, just like as Hartman & Judd (1978) found, women were still portrayed or mentioned 'only half as often as males in both text and illustrations' in the US textbooks (p.719).

Studies on global coursebooks

Upon the advent of the twenty-first century, Giaschi (2000) examined gender representation in *4th Dimension* (O'Neill, 1986) and the Headway series (Soars & Soars, 1987, 1989a, 1989b, 1991, 1996), critically analyzing the images in these textbooks to find the stereotypical ideologies of gender. The results of his study demonstrated that men were given an active role in the images whereas women were mostly passive in the images, and they were presented as submissive, weak and dependent.

In the same line of research, Amerian & Esmaili (2015) studied gender representation in the international *American Headway Student Textbook* (Soars, & Soars, 2001, 2003, 2005) series on the subjects of female and male characters, social roles, domestic roles, order of appearance, masculine generic construction, activities, and pictorial representation, and discovered that the series carried both overt sexism, i.e. they vividly discriminated against females, and covert sexism, i.e. women were misused as an instrument to promote marketing of the product.

Stockdale (2006) also scrutinized gender representation in *Impact Values* (Day, Yamanaka & Shaules, 2003, published by Longman, Asia) in terms of visibility (characters, appearance in photographs, textbook themes), firstness (in dialogues, points of view, common noun pairs and pronoun pairs, proper name pairs), nouns, and discourse (amount and type of talk). The results of Stockdale's comprehensive analysis indicated a gender-biased representation of males and females, with men outperforming women and being more visible in almost all the categories of the study.

Applying discourse analysis, Healy (2009) also inspected *Touchstone Book 2* (2005) to decide whether there were any differences in the speech patterns of female and male participants. The series was authored by Michael McCarthy, Jeanne McCarten, and Helen Sandiford, and published by Cambridge University Press (CUP). He revealed an egalitarian representation of both genders in terms of the amount of talk, moves, and firstness.

Söylemez (2010), on the other hand, analyzed how social gender identity was constructed in the reading passages in *Face 2 Face* series (Redson, & Cunningham, 2007, CUP) and *New English File* (Oxenden & Latham-Koenig, 2005, Oxford University Press (OUP)) elementary, pre-intermediate, intermediate and upper-intermediate textbooks. Scanning the reading texts for the adjectives used to describe both genders, Söylemez found that the writers of these textbook, purposefully or not, had a propensity toward using such adjectives as young, thin, funny, crazy, sad, worried, poor, and afraid (among many other) more associated with females while they tended to use adjectives like old, ambitious, brilliant, great, famous, rich, married, angry to describe the male characters in the reading passages.

By the same token, Gholami & Arashlou (2014), examined two global textbooks *Interchange Intro* and *Top Notch 2B*. The former was written by Jack C. Richards and published in 2006; the latter by Joan Saslow & Allen Ascher and published in 2011. They discovered that *Top Notch 2B* carried gender imbalance regarding the interests, activities, and family roles, and *Interchange Intro* was gender-biased in terms of genders' occupational roles associated with males and females.

Studies on East Asian coursebooks

Jassey (1998) studied gender in elementary school texts in Japan, all of which reported stereotypical and underrepresentation of females. In 2001, Sano, Iida, and Hardy also investigated gender representation in five series of high school English textbooks in Japan and found that despite any evidence in linguistic features, the textbooks illustrated gender-biased messages. They reported, for instance, the textbooks to show the male characters as engaged in actions and decision-making while there was no such roles considered for the females.

Nakamura (2002) also analyzed women's images in the literary stories of Japanese ELT textbooks for high school students. The results of the study indicated that at least 80% of the stories depicted the men as warm-hearted and having self-control while the women were displayed as emotional, sad, guilty, and even foolish.

Also in Japan, Levine & O'Sullivan (2010), investigating gender bias and female invisibility in the illustrations of Japanese ELT university textbooks, also revealed that males dominated the social roles whereas females were simply depicted as schoolgirls in low-status occupations. So, no improvement was observed since the 1990s regarding gender representation in Japanese ELT textbooks.

Nevertheless, a study by Liao & Huang (2003) probed gender equality in primary school children's ELT textbooks in China, using dialogue content analysis. The results of the study indicated that gender was, remarkably, equally presented in such aspects as turn initiation and conversation dominance, with the exception of using third-person singular pronouns which maintained a bias towards the males.

In another study, Lee (2006), comparing the representation of women in Hong Kong English Textbooks published in 2005 with the same series published in 1988, revealed that there was more gender equity in the new series than the previous editions. Similarly, Mineshima (2008) showed a

fair representation of both genders in respect of gender visibility, character attributes, and picture representations in an ELT textbook used in upper secondary English classes in Hong Kong.

Another study by Mukundan & Nimehchisalem (2008) also depicted the representation of genders in Malaysian secondary schools English language textbooks, and found an absolute gender bias in the textbooks, with males outnumbering females in the text of the books, males speaking more than females, and talking first. Moreover, they noted that there was also a bias against males in that they seemed to possess most of the negative character traits.

Studies on Middle Eastern coursebooks

While East Asia is active doing research on textbook analysis, one can claim that the Middle East, or more accurately called Southwest Asia, is the hub of research on textbook analysis in a way that if one wanted to include all the studies conducted in this region, they would envisage editing a 'Handbook of Research on Textbook Analysis in the Middle East'.

Alrabaa (1985), for example, found that Syrian school textbooks depicted the males as conducting actions like decision-making while the females were portrayed in the background, ignored and oppressed. Likewise, Hamdan & Jalabneh (2009), conducting a content analysis on the dialogues and reading passages of ELT textbooks in Jordan, came to the conclusion that males were mostly presented as the main character in the textbooks.

Along the same line of research, Mirza (1999), conducting a review of the primary school textbooks in Pakistan, concluded that female characters in the images were portrayed in activities like cooking and doing the household chores, which do not necessitate creative potential. The males, however, were depicted in such power-oriented activities as fighting wars, boating, flying, driving, and selling (cited in Mirza, Keynan, & Fakhar-ud-din, 2004).

Ansary & Babaii (2003) were the first to analyze two Iranian nation-wide ELT textbooks in terms of such sexist issues in ELT materials as (a) sex-linked job possibilities, (b) sex-related activities, (c) stereotyped sex roles, (d) firstness, and (e) masculine generic conception. The results of their study showed that the textbooks analyzed could be considered as sexist since they demonstrated a biased picture of women, with the prevalence of men-oriented topics and females being portrayed in indoor, inactive roles.

In the same vein, in 2008, Paivandi conducted a thorough analysis of the Iranian textbooks in ELT and other fields like literature and Islamic Culture and Religious Studies. He found a shortage of women in images associated with work and other social roles in that women were depicted in only 10% of work-related images; while the percent of presence in the images was 71% for men and 19% for both men and women. Similarly, women were shown in only 5% of the images representing social activities. According to the author, such figures indicated that Iranian primary school and high school textbooks were chiefly male-oriented. Moreover, the results of the image analysis showed a limited scope of women's presence in such aspects as workplace, education, and even in family.

Bahman & Rahimi (2010) also investigated gender representation in three volumes of ELT high schools textbooks in Iran. They revealed that men were more highlighted than women as regards names, nouns, pronouns and adjectives attributed to them; the terms related to male characters came first more frequently than those of the female ones; males were mentioned more frequently than females; and, women were mostly invisible in these textbooks. This sexism even applied to the representation of animals in the books.

Moreover, analyzing Iranian high school and pre-university ELT textbooks, Fatemi et al. (2011) studied verbal and pictorial elements of the textbooks. The results of the analysis indicated that while women were depicted in traditional and stereotypical roles with weak and secondary nature, sometimes even with no names, men were portrayed in the foreground, with best kinds of adjectives, adverbs, and occupation names. Hence, the textbooks failed to mirror the wide range of professional roles women play in the Iranian society.

Likewise, Roohani & Zarei (2013), using content analysis, inspected gender representation in Iranian pre-university ELT textbooks and discovered some significant traces of sexism concerning the use of linguistic male-oriented features in names, nouns, and firstness. The results revealed a significant gender bias in pictures in the textbook, with males being depicted in 100% of the pictures in Volume 1 and 70.58% of the pictures in Volume 2 of the textbook while females were portrayed in none of the pictures in Volume 1 and in 29.41% of the pictures in Volume 2 of the textbook.

Similarly, Ebrahimi (2015) examined gender bias in two volumes of a Persian language textbook taught at intermediate level to children in Persian language centers across the world. The results of the study showed that the analyzed textbooks were significantly unbalanced in gender representation both in the texts and illustrations, and that such a representation did not echo the significant roles females play in the Iranian society.

In 2010, furthermore, Kõzõlaslan conducted a textbook evaluation on two ELT textbooks prescribed by the Turkish Ministry of National Education to be used in

primary level by obtaining senior English language student teachers' perceptions of particular 'gender-critical points' in primary level ELT textbooks. Through a survey, the participants were asked two open-ended questions supplemented by focus group interviews. The results indicated that ELT textbooks with sex-stereotypes may have a profound impact on young people's affective and cognitive development, and that it is important for teacher educators to deal with gender-biased texts in materials selection, evaluation, design and use. Atay & Danju (2012) also studied the stereotypical representations of gender in the primary 1st and 5th grade school textbooks used in the Turkish Republic of Northern Cyprus (TRNC) and how they matched with students' views. To do that, they judiciously read the textbooks to explore any gender stereotypic representations and used a questionnaire to elicit the students' view about the gender roles related to personal traits. The results of the analysis of images in the textbook were akin to those of the questionnaire, with females being regarded as weak (dependent, passive, emotional, sensitive, sad) and males as strong and powerful (brave, active, rich, hardworking, aggressive).

Studies on African coursebooks

Oyebela (2003) investigated the gender representation in the illustrations of a range of upper primary school textbooks in Nigeria and found gender imbalance quite common in those materials.

Very similar results were reported by Kobia (2009) when he examined the portrayal of gender images in primary school English textbooks in Kenya. The findings of his study showed that females were under-represented in authorship, editorship and typesetting – which is related to authoring and production of the textbooks – and that males outnumbered the females in the characters depicted in illustrations, photographs, names and titles.

In addition, Mutekwe & Modiba (2012), investigated gender sensitivity in secondary school textbooks in Zimbabwe along with a focus group interview with a purposive and gender stratified sample of students. They revealed that the analyzed textbooks were gender-biased and embodied innumerable patriarchal values and ideologies. In addition, the interview results of the study indicated that students were sensitive to gender representations demonstrated in the textbooks.

Studies elsewhere

In the 1990s, Crabb & Bielawski (1994) investigated the social representation of culture and gender in children's books in the United States; and Skelton (1997) studied gender issues in reading schemes in United Kingdom textbooks. They both reported stereotypical and under-representation of females in the textbooks.

Similarly, Saarikivi (2012) examined gender representation in two Finnish ELT textbook series and found gender bias in the analyzed textbooks, which, as the author postulated, was in agreement with the hegemonic ideas of gender in the Finnish society.

In the same line of research, Lee & Collins (2008) explored the degree of gender stereotyping in Australian ELT textbooks. As opposed to many of the studies mentioned above, they found that men and women were harmoniously displayed in the content and images of the analyzed textbooks.

Conclusion

The present paper has tried to provide an inclusive, but not exhaustive, review of literature on more than four decades of studies on gender representation in textbooks in different parts of the world. Interestingly, almost all of the studies conducted in the last forty years on the topic indicate some sort of gender bias in different ELT materials around the globe. It is, therefore, recommended that the stakeholders in materials development – specifically, publishers, authors who write the books, as well as the Ministries of Education and schools who select the books – along with teachers, book graphic designers, and students be provided with opportunities to become gender sensitive and learn how to deal with gender-biased texts in materials design, selection, evaluation, and use. Editors and authors of the books on materials development are also invited to pay special attention to gender representation in textbooks, when writing or editing their manuscripts.

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FOLIO 19/1

Creative Engagement in the English Language Classroom

David Brennan

Introduction and background

The importance of this study is the specific examination of creativity in current English Language Teaching (ELT) materials - and the attitudes and reactions of students and teachers to creativity and creative materials, an area which perhaps has been neglected but is of vital importance to language acquisition. Cheon (2013), drawing on Albert (2011), argues that aspects such as cognitive, motivational social factors including anxiety, self-confidence, and personality have been studied in order to determine the differences in the success or failure of English as a Foreign Language (EFL) students in language learning and teaching, but learner creativity has not been thoroughly researched, perhaps because of the complex nature of creativity, or traditionally held views on it.

Within this study we hope to gain insight into the following questions:

1. What proportion of materials in coursebooks are judged to creatively challenge and engage students to use higher order thinking skills?
2. How do students respond to creative tasks?
3. How can tasks be made more creative and challenging?
4. What are the advantages, (in terms of language acquisition) of creative tasks?
5. Are elements of *play* and language *play* represented in coursebooks?
6. What are teacher's attitudes and practices related to creativity?

Sub-problems

- How to define creativity in the EFL classroom.
- How to evaluate coursebooks.
- How to make tasks more creative and engaging.
- How students respond to creative tasks and what their perceived benefits are in terms of language acquisition.

Creativity and Second Language Acquisition (SLA)

Being exposed to creative elements of language which are found in so-called authentic materials, such as puns, humour, and language play, results in deeper contextual understanding (Pomerantz & Bell,, 2007). Although debate continues as to what exactly constitutes authentic materials (Widdowson, 1998 pp.711-2), and to their merits or demerits, evidence exists that learners find them more affectively engaging (Mishan, 2005: Tomlinson, 2003: Cook, 2001). Substantial literature exists which points out that language coursebooks often fail to stimulate and motivate students (Sheldon, 1988, Maley, 2009, Tomlinson, 2003). This is a worrying contention, as the coursebook is extremely prevalent in most classrooms (McGrath, 2002).

Carter (2004) argues that creativity is not confined to the realm of literature and that most daily conversation is essentially creative in nature, contains metaphors, word plays and humour. Creativity in language could range from being as simple as students constructing a new sentence, to telling and/or getting a joke, writing an essay, understanding a newspaper pun, writing a catchy caption for an advertisement, or being able to make cultural and social commentary.

The kind of play talked about here and in Cook's *Language Play, Language Learning* (2001) is language *play*, where the ludic funtions of language are used to make puns, jokes, riddles, nonsense rhymes, and poetry; areas which Cook claims have also largely being ignored in current SLA theory, pedagogy and materials development. Playful and creative aspects of language are more densely distributed through authentic materials, which recent studies have shown to have a positive influence on SLA (Gilmore, 2007), Mishan (2005), Tomlinson (2003)). Indeed the advantages of using authentic materials for language learning is nothing new. Henry Sweet (1899) was the first to use and define these advantages.

Do current coursebooks have tasks which stimulate students to engage with their creative potential? And how should we define tasks which are creative or non-creative in nature?

Tan Bee Tin (2013) distinguishes between a creative and a communicative task. A creative task embraces *unknown meaning*, meaning which the learner has not been aware of, and leads to increased metalinguistic awareness. A communicative task embraces *known meaning*, or meaning which the learner is already aware of. A simple example will benefit the clarity of this distinction, See *Figure 1*.

Students are asked to generate words under the following headings.

Animal	Objects
Pig	Table

Students are given the following structure.

If I were a _____ I would_____

They are then given a semantic constraint e.g. Use the words you have generated and the above structure to express your love to somebody.

In this discussion one student came up with the following sentence.

If I were a table, you would be my chair, and together we would make a nice pair.

Figure 1: An example of task embracing unknown meaning.

This sentence is then contrasted with a typical Communicative approach to the same topic, which would involve one student asking the other – *If you had a million dollars what would you do?* This kind of Communicative activity, Tan Bee Tin claims, can lead to what Smith (2008) calls signal redundancy. In the first example students are embracing *unknown meaning* and in essence the creative elements provide the scaffolding for expanding their ZPD, encountering new ground and toning their language knowledge and skills (Vygotsky, 1978).

Methodology

Figure 2 shows the basic dynamic in the ELT classroom where we wish to explore creativity. The three-way dynamic involves the materials, the students and the teachers.

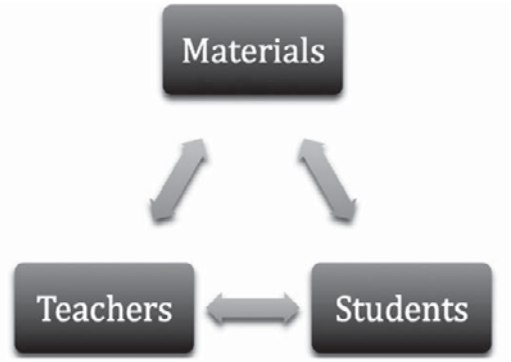


Figure 2: Basic dynamic from which creativity is examined.

Defining what constitutes a creative task was determined not only by studying the available literature and coming to our own definition, but the opinions of twenty students and seventeen teachers were also considered. Each participant was asked to finish the following sentence: 'Creativity is...'. Their definitions were built into a mini-corpus (600 words) and the concordancing software AntConc, (version 3.4.1) was used to generate simple frequency lists from which it was determined that one quality in particular was fundamental to a definition of a creative task i.e. the adjective *new*.

When evaluating materials the use of a checklist has been strongly recommended (Mishan & Timmis, 2015; Mcgrath, 2002, Tomlinson, 2013). Based on the available literature and our small min-corpus the following checklist was developed and used when evaluating the selected coursebook units (see *Figure 3*).

Checklist to determine creative tasks:

- Does the task require students to come up with their own ideas?
- Does the task explicitly focus on areas of language play? (humour, jokes, puns...)
- Does the task require students to bring to use their imaginative and creative skills? (Note: this could be presented in different ways: drawing a picture, visualizing, or writing)
- Does the task engage unknown meaning as defined in Tan Bee Tin (2013)?
- Does the task engage 'the randomness principle' (providing inputs which are randomly generated and have no necessary connection) (Maley, 2014, see below).

*If one or more of these is ticked the task is deemed to be creative

Figure 3: Checklist for coursebook evaluation.

Fundamentally, the methodology can be divided into two clear procedures. The first involving the evaluation of coursebooks and the second involving the reactions and attitudes of students and teachers to what were deemed to be creative materials. This article will mainly focus on the results from the materials evaluation.

The materials were evaluated by selecting one, preferably central unit, in each coursebook, and calculating the number of creative tasks in that unit. This was done for five books, from intermediate level (CEFR level B1) to advanced level (CEFR level C1), totaling fifteen books.

(See *Table 1* for list of books used). Three classes were then taught to EFL students in the University of Limerick School of Modern Languages and Applied Linguistics (MLAL) using materials some of which were adapted from the evaluated coursebooks (see the section *Teaching three adapted materials lessons*). Questionnaires were then given to twenty EFL students and a follow-up focus group involving six students who had taken part in the three classes was carried out. Questionnaires were also used to examine the attitudes and beliefs around creativity in the classroom of 16 teachers (teachers selected came from different backgrounds and had varied levels of teaching experience). *Figure 4* shows a graphical representation of this overall methodology.

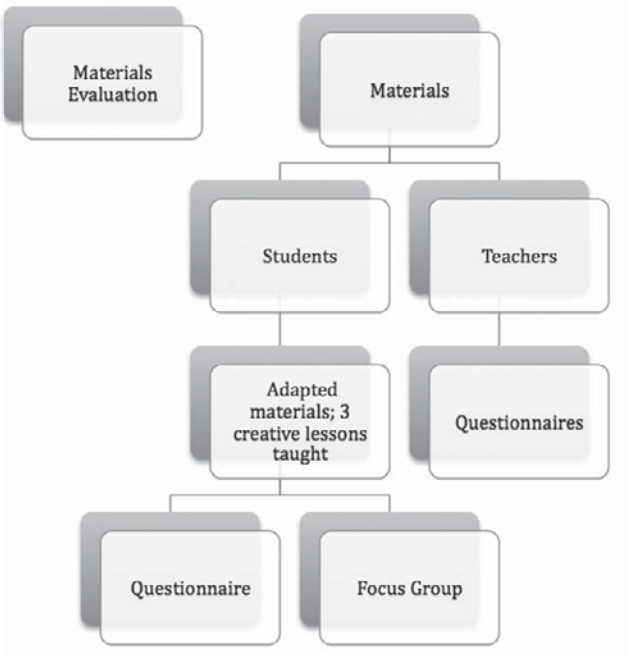


Figure 4: Outline of methodology.

Materials evaluation

Littlejohn's (2011) suggestion of selecting one central unit from each book was followed. The total number of tasks in the selected chapter were counted and then contrasted with the total number of tasks in that chapter which were deemed to creatively engage the students. Also during the evaluation of each chapter, instances of language play, humour, poems and songs were noted.

Teaching three adapted materials lessons

Three 50-minute classes were taught to EFL students in the school of MLAL. Some of the materials used in these lessons were adapted from tasks found in the coursebook evaluation process. The tasks were adapted and made more creative, according to our working definition. For example, task C was used in one lesson with the theme happiness as the main topic. Task C was adapted from a coursebook task, which was very similar in style to task B. The original coursebook task asked students to rank factors that affected people's happiness in order of importance. Task C has a lot more space and room for the students to come up with their own ideas. (Tasks can be found in *Appendix 1*). In another lesson student were taught jokes puns and puzzles. See *Appendix 2* for some examples.

The questionnaire

The questionnaires were used to find what students and teachers thought about creativity in general and in the context of learning a second language. The data thus gathered was used in lessening the subjectivity of the researcher's definition of creativity. The questionnaires were also used to find out how students and teachers view what were deemed creative tasks compared to tasks which are not considered as creative. The second part of the student and teacher questionnaires (see *Appendix 1*) contained four tasks (see above) and the students and teachers were asked to rank them in order of their perceived effect on second language acquisition.

Focus group

The aim of the focus group was twofold. Firstly, to gain further information into some of the questions posed in the questionnaire and secondly to find out the students' reactions to and views of the creative lessons taught and creative activities in general.

Results and analysis

Coursebook evaluation

The following charts (*Figures 5, 6* and *7*) show the results of the coursebook evaluation for the three different levels, intermediate, upper-intermediate and

advanced (CEFR levels B1, B2, C1). One unit of the five books from each level were evaluated. *Table 1* shows the coursebooks evaluated (the full details of the coursebooks can be found in the reference list).

Intermediate CEFR B1	Upper-Intermediate CEFR B2	Advanced CEFR C1
New Inside out (2008)	New Headway (2003)	Cambridge Advanced (2011)
New Headway (2003)	New English File (2008)	New Headway (2003)
English In Mind (2005)	New Inside Out (2008)	Workout (1994)
Face to Face (2006)	True to Life (1998)	English in Mind (2005)
New English File (2012)	English File (2006)	Objective (2012)

Table 1: Table of coursebooks evaluated.

For intermediate level, the average percentage of creative tasks (that fit the criteria defined by the checklist) for the evaluated coursebooks ranges between 3% -10% with an average of 6%. For upper-intermediate it ranges from 5% -10% (average 7%) and for advanced it ranges from 5% - 14% percent (average 10%).

Looking at *Figure 8* we can see this negative linear progression as we move down the levels. Although no evaluations of the levels below intermediate were carried out, it is expected this trend would continue, which is worrying, as students, whatever their levels, need the challenge and stimulation of themes, activities and topics which encourage them to draw on their personal opinions and experiences (Bell & Gower, 2011, p.137).

Intermediate

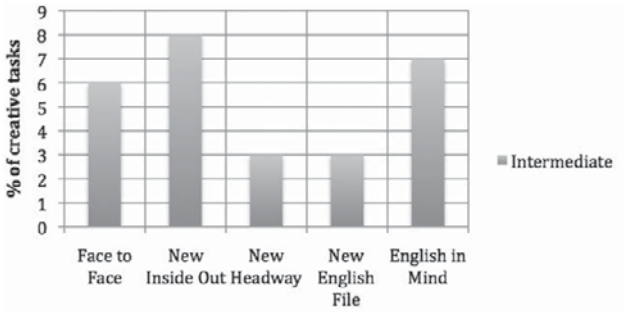


Figure 5: Evaluation of Intermediate level coursebooks.

Intermediate

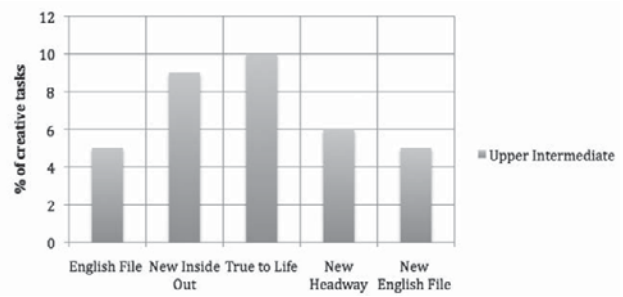


Figure 6: Evaluation of Upper-Intermediate level coursebooks.

Advanced

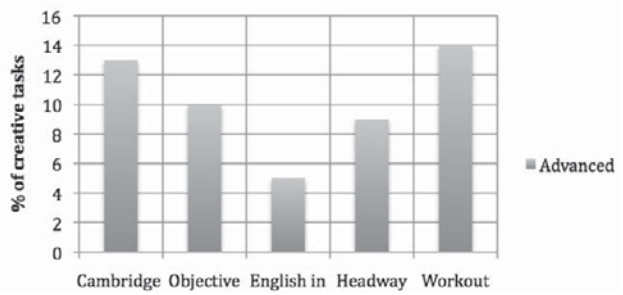


Figure 7: Evaluation of Advanced level coursebooks.

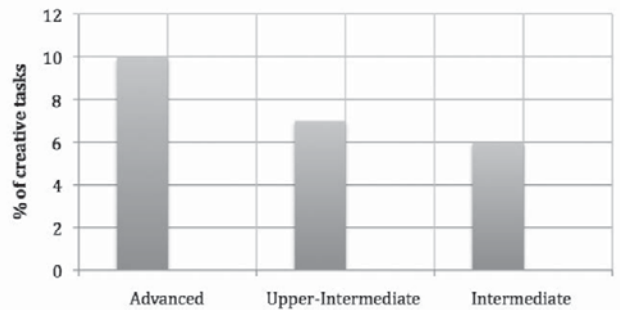


Figure 8: Comparison of the three levels.

Examples of songs, poems, humour/jokes (areas where language play is found) were noted during the evaluation procedure. As these are intrinsic parts of creative language use, these results are also presented in *Table 2*.

Advanced (C1) (5 books evaluated)	Upper Intermediate (B2) (5 books evaluated)	Intermediate (B1) (5 books evaluated)
1 example of humour/ language play	3 songs/poems	1 game
0 songs/poems	2 games	1 example of humour/ language play
0 games	1 example of humour/ language play	

Table 2: Examples of humour, langauge play, songs, poems and games found in the 15 evaluated course-books.

The importance of creativity, as discussed, based on these results, does not seem to be reflected in the coursebooks. Perhaps, more worrying than the low number of creative tasks in all levels is the even lower focus on humour/play songs and games especially at advanced level. There are notable exceptions: Headway devotes an entire page in both intermediate and advanced level to the subtle area of puns, using example of homophones, homonyms and homographs to show how jokes are often formed in English.

Students selection of tasks

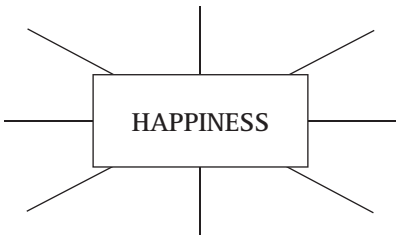
The questionnaire included a section in which the students had to rank four tasks in terms of their preference, perceived benefit in terms of English acquisition and difficulty (see *Appendix 1*).

This question was designed to see how students respond to tasks which require varying degrees of creativity. Task C is the most creatively demanding, with task D second, and then task A and task B. according to the definition of a creative task outlined in *Figure 3*.

Figure 9 shows task C:

Task C: Questionnaire to measure happiness

What makes you happy? Come up with some ideas:



Come up with five questions to test how happy people are:

1. _____

2. _____

3. _____

4. _____

5. _____

Figure 9: Task (C), deemed to be the most creative task.

Task A: Fill in the blanks to make complete sentences.

1. I remember ..... when I was young.

2. I'll never forget..... For the first time.

3. I like ..... when its raining.

4. I'm thinking of ..... next year.

5. I find it difficult ....

6. I mustn't forget.....

7. I've always tried.....

8. I'm looking forward to .....

9. I try to avoid .....

10.Our teacher always makes us .....

Figure 10: Task (A), ranked least creative by students.

Four Tasks/Students ranking

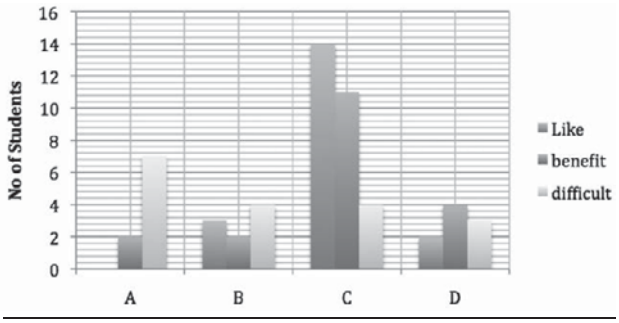


Figure 11: Ranking of all the tasks by students.

As can be seen, task C received by far the greatest number of likes and was also top in terms of perceived benefit to language acquisition. In contrast, task A received no likes, and also ranked low in terms of perceived benefit. In addition it received the highest ranking in terms of the task perceived to be the most difficult. Task D is the second most popular task with task B next.

Figure 12 shows the results taking into consideration first, second, third and fourth place rankings.

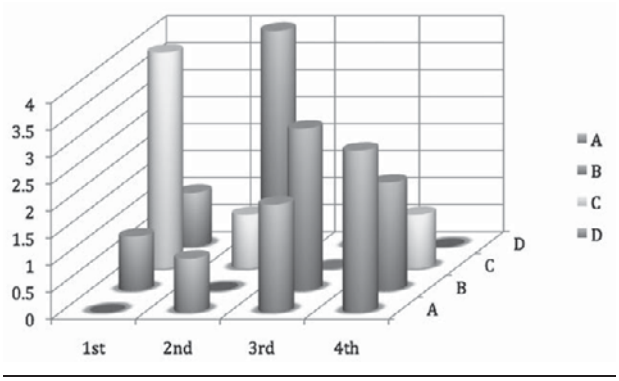


Figure 12: Position ranking of the four tasks by students.

Students were asked to rank the four task in order of preference. As can be seen, task C scores the highest first preference positions with task A having no first place preferences. The highest second place ranking was task D, and the highest third place ranking was task B, and task A scored the highest fourth place ranking. So in terms of students preference we have in order of preference tasks C, D, B and lastly A.

For teachers, the question in the questionnaire asked them only to select the activities in order of percieved benefit to the students in terms of language acquisition.

Figure 13 shows these results for first place ranking.

Aids language acquisition

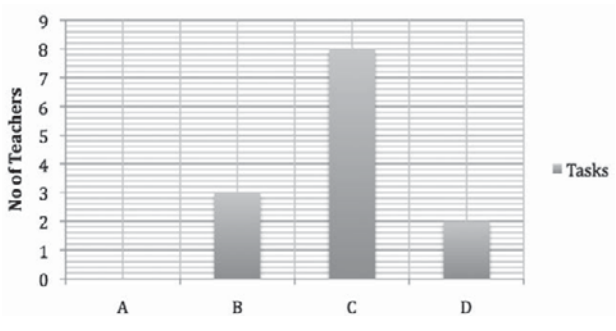


Figure 13: First place ranking by teachers.

As can be seen task C was again the most popular.

Figure 14 shows the results taking into consideration first, second, third and fourth place rankings.

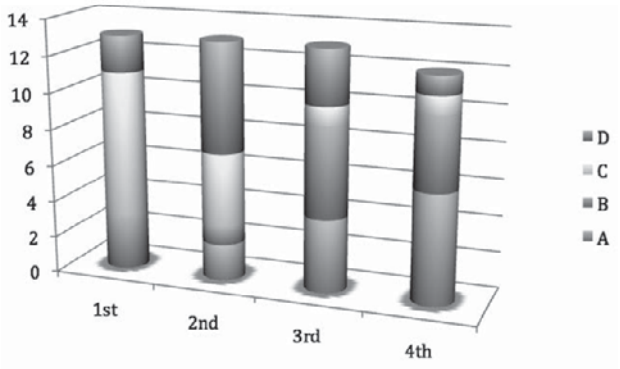


Figure 14: Position ranking of the four tasks by teachers.

Again we can see task C scoring highest for 1st position and task A highest for 4th position. Task A again does not feature in the first position ranking. These results indicate that teachers seem to prefer tasks which are more open.

Figure 15 shows the results of the question on whether the students believed creative tasks aided language acquisition, and as we can see the vast majority believe it does.

Creative activities help our English

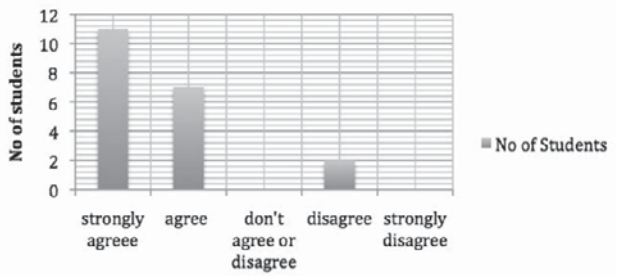


Figure 15: Students perceptions on whether creative tasks aid language acquisition.

As can be seen the vast majority of students believe creativite activities aid language acquisition.

The results so far indicate that both students and teachers place a high value on creativity in the classroom and that both favoured tasks which were creative in nature. Task C, deemed to be the most creative by the criteria outlined, is by far the most popular task chosen by both teachers and students. Task A, a traditional gap filling exercise, was the least popular of the four tasks. Task B was the second most popular and task D the third.

Conclusion

Both the coursebook analysis and the respondent data demonstrated that the coursebooks examined had few creative tasks. As we move from advanced level downwards the frequency of creative tasks decreases proportionally. The data resulting from this study also showed there was a scarcity in the coursebooks of a direct focus on games, songs, humour and elements of language play.

The initial results of the questionnaire revealed that a majority of teachers and students are satisfied with the coursebooks (these results of the first part of the questionnaire are not included in this article due to length constraints). However upon further examination of the questionnaires and focus group it became apparent that this was not the case. Both teachers and students had serious misgivings concerning coursebooks. Students expressed a desire to use a combination of the coursebook and the teacher's own original or adapted materials.

The overall attitude of teachers and students to creative tasks and creativity in general was positive. Of course creativity has a positive connotation and it could be argued that most people would not be inclined to say it has a negative impact on learning. Regardless, both teachers and students strongly consider that engaging the learners' creative potential could have very positive benefits for language acquisition. The students recognized the value of games, humour and language play as valuable areas worthy of further attention.

When asked for their preference of the three classes that were taught as part of this research, the students chose the lesson about happiness in which task C was used, a lesson which challenged them, required them to utilized their previous knowledge and to come up with something new; a challenge which they responded well to and a challenge which appeared to motivate and stimulate them.

Recommendations for further research

This study unearthed some interesting and possibly important results. However, because of the small-scale nature of the study it is important to keep in mind that these results may be suggestive rather than definitive.

The following suggestions and modifications should be taken into account if the study is to be replicated or continued.

- Data collection – the quantity of questionnaires if increased would lead to more conclusive findings. A focus group was set up and carried out to gain a deeper insight into students' perspectives. If a similar focus group had been carried out for teachers it might have provided some additional valuable data.
- More focused questions for the questionnaire.
- A longitudinal study observing classes in a language school/centre would provide interesting insights into the nature and practices of creativity in the ELT classroom.
- A more detailed and in-depth evaluation from a larger selection of coursebooks and across a wider range of levels would provide further more conclusive data.
- Although three classes were taught, if this methodology had been engaged on a larger scale across a longer time period, with a subsequent focus group, then the results yielded would have more weight.
- Trying out different materials which exemplify language play (as in the broad definition talked about at the beginning of this article) which are socially and linguistically suitable for students of different backgrounds and levels of proficiency. Such a study would ideally be conducted over an entire course with the same class.

Perhaps we as teachers often do not give enough credit to our students, we do not challenge them enough, perhaps we are used to the idea that they have to be spoon-fed everything we hope to teach them. In reality, left to their own devices students can be far more creative than we can imagine. This study has demonstrated that this concept is of utmost importance in fostering creativity in the classroom. Other important factor to consider in attempting to harness the potential of the creative force that dwells in students, in different amounts and in different guises (linguistic, mathematical, spatial, musical, kinaesthetic, interpersonal, intrapersonal, naturalistic) are outlined below. Many of these ideas have already been discussed in detail by Maley, 1997; Burton, 2010; Cheon, 2012; Cook, 2001; Tan Bee Tin, 2013.

- Unconventionality is one of the main ingredients of creativity - thinking outside the box, seeing and doing things in a new way.
- Using authentic materials such as songs, poems, literature, stories, fairytales, magic, technology, film, TV, radio and so on brings learners in contact with elements of language which are creative in nature.
- Creating a relaxed and non-judgmental environment, which focuses more on freedom of expression rather than error correction. Reverting to L1 at times should not be prohibited.
- Using the randomness principle: provide inputs

which are randomly generated and have no necessary connection. The activity invites learners to find connections. This utilizes the natural tendency of the brain to make connections and patterns even if they are not there. As Maley (2014) says, it is yet another part of the larger category of improvisational techniques which we fail to give to new, inexperienced teachers.

- Engaging the cognitive and the affective as Tomlinson (2003) and Mishan (2005) say should be an important element of any materials presented in the classroom.
- Using elements of play and playfulness found in games, drama, role-plays, group recitation and repetition (See Cook, 2001).
- Encouraging engagement with bizarre language or situations. The bizarre has a tendency to be memorable and stimulating. Cook (2001) uses the example – *The philosopher pulled the lower jaw of the hen* – as an example of a sentence, which is instantly memorable and, one has to agree, quite poetic. Proponents of the Communicative approach use this sentence as an attack on the Grammar Translation method, claiming that it has no practical use in reality. The sentence itself was originally used in a Greek coursebook. According to Cook, ubiquitous gap-filling exercises could be made much more effective by use of such bizarre or poetic language e.g. *The owl and the pussycat* _____ *to sea*.
- Taking risks (as a teacher) and encouraging the students to take risks. Trying out new materials and doing things in new unconventional ways.
- Finding out what the learners are interested in. It seems like common sense but teachers often assume they know what students are interested in, or because they themselves are interested in a certain topic, they expect others to have the same enthusiasm for it.
- Engaging the idea *less is more* – leave space for student's ideas, illustrations, doodlings, images and observations. Perhaps this is a simple concept violated by most major coursebooks; every page is crowded with activities, immediately having a negative effect and causing confusion and congestion.
- Create a playful atmosphere in the classroom making it a place where students feel they can come out of themselves and take on different personalities. This can be achieved by engagement with the play elements found in games, creating an atmosphere which allows the teacher to move 'freely between the exercise and the abdication of authority' (Cook, 2001, p. 201).

By taking a step towards creative practice, we not only add benefit and enjoyment to the learning process for students, but we, as teachers can also reap similar rewards.

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Appendix 1

A: Fill in the blanks to make complete sentences.

1. I remember ..... when I was young.

2. I'll never forget..... For the first time.

3. I like ..... when its raining.

4. I'm thinking of ..... next year.

5. I find it difficult ....

6. I mustn't forget.....

7. I've always tried.....

8. I'm looking forward to .....

9. I try to avoid .....

10.Our teacher always makes us .....

B: Imagine you are going to retire next year – your still fit and healthy but not very wealthy. Put these factors in order of importance.

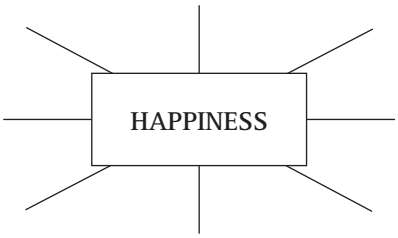
- Comfort and warmth in winter
- Companionship
- Closeness to children/grandchildren
- A nice garden or nearby park
- Peace and quiet
- Books and music
- Privacy
- Intellectual stimulation
- Financial independence
- Having to play a part in society
- Security from crime

Any other factors.....

Discuss with a partner or group.

C: Questionnaire to measure happiness

What makes you happy? Come up with some ideas:



Come up with five questions to test how happy people are:

1. _____

2. _____

3. _____

4. _____

5. _____

D: Complete the following sentences. Use your notebook if necessary!

1. If I ..... I ..... be a millionaire.
2. If I hadn't .....
3. I wish I had ..... . If I had .....

4. One of my biggest regrets is .....
5. No point in crying over .....
6. Yesterday I should have .....

Write a few short lines about regrets you had in the last few months and also about things you don't regret.

Rank the activities in terms of which you think to be of most benefit to the students in terms of improving their English Language ability.

1.
2.
3.
4.

Appendix 2

Puzzle with number and letters

Example:

11P on a FT = 11 Players on a Football team.

What do these mean?

7D of the W
64S on a CB
9P in the SS
12 S of the Z
50 S of A
32 C of I
24 H in a D
3600 S in an H
100 Y in a C
366 D in a LY
4 L on a T
12 M in a Y

Do you get these puns/jokes?

I went to a seafood disco last week.... and pulled a mussel.

I've been to the dentist many times so I know the drill.

Being struck by lightning is a shocking experience!

Two antennas met on a roof, fell in love and got married. The ceremony wasn't much, but the reception was brilliant!

A boiled egg every morning is hard to beat.

Whoever stole my copy of Microsoft office is in big trouble. You have my Word!

Do you know any puns/jokes in English?

FOLIO 19/1

Design-Based Research of an ESP Coursebook: Evaluation of the Coursebook Pilot Version

Eva Ellederová

Introduction

Design-based research (hereinafter referred to as DBR) involves systematic implementation, analysis, evaluation and development of an educational intervention with the aim of building a stronger connection between the research and educational practice (Amiel & Reeves, 2008; Barab & Squire, 2004; Plomp & Nieveen, 2013; Van der Akker, 2006). I have already framed the concept of this relatively new type of research in Folio (Volume 18.2). The main subject of the research is a coursebook *English for Information Technology* (Ellederová, 2016) which will be repeatedly implemented in the course English for Information Technology (IT) at Brno University of Technology (hereinafter referred to as BUT) in the Czech Republic in order to advance knowledge about the characteristics of an optimal version of the coursebook and to address the issue of the process of its design and evaluation by means of the production of design principles.

This article presents the first results obtained from the coursebook evaluation by means of a questionnaire survey and testing students' knowledge and skills. The first section focuses on the development of an evaluation criteria checklist and tests construction. The second section analyses and evaluates the research results. Finally, the article discusses the coursebook quality as well as the requirements concerning its redesign.

The main objective of DBR of the coursebook is to establish a link between the design of the coursebook and its iterative testing for the purpose of its evaluation and re-design so that it would be the most appropriate teaching and learning tool for the target group of students. Besides the optimisation of the coursebook quality by means of the production of substantive design principles (characteristics of the coursebook design itself) and procedural design principles (characteristics of the coursebook design approach), the research results should lead to the verification and development of the existing theories of the ESP learning materials evaluation and development.

The research sample 'Teachers' consisted of 13 respondents. The respondents who worked as assistant professors prevailed (61.54%). The length of teaching experience varied from six to ten years (23.80%) and eleven to fifteen years (23.08%). Ten respondents were teachers of English language and three respondents were disciplinary teachers of IT courses taught in English. The research sample 'Students' consisted of 92 respondents from the Faculty of Information Technology, BUT. Most respondents had studied English for eleven to fifteen years (54.44%) and they had successfully passed the state school-leaving exam in English language (73.33%). Five respondents held a Cambridge English Qualification: three of them had the First Certificate in English (FCE) and two had the Certificate in Advanced English (CAE). The research sample can be considered as homogenous because the course English for IT prerequisites are *CEFR* (Common European Framework of Reference) level B1.

Questionnaire survey

Design of the questionnaire

The design of the questionnaire was based on the evaluation criteria checklist that examines different aspects of the coursebook quality. The evaluation criteria checklist was developed based on the synthesis of my own design and the checklists created by Cunningsworth (1995), Sikorová (2007), Mol & Tin (2008), McDonough, Shaw & Masuhara (2013), and Danaye Tous & Haghigi (2014). Twenty-four criteria were clustered into the following six categories: 1) *General Aims* of the coursebook 2) *Clear Arrangement* 3) *Correctness* 4) *Learners' Needs* including the subcategories a) *Adequacy* b) *Learning Guidance* and c) *Motivational characteristics* 5) *Language Content* and 6) *Language Skills*.

The evaluation criteria checklist (see *Table 1*) was transformed into the questionnaire items presenting the respondents with a five-point Likert scale (from strongly agree to strongly disagree). Each item included a box *Reasons Given* where respondents should explain why they specified the particular level of agreement or disagreement. Respondents could also add more comments on and/or objections to the coursebook

itself. The questionnaire for teachers focused on all above-mentioned categories of the checklist. The questionnaire for students included twenty items focusing primarily on the category *Learners' Needs*. Categories *General Aims* and *Correctness* were left out because students' evaluation of the coursebook regarding these categories might be irrelevant.

The first version of the questionnaire was piloted with teachers of English language and teachers of IT courses taught in English at BUT and consequently modified. The final version of the questionnaire was distributed among teachers and students. All collected data was managed and analysed in *IBM SPSS* Statistics 25.0.

CATEGORY		CRITERION	
I	General aims	1	Do the aims of the coursebook correspond closely with the course aims concerning the language use?
		2	Do the aims of the coursebook correspond closely with the course aims concerning the professional content?
II	Clear arrangement	3	Is the external layout logical sequencing of chapters, topics, vocabulary) clear?
		4	Is the internal layout of texts and tasks clear?
III	Correctness	5	Is the subject matter correct and accurate regarding language/professional[1] (field of IT) content?
IV	Students' needs		
A	Adequacy	6	Is the level of texts and tasks adequate to the language level of students?
		7	Is the level of texts and tasks adequate to the professional level of students?
B	Learning guidance	8	Are different text features for guiding attention (e.g. different typefaces for distinguishing types of subject matter, bold print for highlighting key vocabulary) used in the coursebook?
		9	Do the tasks require problem solving and creative activities?
		10	Does the coursebook contain pairwork or groupwork tasks?
		11	Does the coursebook contain individual work tasks (e.g. those including the answer key for self-monitoring)?
		12	Are the visuals used as an integral part of teaching material?
		13	Does the coursebook contain enough tasks for recycling and reinforcement?
C	Motivational characteristics	14	Are the topics in the coursebook authentic and do they correspond closely with the students' field of study (e.g. examples from real-life situations, importance of knowledge and skills for the future IT career)?
		15	Are texts and tasks interesting for students?
V	Language content	16	Is the range of professional vocabulary in the coursebook adequate?
		17	Does the coursebook support vocabulary learning strategies (e.g. presentation of vocabulary in the text, tasks, with visuals)?
		18	Does the coursebook contain enough tasks for students to acquire linguistic means for expressing different language functions (e.g. description, classification, comparison)?
VI	Language skills[2]	19	Is reading material adequately covered?
		20	Is there a focus on the development of reading skills and strategies?
		21	Is listening material adequately covered?
		22	Is there a focus on the development of listening skills and strategies?
		23	Is material for speaking adequately covered?
		24	Is material for speaking (dialogues, role plays, etc.) well designed to equip learners for real-life interactions?

1. Correctness in language was evaluated by teachers of English language; professional content was evaluated by teachers of IT courses.

2. The course English for IT focuses primarily on speaking, reading and listening skills, therefore, the coursebook does not cover writing skills. Students learn and develop writing skills in another course provided by the Department of Languages at BUT.

Table 1: Evaluation criteria checklist for evaluating the coursebook English for Information Technology.

Results of the questionnaire survey

Evaluation of the coursebook was made by means of 1) a quantitative assessment of response frequencies for each point of the Likert scale and 2) a qualitative content analysis of the open-ended responses (respondents' comments) in the questionnaire. Comparing each category of the evaluation criteria checklist based on teachers' and students' evaluation of the coursebook, certain differences and similarities can be found. The chart illustrating the overall evaluation of the coursebook quality (*Figure 1*) indicates that teachers' and students' opinions of the overall coursebook quality slightly differ.

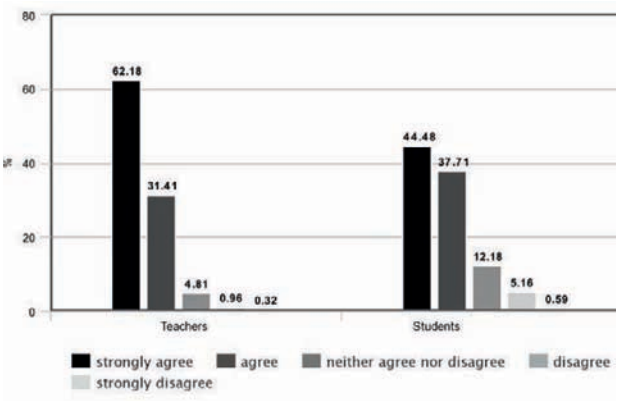


Figure 1: Teachers' and students' overall evaluation of the coursebook.

Over 90% of teachers strongly agreed or agreed with the overall quality of the coursebook, whereas the percentage of students who either strongly agreed or agreed was about 82%. The following focuses on presentation of quantitative data and respondents' comments in categories evaluated by both teachers and students.

Although the category *Clear Arrangement* was evaluated by teachers more positively than by students (80.77% teachers strongly agreed with this characteristic of the coursebook), students were also quite satisfied with the clear arrangement of the coursebook since 45.56% of them strongly agreed and 45.56% agreed. Teachers tended to strongly agree (65.39%) with the *Adequacy* of the coursebook. Most students agreed (almost 47%) with the adequacy of the coursebook texts and tasks regarding both their language and professional level, which is supported by such comments as, 'If the texts and tasks in the coursebook were more specialised in IT field, we might focus on the development of our professional knowledge rather than on language skills that are more important here' or 'I think the language level as well as the professional (IT) level was suitable for everybody'. More than one half of teachers (56.41% strongly agreed) positively evaluated characteristics of the coursebook related to *Learning Guidance*. Students were slightly more negative (47.48% strongly agreed) – they required to add more self-study tasks. Both groups appreciated a large number of tasks for pair and group work and both required to include more problem-solving tasks in the coursebook.

The category of *Motivational Characteristics* was the only one where students were more positive than teachers (85% of students either strongly agreed or agreed as opposed to 73% of teachers). A relatively large number of teachers were undecided (23% neither agreed nor disagreed) and they openly admitted that they were unable to decide if the texts and tasks were motivating for students. One of the reasons might be that students are more knowledgeable about their field of study and the latest trends in IT than English language teachers who outnumbered IT teachers in this survey by about three to one. Students' positive evaluation of motivational characteristics of the coursebook is supported by their comments: 'I will definitely use a great deal of acquired knowledge in the future. Most things were interesting due to the fact that I chose to study IT', 'The coursebook covers enough topics from the IT field, so everybody should find "their own cup of tea"', 'Some tasks were less interesting because I wasn't interested in the particular IT issue, but overall, all topics were interesting', '"Interesting" might be exaggerated, but texts and tasks weren't boring', 'Regarding English coursebooks, the attractiveness of texts and tasks is above average'. The following examples illustrate slightly different teachers' opinions about the motivational characteristics: 'The question whether the texts and tasks are interesting for students depends on the needs of the individual', 'Whether or not the texts and tasks are interesting varies from individual to individual', 'The attractiveness of the texts and tasks depends on the level of students' professional knowledge'.

In the case of the category *Language Content*, 90% of teachers positively evaluated this characteristic of the coursebook and students were satisfied with this aspect of the coursebook as well (about 83% strongly agreed or agreed). Both groups commented favourably on the professional vocabulary range in the open-ended responses, as shown in the following statements by students, 'The range of professional vocabulary is adequate. My vocabulary learning went smoothly with the help of the coursebook', 'I hadn't known quite a lot of words before and I learned something new', 'We will need all those professional vocabulary terms for our future jobs in the IT sector. It's easier to remember vocabulary if every key word is repeated frequently throughout the particular unit', and teachers, 'Concerning the support of vocabulary learning strategy, the combination Topic + Vocabulary Practice + Wordlist is excellent', 'I positively evaluate vocabulary practice in the coursebook'. Both teachers and students shared their opinion about the need to add more tasks for acquiring linguistic means for expressing different language functions.

Somewhat bigger differences could be observed in evaluation of *Language Skills*. While over 70% of teachers strongly agreed with this quality of the coursebook, about 50% of students strongly agreed or agreed. Students particularly liked the large number of tasks focused on the development of speaking skills (65.22% strongly agreed). Their comments support this finding: 'The beginning of each lesson is great 'cause it focuses on discussing'; 'I really appreciate all speaking tasks – dialogues, discussions, role plays (especially after bad experience with English lessons in the secondary school), I began to enjoy it'; 'I appreciated information on how to improve my presentation skills and the opportunity to give a persuasive presentation'; 'I've found out I can respond to every lead-in question and I liked sharing my ideas'; 'Questions asking if we have already solved something similar or if we solved or used something in the same way were good' and 'I loved role playing best'. On the other hand, only 35.56% of students strongly agreed in the item concerning the listening skills and strategies where they recommended modifying the listening tasks to allow them to develop listening skills.

Pre-tests and post-tests

Construction of the tests

Since there are no standardised tests in ESP focused on information and communication technology, it was necessary to construct my own tests. A pre-test and a post-test were designed in accordance with the evaluated coursebook *English for Information Technology*. They should verify students' knowledge and macro- and micro-skills in ESP focused on IT. First, the following important factors related to the test construction were considered (AERA, APA & NCME, 2001; Alderson, Clapham & Wall (1995); Bachman & Palmer, 1996; Chráska, 1999; Weir, 2005):

- determining the purpose, type and objective of the test
- characteristic of language input
- characteristic of *TLU domain*[3]
- characteristic of test content
- range, type and a number of tasks in the test
- total score and cut-off score
- time allocated for the test.

The designed tests are *criterion referenced tests*[4] that combine elements of a *proficiency test*[5] and they may be used as final tests for the course English for IT. In order to test the level of acquired knowledge and skills, three subtests were included in the test: *Use of English, Reading* and *Listening*.[6] The reason for division of the test into three subtests was not only because the tests designed at the Department of Foreign Languages have the same or very similar format as standardized Cambridge English tests, but also because the aim was to determine which tasks were the most difficult/easiest for students, and consequently adapt the particular parts and tasks in the coursebook.

Topics and genres of texts and recordings used in the test are based on the evaluated coursebook *English for Information Technology*, scientific literature and multimedia specialised in IT, such as programming and computer science books and textbooks, scientific journals, magazines and web portals. Language level, task types and characteristic were selected in accordance with the coursebook, the *CEFR* and *GELS Framework*[7]. Chráska (1999, p. 16) points out that 'the crucial issue concerning test construction is a selection of subject matter content the pupil has to master', therefore each tested aspect should be covered by a relatively large number of tasks. Three tasks (containing 40 items in total) for testing the level of vocabulary and grammar acquisition, three tasks (18 items) for testing reading skills acquisition and two tasks (14 items) for testing listening skills were included in the test. The time allocated for the whole test was determined according to the uniform standard for testing established by the Department of Foreign Languages at BUT is based on repeated verification of the time allocated for each subtest in different ESP courses.

A success rate of ≥ 70% (i.e. ≥ 50 points) was set as a criterion. This criterion is adopted as a standard at Cambridge English exams specialised in ESP (see

3. *TLU domain (target language use domain)* is defined as a set of specific language use tasks that the test taker is likely to encounter outside of the test itself (Bachman & Palmer, 1996, p. 44).
4. *Criterion-referenced tests* are designed to measure students' performance against a fixed set of predetermined criteria or learning standards, i.e. concise, written descriptions of what students are expected to know and be able to do at a specific stage of their education. They are used to evaluate whether students have learned a specific body of knowledge or acquired a specific skill. set (Chráska, 1999).
5. *Proficiency tests* are designed to show whether students have sufficient ability to be able to use a language in some specific area such as medicine, tourism, or academic study (Alderson et al., 1995, p. 293).
6. The subtest Speaking was not possible to include in this research design because of the time constraints. The subtest *Writing* was not included in the test either because the course English for IT focuses primarily on speaking, reading and listening skills, therefore, the coursebook does not cover writing skills. Students learn and develop writing skills in another course provided by the Department of Languages, BUT.
7. *GELS Framework* is the *CEFR* adaptation designed for university students of engineering study programmes. GELS (referring to *Global Engineers Language Skills*) project is a common initiative between the University of Cambridge, KTH Royal Institute of Technology of Stockholm and a French research laboratory (Institut Mines-Telecom – Didalang). The objective of this project is to enhance our future engineers' language skills in order to prepare them for the increasingly challenging demands of a globalised market (for more details see Rinder, Geslin, & Tual, 2016).
8. Specification defined by the Council of Europe (2001) and Rinder et al. (2016).

Test type	*criterion-referenced test* including elements of a proficiency test		
Test objective	to test use of linguistic means (predominantly lexical items) and receptive skills (reading and listening) in ESP specialised in IT		
Language input characteristic	professional English language including specialised terminology from an IT sector; language level B2 defined as *Vantage, Limited Operational Proficiency, Upper-Intermediate* by *CEFR* and *GELS Framework*		
TLU domain **characteristic**	authentic tasks in the authentic environment (a discussion with an expert in programming languages, a discussion in a data centre, radio talk show with a software engineer, an interview with an administrator of websites specialised in gaming, a lecture) requiring reading comprehension of different genres (textbooks, scientific article, review in a scholarly journal) and listening comprehension (dialogue, discussion, lecture, presentation)		
Subtests	Subtest 1: Use of English	Subtest 2: Reading	Subtest 3: Listening
Time allocated	30 minutes	25 minutes	20 minutes
	Total time allocated is 80 minutes (5 minutes for instructions + 75 minutes test)		
Total number of points	40 points (cut-off score ≥ 28 points)	18 points (cut-off score ≥ 13 points)	14 points (cut-off score ≥ 10 points)
	Total number of points:72 ; cut-off score ≥ 50 points (≥70%)		
Task types, number of items and their characteristic			
Use of English	**Task 1**	**Task 2**	**Task 3**
Task types and a number of items	short open answers; 15 items for nouns filling according to their definitions	short open answers; 3 items for verbs filling according to their definitions	matching the text with the correct word; 20 items for filling words in the text
Task focus	testing the specialised vocabulary acquisition		comprehension of both the text and the individual sentences structure, specialised vocabulary acquisition
Topics	introduction to IT and careers in IT (10%); personal computer, types of computers, motherboard (20%); input, output and storage devices (30%); software and Windows basics (10%); networking, Internet access, World Wide Web and Internet safety (30%)		databases, domain squatting, software security
Genre of a text in Task 3	textbook: Vermaat, M. E., et al. (2017). Discovering Computers Enhanced: Tools, Apps, Devices, and the Impact of Technology. Boston: Cengage Learning.		
Reading	**Task 1**	**Task 2**	**Task 3**
Task types and a number of items	6 items for the cloze text with drag-and-drop	6 items for matching	6 True/False items
Task focus	understanding the text and individual sentences structure (cohesion and coherence in professional discourse), testing acquisition of functional "reading" vocabulary	reading for specific information; testing specialised vocabulary acquisition	inferential reading comprehension and reading for specific information
Genre	scientific articles and reviews from PC Magazine		
Topics	data media, TCP/IP protocols, user interfaces		
Listening	**Task 1**	**Task 2**	
Task types and a number of items	7 True/False items, 3 items for gap filling	4 True/False items	
Genre	Interview	presentation/lecture/dialogue/ discussion	
Task focus	ability to follow the main points, to infer links and connections and to detect specific information	ability to follow the main points and detect the specific information	
Topics	programming language C, data storage and management, future of software technologies	data centres and security, RFID chips, computer games	

Table 2: Specification[9] of the test in ESP focused on IT.

BEC Vantage) as well as at the final test in the course English for IT. The same success rate was set for each subtest, i.e. the success rate for the subtest Use of English was ≥ 28 points, for Reading ≥ 13 points and for Listening ≥ 10 points. In order to pass the whole test, a student must pass each subtest.

First, both versions of the test (pre-test and post-test) were revised and commented by teachers from BUT. Then the equivalence of test forms was verified, and their reliability determined. A detailed specification of the test including language input characteristic, TLU domain, total number of points, cut-off score, task types and their description, genre and topics is shown in *Table 2*.

Results of students' pre-testing and post-testing

This section attempts to answer the research questions regarding the quality of the ESP coursebook pilot version and changes that are necessary to make in its design based on students' pre- and post-test results.

The difference between the total pre-test and post-test score x_d = 15.70[10] was statistically significant. All students achieved a higher score in the post-test than in the pre-test. The percentage difference between the average pre- and post-test score was 21.79%. A comparison of students' pre- and post-test results in individual subtests indicates which knowledge and skills were acquired by means of using the coursebook most and which were acquired to a limited extent.

The greatest statistically significant difference x_{dL}= 3.71 between the pre-test and the post-test was noticed in the subtest *Listening* which reached 26.57%. A certain disagreement between the students' requirements regarding more difficult listening tasks resulting from the questionnaire survey and their significant progress in listening skills can be observed here.

In the subtest *Use of English*, the difference between the students' pre-test and post-test scores x_{dUoE} = 8.83 was also statistically significant; in this case the difference was quite noticeable – 22.08%. A range of specialized vocabulary highlighted in the text as well as different vocabulary tasks often accompanied by the visuals in the coursebook probably helped students to succeed in this subtest. These aspects of the coursebook were regarded as one of its strengths according to the questionnaire survey. On the other hand, to add more tasks for the acquisition of linguistic means for expressing different language functions may enable students to be more successful in doing some tasks in this subtest.

Even though the difference between the students' pre-test and post-test scores x_{dR} = 3.16 in the subtest *Reading* was statistically significant too, the difference between the average score was the smallest (17.6%). The reason for this relatively minor difference might be that the students of IT use reading skills quite often within their specific domain of study and work. IT professionals are a specific discourse community whose main goal is to transmit scientific information and their most frequent way of obtaining information is reading different scholarly texts (coursebooks, scientific books, research reports, hardware and software technical documentation and specification, hardware and software manuals). Therefore, the students had probably developed their reading skills to a great extent even before they entered the course English for IT.

An important aspect in the evaluation of students' test results is also their success rate in the whole test and in its subtests. *Table 3* shows the students' success rate in different parts of the test and in the whole test.

Based on the cut-off score ≥ 70%, the values (highlighted) in *Table 3* indicate that the percentage of successful students in both the whole test and its each subtest (the condition was that the cut-off score in each subtest is ≥ 70%) were only 6.52% in the pre-test, while in the post-test the percentage was quite high – 69.57%. If the determined success-rate (cut-off score ≥ 70%) regarded the whole test only

	pre-test		post-test	
Tested part	**success rate ≥ 70%**	**% out of 92 students**	**success rate ≥ 70%**	**% out of 92 students**
Use of English	16	17.39	73	79.35
Reading	48	52.17	82	89.13
Listening	27	29.35	84	91.30
Whole test	22	23.91	86	93.48
Whole test (each subtest ≥ 70 %)	6	**6.52**	64	**69.57**

Table 3: Success rate of students in different tested parts of the pre- and post-test.

9. Table includes specification of both test forms (pre-test, post-test).

10.The symbols used in this section mean the following: x_d – difference of pre-test and post-test means; indexes *UoE*, - Use of English, *R* - Reading and *L* - Listening.

(without the requirement to succeed in each subtest), the percentage of successful students would be 93.48% of students in the post-test and 23.91% of students in the pre-test. In the post-test, the students were most successful (91.30%) in the subtest *Listening* and least successful (79.35%) in the subtest *Use of English*, where their success-rate was quite low even in the post-test (only 17.39%). The main reason is probably because the students have to acquire quite a wide professional vocabulary that is entirely new for them. In the pre-test, the students were most successful in the subtest *Reading* (52.17%), which supports the above-mentioned arguments regarding the quite high entry level of their reading skills.

Conclusion

It can be concluded that the pilot version of the coursebook *English for Information Technology* enabled students to improve their professional English knowledge as well as speaking, reading and listening skills. Regarding the positive evaluation, the research results reveal that teachers appreciated its clear arrangement, a number of self-study tasks accompanied by the answer key, the content accomplishing the course objectives and adequacy of the texts and tasks to the language level of students. Students welcomed a variety of pairwork and groupwork activities that the coursebook includes. They were also very satisfied with the number of tasks focused on the development of speaking skills, a range of professional vocabulary, graphic layout including highlighted vocabulary and a clear arrangement of units, texts and tasks. The comparison of pre-test and post-test results also indicates that the coursebook enabled students to improve their professional English knowledge as well as reading and listening skills.

On the other hand, the research revealed some weaknesses of the coursebook that will have to be taken into consideration and minimized during its redesign. Some aspects of the coursebook should be modified by means of adding new texts and tasks or adapting the current ones. Based on the synthesis of quantitative data from both stages of the research design (the questionnaire survey and pre- and post-testing), the following modifications of the coursebook will have to be made:

1. add more tasks for the acquisition of linguistic means for expressing different language functions
2. include more material for recycling and reinforcement focused in particular on vocabulary practice
3. increase the level of difficulty of listening passages and add more tasks which will enable students to develop listening skills and strategies
4. add more problem-solving tasks
5. adapt (or add) some tasks that will enable students to work individually.

The research findings also provide valuable insight into the relationship and interaction between the students and the coursebook. Students' approaches and opinions are an important part of the process of the coursebook development since they not only help improve its efficient use, but also push development toward what students and teachers envision as enhancing the language learning process. Pardo-Ballester and Rodríguez (2010, p. 551) confirm that 'learner perceptions play a crucial role in helping us get a bit closer to materializing what we imagine'. Ivey (2013, p. 247) also maintains 'students' perceptions on the consequences of their engagement indicated not just growth in reading, but also social, emotional, moral, and individual growth'.

Now re-design of the coursebook will follow as well as the second iteration, which involves its repeated implementation, analysis and evaluation leading to the production of more design principles related to both theory and practice of ESP coursebook development. After the second realization phase of DBR we will see if and to what extent the modifications that resulted from the first realization phase were effective.

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FOLIO 19/1

Designing Materials for Adult Immigrants

Roomana Khan

Introduction

As more people transcend physical boundaries spurred by an array of factors, the responsibility of the English teacher/materials designer takes on a new dimension; that of catering to immigrant learners in as befitting a manner as possible.

This article aims to shed light on my experience of designing a unit of materials for my class of adult immigrant learners as part of my MA in Professional development for Language Education from NILE (Norwich Institute for Language Education, U.K); which in turn lead me to delve into a plethora of literature on materials design and SLA (second language acquisition). Mishan & Timmis (2015) confirm that the field of second language acquisition comprises a vast array of theories. The article will briefly outline the target group of learners, their needs and the learning context followed by the learning objectives of the unit of materials. Next it will elaborate on the approach to developing the materials followed by justification for the methodology and content choices in relation to the objectives. The approach, methodology and content of the materials reflect my views of learning and teaching while keeping in view their validity and appropriacy for the target learners. The materials designed based on the approach described in the article are contained in *Appendix 1*.

The target group of learners

The target group of adult immigrants was quite diverse; comprising a Syrian, an Algerian, a Spaniard and a Bangladeshi female from relatively middle-class socio-economic strata. Ranging from the age of 21 to 40, two of the students were expectant mothers, while the others had children. The Spanish and Syrian students had completed their masters' degrees in their home countries, while the Algerian and Bangladeshi students had had access to secondary education in their home countries. Gauging their level with the help of a vocabulary size placement test (which I had designed earlier for the centre in order to place learners into appropriate levels based on the size of their vocabulary) combined with an oral interview, I found them to be at B1 level. Next, I administered a self-designed NA (needs analysis) questionnaire preceded by an informal discussion of the students' reasons for learning English (which I must admit was quite informative). Analysis of the questionnaires revealed the following needs: listening and speaking for interaction, reading and writing instant messages, understanding audio/video input (songs, content on social media), writing (semi-formal) letters and reading and writing for possible future academic needs; while their motivation appeared to be mostly integrative (an affinity for the target language community) .

The learning context

The centre where I teach offers free weekly (60-90 minutes) General English classes in Kilkenny, Ireland. Run by a volunteer organization, it is aimed at the integration of immigrants with the help of volunteer tutors. The center is equipped with an internet connection and a photocopier, and the tutors can use their personal laptops/tablets. There are no examinations or syllabus constraints and the tutors are free to design their syllabi and their materials. The classroom for the target group of learners is equipped with a portable white board; the furniture is not fixed and there is some space for movement.

The learning objectives

The learning objectives for the unit of materials which I designed comprise:

- Listening: understanding the implicit and explicit meaning of audio video input; songs, semi-planned and unplanned speeches; listening for gist.
- Pronunciation: contractions such as: *here's, won't, it's, let's, you've.*
- Responding to audio video input (songs, semi-planned and unplanned speeches); expressing personal opinions.
- Speaking: awareness of repetition in spoken language; retelling.
- Reading and writing instant/text messages.
- Reading strategies: guessing the meaning of words, using visual clues to guess the topic.

- Reading for gist.
- Filling a form.
- Writing a short informal/semi-formal letter.
- Pre- and post-writing strategies: discussing the topic, making a list of ideas and editing.
- Grammar: ellipsis in spoken language.
- Vocabulary: phrasal verbs/phrasal prepositional and multi word verbs.
- Strategy use: looking up the meaning of words online.

Approach to developing the materials

Promotion of intellectual and emotional involvement

Materials that promote intellectual and emotional involvement can facilitate engagement and enhance learning; especially in the target context comprising adult migrants. The activities and tasks in the materials emphasised the use of higher order thinking skills (HOTS) like inferring, predicting, justifying, visualising and creating. They also invited affective responses (feelings and personal reactions or responses) like asking learners to recall happy childhood memories. Mc Grath (2013) advocates cognitive and affective engagement while Tomlinson (2011) links activities that invoke HOTS with durable learning.

Also, materials that invoke emotions (laughter, excitement, surprise or even sorrow) and tap into the learners' feelings and experiences can facilitate learning (Tomlinson, 2015). Therefore, the contents and topics of the input for this unit were selected for their potential to appeal to the emotions of the learners; comprising the song 'Slow down' by Nichole Nordeman (which elicited strong emotional responses from the learners), a hilarious text message script between a mother and her daughter (in which the daughter tries to explain the meaning of text language to her mother in vain), a speech about celebrating life/ life advice, a motivational speech by a young boy and personal correspondence highlighting the plight of refugees in Bangladesh.

Exposure of learners to language in authentic use

Exposure to a variety of authentic texts can enable learners to develop a broad range of skills and provide rich and varied input which reflects the reality of language use, as advocated by Mishan (2005). Tomlinson (2011) supports the use of rich and varied materials at all levels. Therefore, the designed materials comprised a variety of authentic spoken and written texts including a song, an informal semi-planned speech, an unplanned speech, a letter sent to me by Oxfam and an authentic text message script. As partial comprehension may be something that happens in real life, as suggested by Guariento & Morley (2001) the audio/visual input was retained in its original form. The letter and text message script were simplified slightly.

A combination of authentic (tasks that native speakers of English would do in everyday life) and pedagogic tasks (classroom tasks that learners will not necessarily do outside of a classroom) can facilitate acquisition. Guariento & Morley (2001) support the use of pedagogic tasks and those which emphasise meaning and communication. Also, one principle of task authenticity, as defined by Guariento & Morley (2001) and Mishan (2005) is that the task should have a genuine purpose. In addition, the use of engaging and simple tasks can also enhance authenticity (Guariento & Morley, 2001). Therefore, the materials comprised a combination of authentic, pedagogic and simple tasks and activities (surveys, matching activities, role plays, form filling, letter writing etc.).

Provision of opportunities for interaction to achieve communicative purposes

Materials providing learners with multiple opportunities for comprehension, production and negotiation of meaning can facilitate learning by encouraging learners to test their hypotheses about their developing interlanguage. Richards & Rodgers (2014) emphasise immersing learners in tasks that require negotiation of meaning in naturalistic communication to facilitate learning, and Tomlinson (2011) advocates the need for opportunities to achieve communicative effect. Therefore, the tasks and activities in the materials included expression of opinions, discussions inviting comparison and collaboration in retelling a story and in letter writing.

Promotion of affect (pleasure / relaxation)

Materials which lower the learners' affective filter (a concept put forward by Stephen Krashen (e.g. 1985) to highlight the importance of positive affect for language learning) and provide a positive and enjoyable learning experience could enhance acquisition (especially in the target context). Tomlinson (2015) links affect to success in learning while Mishan & Timmis (2015) note that learning is impacted by the learners' affective state. Hence activities that spur playfulness and

creativity were incorporated in the materials. A 'Just for fun' section was added at the end of some lessons to encourage recycling in a creative and relaxing way. Moreover, the multiple-choice vocabulary activity was speckled with humour (see sample; Appendix 1).

Promotion of self-esteem

In my experience, promotion of self-esteem is vital to sustain motivation for learning. This is especially applicable to the target immigrant learners. Mishan & Timmis (2015) link self-esteem to learning while Brown (2014) relates reasonable challenge to motivation. The materials aimed to provide stimulating, challenging and doable tasks which were not too complex or too simple. Williams & Burden (1997) advocate this view. Also, tasks that encourage learners to be creative or imaginative can inculcate feelings of self-efficacy as noted by Tomlinson (2011). The retelling task, the letter-writing task and the practice activity for ellipsis (see Appendix 1) exemplify this approach.

Relevance and differentiation

Materials that are relevant to the learners' lives, needs and interests can enhance motivation. Moreover, reflecting the learners' needs and interests in the materials enhances perception of relevance. Brown (2014) links relevant and interesting classroom activities to motivation while Tomlinson (2011) states that relevance can be enhanced by researching the learners' needs and interests. Therefore, the materials comprised content and activities/tasks to cater to the needs, interests and objectives of the target learners, including reading and writing instant text messages, understanding audio/video input and letter writing.

In addition, the provision of tasks that are open to interpretation can enable learners to refer to their ideas, experiences, feelings and views - therefore catering to individual differences. These tasks can also facilitate individual adaptation; hence supporting differentiation. Saraceni (2015) states that open-ended materials enhance relevance as they allow for individual interpretation and adaptation. The materials included multiple open-ended tasks like discussions, elicitation of personal responses, views and opinions. In addition, materials that provide scaffolding for tasks (support weaker students by providing useful phrases, cues, skeleton structures and model texts) can cater to different levels of proficiency as advocated by Mc Grath (2016). The retelling task and the letter-writing task (see Appendix 1) exemplify this approach.

Intercultural competence

Cultural learning and language education are inextricably linked (Pulverness & Tomlinson, 2015). The materials comprised international cultural content from native and non-native cultures (culturally and linguistically rich authentic texts and photos) and provided tasks that spurred the learners to compare the source and the target culture to enhance intercultural competence - 'the ability to interact well with people from other cultures' (Mishan & Timmis, 2015). Pulverness & Tomlinson (2015) recommend the use of authentic photos and texts which comprise rich cultural and language content and tasks that lead to deep discussion about culture. Exercises which enhance learners' pragmatic awareness (e.g. the use of lexical phrases) were also employed to enhance intercultural competence. McGrath (2016) supports this view while Pulverness & Tomlinson (2015) emphasise the promotion of socio-pragmatic competence (the ability to vary language output according to different situations or social considerations).

Justification for methodology and content choices

Communicative language teaching

The methodology primarily employed for the instructional activities reflects aspects of CLT (Communicative Language Teaching) in view of the learners' motivation to integrate with the target environment and in light of their learning objectives; these activities/tasks in the materials included discussion of responses to audio/video input, reactions, opinion-sharing, a survey, role plays, a retelling and writing an informal letter. Brown (2014) states that one of the classroom goals of CLT is emphasis on the various components of communicative competence. Both accuracy and fluency are important goals in CLT, and distinct activities are used to promote accuracy and to support fluency. Therefore, there was some emphasis on accuracy through the gap fill, the matching activity and the multiple-choice activity (see Appendix 1). The retelling task (Appendix 1) was aimed at promoting fluency. Richards and Rodgers (2014) note that an important objective of language learning is to promote accuracy and fluency.

The text-driven approach

I opted for Tomlinson's text-driven approach for the target learners. This approach consists of a selection of activities based on potentially engaging texts. These comprised activities used to mentally prime learners (readiness activities), activities for enabling learners to experience the text (experiential activities), intake response activities (prompting learners to talk about what they have gleaned from the text), developmental activities (oral/written production based on what the learners have taken from the text) and input response activities spurring the learners to focus on lexical/

pragmatic/ grammatical features or discourse analysis of the target text (Tomlinson & Masuhara, 2018).

The text-driven approach can engage the whole person affectively, cognitively and extralinguistically and can therefore be appealing and beneficial for adult immigrant learners. Tomlinson & Masuhara (2018) link the use of texts that spur cognitive, affective and emotional engagement to the text-driven approach. Also, as this approach encourages learners to discover how language is used for communicative effect, it was considered to be well suited to the target group of learners. Tomlinson & Masuhara (2018) note that the text-driven approach encourages learners to discover how the L2 is employed for communicative use. The framework was used flexibly to allow for different foci as Tomlinson (2015) recommends flexible usage of the framework.

Vocabulary

Vocabulary can be enhanced if it is contextualized; hence the target vocabulary was selected from the texts presented to learners. Mishan & Timmis (2015) support the presentation of vocabulary in natural contexts. Phrasal/phrasal prepositional verbs and multi-word verbs were chosen in view of their appropriacy for the learners' need to acquire communicative competence, and due to the high frequency of the verbs and prepositions of which they were composed and their range across spoken and written texts. Mishan & Timmis (2015) refer to range as a useful selection criterion while they also advocate the consideration of frequency in target vocabulary selection. Teaching strategies, depth of processing and recycling are essential for enhancing vocabulary (Mishan & Timmis, 2015), as reflected in the activities prompting learners to expand on and explain the target vocabulary. In addition, the vocabulary activities were aimed at enabling learners to indulge in meaning-focused output as advocated by Mishan and Timmis (2015). The strategies emphasised comprise dictionary use and guessing meaning from context. Nation (2012) highlights the importance of these strategies.

Reading

The materials for reading were based on the learners' needs and their learning objectives. A process-oriented approach which emphasises top-down and bottom-up skills and strategies was used to enhance reading and to prepare the learners for possible future academic needs. Mishan & Timmis (2015) support the amalgamation of top-down and bottom-up processes in reading. The reading activities encouraged learners to employ top-down skills such as prior knowledge activation and strategy use; skimming for gist and deducing the meaning of unfamiliar lexis from the context as suggested by Mishan & Timmis (2015). Also, since activation of schemata is essential to facilitate comprehension of the reading text, readiness activities and discussion of key terms and pictures were built into the materials to facilitate schema activation as advocated by Mishan & Timmis (2015). In addition, questions that promote HOTS (inference and visualisation) were employed hence promoting intellectual and emotional involvement depictive of the approach to developing the materials. Mishan & Timmis (2015) also emphasise the use of high cognitive skills in reading.

Writing

The materials selected for writing were based on the target learners' needs and the genres they were likely to encounter in their day-to-day lives (Hyland, 2015) such as filling forms and writing informal letters. Explicit and detailed materials can provide learners with comprehensive genre and linguistic support (Hyland, 2001 and Hyland, 2015). Hence an authentic letter (modified) was used as a model. Hyland advocates the use of authentic texts as models (2015). Questions were used to arouse awareness of the target genre and the lexical and grammatical features of the genre as Hyland emphasised (ibid). Also, the materials encouraged the learners to use strategies such as pre-writing and post-writing strategies. O' Malley and Pierce (2009) highlight the importance of writing strategies. In addition, engaging in authentic communication can enhance writing (Hyland, 2015); therefore, the learners were supported in writing a letter to someone they knew well to help the Rohingya refugees. Hence product, process and genre approaches were combined. Mishan & Timmis (2015) support this view.

"I-I-I"

I believe it is important to arouse learners' curiosity by inviting them to scrutinise real spoken data and by guiding them to discover and induce rules. Therefore, tasks that inculcate language awareness in learners by following a 'three I's' (Illustration-Interaction-Induction) paradigm were selected. McCarthy & Carter (1995) advocate this approach. These activities promoted noticing. Hilliard (2014) emphasises the need for learners to notice specific features of spoken language. Global understanding tasks were built into the materials to promote a general comprehension of the text and hence spur learners into focus on form (bringing grammar to the attention of learners from a communicative perspective) in subsequent tasks. Timmis (2005) asserts that a general understanding of a text before focusing in on specific language work will enable learners to reap greater benefits from language work on the text. Also, language discussion tasks were used to promote enhanced awareness of

language by inciting learners to analyse and scrutinise, and eventually induce the rules underlying the forms they noticed (Timmis, 2005).

Listening

Listening skills can be enhanced if the input is relevant and involves learners affectively and cognitively; such input can also possibly facilitate acquisition (Hill & Tomlinson, 2015). The selection of the song and the speeches was based on their potential to engage the target learners emotionally and cognitively. Also, the listening events were based on the learners' desire to listen to songs and events on social media. Hill & Tomlinson, (ibid) support the use of events the learners are likely to want to participate in. Activities that facilitate multidimensional processing (creation of mental representation of the intake through processes like visualization and inner speech) were incorporated in the materials (Hill and Tomlinson, ibid) to cater to the learners' need to hone their listening skills. Questions that invoke higher cognitive processes (Hill & Tomlinson, ibid and Mishan & Timmis, 2015) were included as it has been argued that they are more beneficial than testing comprehension. Finally, a few contractions were focused on (Field, 2003) to cater to the unit objective and to introduce the learners to the presence and pronunciation of weak forms in contractions.

Conclusion

This article attempts to shed light on the approach, content choices and methodology adopted while designing materials for a group of immigrant learners (the materials can be seen in Appendix 1). This first-hand experience of developing and teaching the materials brought home the importance of basing materials for adult immigrants on cognitive and affective engagement, self-esteem and motivation, learner autonomy, affect, authenticity, relevance and differentiation and intercultural competence. Moreover, methodologies like CLT and classroom procedures like the I-I-I's (which governed my materials design) can be employed effectively to enhance learning in similar contexts. Tomlinson & Masuhara (2018) state that materials writers articulate the principles which impact their materials design. Moreover, the utility of Tomlinson's text-driven approach to such contexts is noteworthy; its practicality, its emphasis on cognition, affective engagement and multidimensional processing render it so very useful and applicable. Mc Grath (2016) endorses the flexibility of this approach while Mishan & Timmis (2015) confirm the usefulness and flexibility of Tomlinson's text-driven framework.

However, materials design is recursive (Mishan & Timmis, 2015); the materials could benefit from further revising and piloting to enhance their quality and effectiveness. Last but not least, the conclusions, though grounded in SLA research, should not be considered definitive parameters, but rather as 'work in progress'.

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Appendix 1

N.B The layout and some colours have been modified and some of the visuals have been omitted.

This is life...

Listening

1. Think of happy childhood memories. See pictures of that time in your mind. What were you doing? What were your parents doing?

   https://m.youtube.com/watch?v=clcNB_EUao8

2. Watch the song and imagine you're one of the children in the song. Talk to yourself about your feelings.

3. Work in pairs/ in a group and discuss.

   a. How did the song make you feel? Why?

   b. Did you like the song? Why?

4. Work in pairs/ in a group and discuss

   a. Why do you think the mother asks the child to slow down?

   b. Why do you think the mother knows that her child wants to walk out the door'?

   c. How are the scenes in the song like or different from what happens in your country?

5. Work in a group. Find examples of verb+ adverb or verb + preposition *slow down*.

   Slow down

   (lyrics of the song 'Slow down' by Nichole Nordman)

Practice

1. Complete the gaps with phrasal verbs from the song.

   Sample

   a. If someone is driving too fast, you tell them to sl_____ d_____n.

   b. When your alarm doesn't ring, you s_____ ____ ____ ____n.

   c. When you leave the room, you w _____ t_____ the door.

2. Work in a group. You're doing a class survey. Ask each other:

- When and why did you last tell someone to slow down?

- When and why did you last sleep in?

- Did you or someone you know ever try to walk through a closed door?

- Did you ever sleep through a movie, concert or drama?

3. Some verbs and prepositions often go together. *Come on*

   Match a verb and a preposition. Some prepositions can be used more than once.

   Sample

Verb	Preposition
come	Up
Go	On
Went	Out

Pronunciation

- Listen to the song.

- Notice how these contractions are pronounced:

- here's, won't, it's, let's, you've

- Write the long forms of these contractions.

Reading

1. Work in a group. Do you think it's important to understand text language? Why?

2. Read the texts between the mother and the daughter. What is the main problem? *https://m.youtube.com/watch?v=Xu9jlkcOqWQ* (visuals comprising screen shots of script)

3. Work in a group. Choose a statement and share your opinion.

   - The daughter is rude.

   - The mother just doesn't understand.

4. Work in a group and discuss.

   - Do these misunderstandings happen in your language too?

   - How is texting in English different from texting in your language?

5. Work in pairs/in a group. Tick the correct rules for texting language.

   a. Some words are made short by leaving out letters.

   b. Only the first letters of some words are used.

   c. Full stops and capital letters are always used.

   d. Using capital letters for full words is rude.

   e. show how someone is feeling.

Vocabulary

1. Circle the right meaning.

   Sample

This Photo by Unknown Author is licensed under CC

   lol

   - He is too funny

   - Laughing out loud

   - Look he's making me laugh

2. Work in a group. Tell each other when and why you will use these while speaking.

   - *sorry got to go*

   - *I don't know*

   - *be right back*

3. Secretly choose two expressions. Act them out to the class. Take turns to guess the expressions.

4. Work in pairs. Choose a role. Then text each other.

   a. Your friend is texting you to ask for the meaning of some texting language, but you're busy. *idk*

   b. You're texting your friend because you want to ask her for the meaning of some texting language. *What does brb mean?*

Just for fun

- Imagine you have a test on phrasal verbs.

- Text each other to ask and explain some phrasal/ prepositional verbs from the song 'slow down'.

- You can also be funny. *When do we use slow down? to tell someone to go slowly/ smh.*

Speaking

1. The man (Steve) in the picture will give a speech about 'celebrating life'. What do you think he'll say? (photo omitted due to copyright concerns)

   https://m.youtube.com/watch?v=tvk7P_zpLro

2. You're going to watch a video about a man telling a story and giving life advice. As you watch the video, think of connections with your own life.

3. Work in a group and discuss.

   - Do you agree with Steve's message? Why?

4. Work in a group and discuss. How is the language in the video different from written language?

5. Some words have been repeated unnecessarily e.g....I had this amazing rich Aunt Aunt Hazel. Listen and circle some of these words on the tapescript. Check with your partner.

   Sample of tapescript: *I had a great realization and why I dress like I did, and still do was at nine years old with usually poor families, you always had a rich aunt and I had this amazing rich Aunt, Aunt Hazel*

6. Work in a group and discuss: Why have these words been repeated?

7. Work in a group and discuss. How is this spoken language different from your language?

8. Work in a group/in pairs. Find two meanings of the words. Explain the meaning to each other.

   - *special*
   - *fantastic*
   - *rich*
   - *lovely*

9. Work in a group. Choose some of the statements and discuss.

   - special occasion in your country

   - rich relative/ friend you have

   - fantastic show/ drama/ movie you watched.

   - lovely day you had

Retelling

1. Choose your partner. Tell your partner Steve's story.

   - You can make short notes about what you will say.

   - You can use these words: special, fantastic, rich, lovely.

   - You can repeat words.

   - You can use short forms.

   - You can practise with your partner.

   - You can begin like this:

   - When Steve was 9...

   - Steve had a rich Aunt...

Grammar

Ellipsis

1. Think of a hard time in your life when you motivated yourself. See pictures of that time in your mind.

2. You're going to watch the video of a boy giving life advice. Just listen for the main idea of the speech.

   https://mobile.twitter.com/DalaiMamaa/status/759172691840696320/video/1

3. Discuss as a group or in pairs.

   - Do you agree with what the boy is saying? Why?

4. This speech contains some extra words in the beginning of some sentences.

   1. Work in pairs. Put brackets round these extra words in the beginning of the sentences.

   2. (I will) tell you something.

   3. Then label the helping verbs (will, have), personal pronouns and the subject 'I' in the words in brackets with your partner. (I will) tell you something. (I=subject & will=helping verb)

   4. Check your work.

Sample of tapescript

- **(I will)** *tell you something.* **(I=subject & will=helping verb)**
- *I will tell you a speech right now.*

  You have to take over everything.
- *You have to show strength.*
- *You should show no weakness.*
- *You have to show power.*
- *You have to use the muscles.*
- *You have to have that mind set*

5. Work in pairs.

- Complete the gaps with what the boy would have said.

- Then discuss the questions in brackets with your partner.

I will *tell you something. (Why has the subject 'I' been left out?)* _____ *a speech right now. (Why has the helping verb been left out?)*

Either you work hard for it or you don't work hard for it.

Well me and my brother work hard for our stuff.

It don't come easy.

In life you have to work.

Either you have to be the shark of the ocean or the fish of the ocean.

And right now you're gonna have to be the shark.

_____ *take over everything.* **(Why has the personal pronoun 'you' been left out in these sentences?)**

_____ *strength.*

_____ *no weakness.*

_____ *power.*

_____ *the muscles.*

_____ *have to have that mind set. (Why have some other words been left out?)*

6. Tick the rules which are most useful to you.

   a. In informal speaking we can leave out the subject 'I' at the beginning of a sentence where it is clear who the speaker is. *(I) ate an apple.*

   b. In informal speaking we can leave out helping verbs (will, has, are) where the meaning can be easily understood. *(I will) tell you something.*

   c. In informal speaking we can leave out personal pronouns (I, you, he, she) at the beginning of a sentence when the meaning can be easily understood. *(You) get out!*

   d. In informal speaking we can leave out words that have low information value at the beginning of sentences when the meaning can be easily understood. (*Get me some*) tea.

Practice

Sample of practice activity

1. Work in pairs.

2. Put brackets round the unnecessary words.

3. Then act out the conversation.

Henry: *(I really) don't want to go out for dinner.*

Sheila: *But I'm waiting for you.*

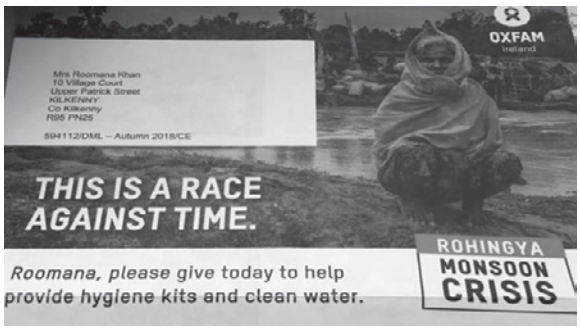
Henry: *Well... you don't have to.*

Sheila: *You know I'm waiting for you.*

Henry: I'm so tired.

Writing

1. Look at the picture.



   - What do you think the picture is showing?

   - How do you think the people in the picture are feeling?

   - What is it asking the reader to do? Why

2. Work in a group.

   - Look at the picture

   - Guess the meaning of *monsoon, hygiene kits* and *race against time.*

3. You're going to read a letter.

   - As you read, see pictures of the Rohingya families in Bangladesh in your mind.

   Dear Roomana,

   Thank you so much for opening my letter. I write from Bangladesh. As someone who cares for families in danger, I know you understand we need to act fast to save lives. Rohingya families have gone through hell in the last 12 months. Forced to leave Myanmar, they've lost their homes, along with everything they've ever known and loved.

   As I walk through the camp, I see boys and girls with Oxfam kits, off to wash their hands. It fills me with great hope. But... and it is a big terrible BUT... many of the families I've met won't make it through the monsoon season. Not unless we can get emergency supplies out here-and right away. I'll now try and describe what life is like here in camp.

   The people are packed in like sardines-tent after

tent person after person. Then the smell. It's horrible. The toilet water is trickling through camp into the water supplies. Clean water can't get here fast enough.

The mud here is so thick that your feet sink down and, unless you have a lot of strength in your feet you feel stuck. Many of the families are too tired and getting about is just too hard for them. They need hygiene kits and water and if they can't get to us, we must get to them.

Please give whatever you can on the form given.

Best wishes,

Ema

4. Work in a group. Discuss how you felt while reading the letter.

5. Work in a group. Discuss how much money you would give and why.

6. Complete the form

   (visual of form sent by Oxfam)

7. Work in a group. Discuss the question.

   - How are the Rohingya refugees like or different from the refugees you know?

8. Work in a group or in pairs.

   a. What tense is mostly used in the letter? Why?

   b. How does the letter start?

   c. What is the first paragraph used for?

   d. What short forms (e.g. I've) been used?

   e. What kind of language has been used (semi-formal, formal etc.)

   f. How does the letter close?

9. Work in a group.

   - You have to write a letter to someone you know well to help the Rohingya families.

   - Talk about the topic.

   - Make a list of the ideas.
     - Write the letter
     - How to begin the letter: Dear Sara/ Hi Sara
     - Reason for writing: I'm writing about/ I'm writing to you because
     - Requesting: Can you help/ give
     - Ending: Hope to hear from you soon
     - Closing: Best wishes

10. Write a letter to someone you know well to help the Rohingya refugees.

    1. After writing, read the letter to see it makes sense.

    2. Check for spelling, capitals and grammar.

    3. Then check your partner's work.

    4. Discuss. What did you like about the letter? How can it become better?

FOLIO 19/1

Development of Self-Access Materials for Kanuri Learners of Hausa in Bama, Borno State, Nigeria

Muhammad-Gombe Umar

Introduction

This article presents self-access material developed as a follow up to my previous co-authored article *'Hausa Language Teaching Materials: A review'* which appeared in Folio (18.2). The article discusses criteria used in designing self-access Hausa grammar material developed for Kanuri speakers learning Hausa language in Bama town, Borno State, north-eastern Nigeria. The material is presented as Appendix 1. Self-access material is here defined as a type of material which is purposely designed for utilisation in an open learning situation outside classrooms without the assistance of a teacher (Tomlinson, 2008). According to Sheerin (1989), self-access material comprises activities or text and questions, or tasks which are self-correcting. Kanuri, a Saharan language of the Nilo-Saharan phylum of African languages, belongs to the majority people of Borno and Yobe states of Nigeria (Greenberg, 1970). Bama town is one of such communities with monolingual Kanuri people. Children and young adults often learn the Hausa and English in secondary schools.

Hausa is the first language of the majority of northern Nigeria people and a second language for others. It is the native language of the majority of northern Nigeria people and a second language for others. However, Hausa is not spoken totally in some Kanuri communities such as Magumeri, Kaga, and Konduga in the northern part of Borno State and Yunusari, Yusufari in the north of Yobe State. Considering its (Hausa's) status as lingua-franca in northern Nigeria, there is a need for Kanuri learners to express themselves in Hausa in major parts of the north and this can only be achieved if such learners are provided with authentic materials that can expose them to real world use of the language (Muhammad & Gbeyonron, 2018). According to Muhammad (2016), there is no special consideration for such groups of learners concerning the use of materials or curriculum of teaching Hausa in primary and secondary schools in northern Nigeria. Virtually all schools share the same types of materials including schools in Bama and other Kanuri speaking communities. Primary and Secondary School students in the most Hausa dominating cities like Zaria, Katsina, Kaduna and Sokoto have access to the language exposure naturally because of its frequent use in both classes and native communities, whereas students in Bama lack such opportunities. It is anticipated that well designed self-access Hausa material will expose them to practical and communicative use of the language. The material targets lower intermediate level (Common European Framework of Reference (CEFR) level A2/B1) Kanuri learners of Hausa.

Description of the target grammatical items

The material is designed and developed for teaching adjectives in a context to promote understanding of the syntactic positions and modifications of adjectives regarding their phonological distinctions for effective use. This is important because, in the learners' native language, Kanuri, adjectives appear in predicative position. For example, '*moto sələm'* (black car) – '*moto*' means *car* and '*sələm'* means *black*. However, they are in an attributive position in the target language for example, '*baƙar mota'* (black car) – '*baƙar'* means *black* and '*mota'* means *car*. Adjectives in Hausa inflect for gender and number. The adjectives which describe masculine gender end with 'n' letter and are pronounced as /n/ while those modifying feminine gender end with 'r' letter and are pronounced as /r/. Kanuri adjectives do not indicate gender difference. The use of Hausa adjectives is challenging to Kanuri natives; it is therefore of utmost significance to design materials concerning the use of adjectives.

Theoretical framework Inductive approach

The material is based on the inductive approach to language teaching in which learners are not presented with the rules, but they are encouraged to discover for themselves gradually and cognitively in more communicative activities. Thornbury (1999) explains that learners are given the opportunity to access samples that include the target grammar for

them to learn implicitly through self-discovery. This approach is used in designing the material because it makes learners discovery of rules more memorable and meaningful through active participation in the learning process which also allows them to have the ability to solve their language problems independently through more collaborative practice in the target language (Thornbury, 1999). This will help learners to develop fluency in the target language through a learner-centred approach that allows them to bring in their different beliefs, attitudes and thinking into the learning situation (Nunan, 1991). Nunan suggests that grammar should be taught in a communicative way through matching its patterns to a communicative meaning that would allow learners to see how forms and functions are connected. This helps them to independently create and express distinct utterances that are acceptable in their target language (Nunan, 1991). Using this approach, the following criteria are considered in developing the material.

Authenticity in grammar material

An authentic text is one that is not purposely produced for teaching a language (Nunan, 1999). Use of authentic texts is significant in grammar teaching materials because it shows the way language is used in real-life situations (Thornbury, 1999). Thus, grammar teaching material should expose learners to grammar that represents a realistic use of the language, and that includes activities that provide learners with meaningful language that they would encounter in the real world, in order for them to be able to produce acceptable discourse independently (Tomlinson, 2003). An authentic Hausa language story text is therefore included in the material for effective learning.

Language/grammar in context

Grammar in context involves an inductive approach to learning grammatical rules rather than relying completely on traditional grammar books (Carter, 2000). Thus, contextualising the grammar provides different connotative meanings of words so that learners can understand one of the meanings of a word in a particular context. The material designed comprises a contextualised story text and activities with simple Hausa words, because the target learners are in need of such vocabulary for meaningful conversation. Grammar material could only be used positively and effectively particularly for self-access by engaging the learning process if it is presented in a way that reflects the interest of the target learners (Tomlinson, 2003). According to Thornbury (1999), learners are able to understand the functional use of target language if they are taught through the use of text that is beyond individual isolated sentences.

Use of images

Pictures or graphics in grammar materials provide an opportunity for non-verbal comprehension of many words. In any given language, the meanings of words can easily be clarified through the use of pictures. In addition, adjectives can be taught through the use of pictures of different colours (Harmer, 2007). Thus, images of target words (nouns and adjectives) about the Kanuri mode of dress are included in the pre-task stage of the material to establish context prior to the subsequent reading text.

Humanising the material

Backgrounds and experiences of learners when included in grammar teaching material help learners feel recognised and that the material belongs to them and therefore they become engaged and participate actively in the learning activities. Existing teaching materials can be humanised by replacing sections with humanistic materials which will engage the learners in reflecting on their experience (Tomlinson, 2003). Self-access material too needs to include learners' background experiences to make it engaging and attractive for effective use during their own leisure time. Thus, ethnic Kanuri names such as Modu, Bukar and Ya Fanna are included in the material as suggested by Muhammad and Gbeyonron (2018).

Use of clear and simple language

The inclusion of clear, simple and straight-forward language in any grammar material assists and encourages learners to comprehend the content of the material and is particularly important in self-access material. According to Allen (1986), defining words through the use of other simple words in a language is a good teaching technique. This material is designed in simple Hausa words to facilitate comprehension as it is self-access. Thus simple Hausa adjectives such as *ƙarama* (feminine *small*) and *doguwa* (feminine *long*) are included.

Varieties of activities

According to Tomlinson (2003), realistic use of language should be attached to any grammar materials and include activities which will make learners independent in producing the target language in the real world. In the same vein, tasks in language materials are invaluable learning technique because they 'engage the [learner] with the target language items in a meaningful way' (Ur & Swan, 2009, p.11). Engaging activities and exercises are therefore included below the reading text in the material. Feedback is included at the end of the material since it is going to be

used without a teacher. The students, therefore, need feedback to see whether or not their answers are right (Sheerin, 1989).

Activity one (gap fill) is included to encourage the learners to practice the grammar and be prepared for using it in reality; for this and below activities, see Appendix 1. Activity two (open-ended task) is included to discuss how the story ended up and activity three (open-ended task) is also included in the material for the learners to practise the use of adjectives in the target language and improve their fluency.

Clarity of instruction

Clear Instructions with examples are used in the first lines of pre-task, the text and three activities that made up the material to allow and encourage the users to appropriately study and learn its contents; see Appendix 1. According to Reinders & Lewis (2006), good materials should have clear instructions. According to Sheerin (1989), there should be clear rubrics with the support of examples when designing, developing or adapting any material for self-access.

Conclusion

It is believed that learning can be effective if language materials are not designed using a meta-linguistic approach in which learners are taught about the language by getting them to learn and analyse the rules in isolated sentences. It is in view of this that this self-access material was designed to meet the following criteria: an intuitive approach, authenticity, grammar in context, use of images, humanisation of material, readability and clarity of instruction. Some of these principles were found to be lacking in the material prior to a pilot and review but were then changed; the material was piloted in Nigeria with the target Kanuri learners of Hausa, after experts in applied linguistics and material development had validated the material based on the five criteria highlighted in this article. In consequence, it is recommended that education authorities should consider adopting the material for use by Kanuri learners of Hausa as a second language.

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Appendix 1

The materials in Hausa

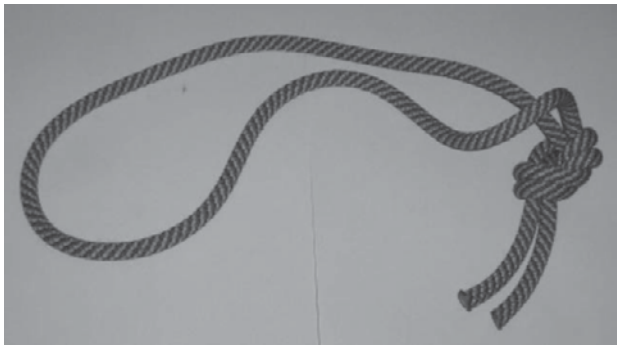
DARASIN NAHAWUN HAUSA GA DALIBEN HAUSA NA TSAKIYA

Kai da abokanka biyu ku duba wannan hotunan ku yi nazarin labarin da kowane hoto yake dauke dashi. A karkashin kowane hoto akwai tambaya na musamman da zaku duba ku amsa.

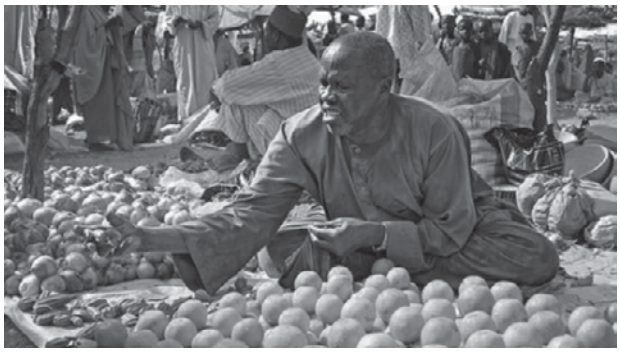
Bayan kun tattauna labarin sannan kowa daga cikin ku ya rubuta a takarda.

Me yaran nan suke magana akai?

Ina ne nan a cikin wannan hoton? Me mutanen suke yi?



Mene ne wannan? sannan mene ne alakanshi da hoton da yake samanshi



Duba wannan hoton sannan ka bayyana abun da wannan mutumin yake yi

Ku karanta wannan labarin Bukar da abokinshi Modu a kasuwa sannan kai da abokan ka biyu kuduba kuga ko labarin yadace da labarin da kukayi tsammani daga hotunan farko dakukagani.

Ku sake karanta labarin sannan ku ja layi a ƙarƙashin ko wane kalma dayake bayyana iri, nau'i ko siffan abubuwan da suke cikin labarin.

Misali

Baƙar kofa, *farar* mota

Bayan kun gama, aƙarƙashin labarin akwai wasu tambayoyi da ayyuka kuma da zaku sake karantawa sannan ku amsa.

Ya Fanna babar modu ta aiki modu Kasuwa ya sayo mata kayan miya da akuya sabi da ta kusan haihuwa. Lokacin da Bukar yafito daga gida zaije Kasuwa sai abokinshi Modu yace mishi ''ina zakaje''; Bukar yace ''zanjeni Kasuwa''. Modu yace Maizaka sayo? Bukar yace ''babatace ta aikeni in sayo mata kayan miya da kuma akuya''. Modu yace mai da mai zaka sayo a kayan miyar? Bukar yace zaisayi ɗanyar tumaturi, busashshen kubewa da kuma busashshiyar tattase. Modu yacewa Bukar; ''zan iya raka ka''? Bukar yace ''eye, zaka iya rakani amma Jakina ba lafiyayye bane ba kuma ƙosashshe bane''. Modu yace wa Bukar yana da babban jaki a gida kuma ƙosashshe ne zai iya ɗaukan su gaba ɗaya. Sai Bukar yatambayi Modu''akwai buhu agidan kune''? Modu yace;''eye akwai''. Bukar yace;''ka kawo mana mutafi dashi dan mu zuba kayan da zamu saya aciki''. Bukar da Modu sun sayi kayan miyar sannan suka wuce wajen dillalin awaki dan su sayi akuya. Bukar ya taya ƙaramar akuya awajen dillali Masta. Masta yacewa Bukar ya kawo dubu biyar. Bukar yace ai akuyar ƙarama ce, ''Masta kayi sauki''; Masta yace Modu yabiya dubu hudu da ɗari biyar. Bukar yace zai biya dubu hudu. Masta yace yakawo kuɗin. Sai Bukar yace wa Masta ''kana da doguwar igiya ne''? Masta yabaiwa Modu doguwar igiyar. Bukar yagodewa Masta yakarbi ƙaƙƙarfar igiyar.

Aiki na farko

Ka rubuta jimloli guda biyar dasuke bayyana yadda

wannan labarin da kuka kakaranta ya ƙare. Meye Bukar da abokinshi Modu suka yi bayan sun sayi akuyar? Akwai iren iren abubuwa manya da kanana da sauransu.

Aiki na biyu

Ka zabi kalmaɗaya daga cikin kalmomi uku na (a), (b) da (c) na ƙarƙashin ko wane jimla sai ka cike gurbin da babu komai acikin jimlolin

Misali

Bukar ya sayi _____ tumaturi a kasuwa

(a) ɗanyar (b) sabuwar (c) busashshiyar

Jawabi

Bukar yasayi *ɗanyan* tumaturi a kasuwa.

1. Bukar da Modu sun tafi kasuwa a kan _____ Jaki

   (a) ramammen (b) ƙosashshen (c)

2. Bukar ya sayi _____akuya a kasuwa

   (a) ƙaramar (b) babban (c) gajeruwar

3. Modu yana da _____jaki a gida

   (a) ƙosashshen (b) tsofon (c) ƙaramin

4. Bukar ya sayi _____ akan naira _____

5. Masta ya baiwa Bukar _____ igiya

   (a) gajeruwar (b) baƙar (c) doguwar

Aiki na uku

Bayan kun rubuta jimloli guda biyar din, ka baiwa abokin ka labarin abubuwan daka saya a kasuwa iri ko kala daban daban masu daɗi sannan shima ya baka nashi. Sai ka gaiyato abokin ka ko ƙawar ki zuwa gidan ku dan halartar bikin da zaku yi.

GA IRE IREN AMSOSHIN AYYUKAN DA KAYI A KASA

AIKI NA DAYA

Bukar sun ɗaure ƙaramar akuyar da dogon igiya.

Sannan suka hau ƙosashshen jakin suka koma gida.

Mamar Bukar taji daɗi da taga ƙaramar akuyar da

Bukar da abokinshi Modu suka sayo.

Sannan tace wa Bukar ɗanyen tumaturin yayi araha

Busashshiyar kubewar kuma tana da kyau sosai.

AIKI NA BIYU

1. Bukar da Modu sun tafi Kasuwa akan Jaki
2. Bukar ya sayi ƙaramar Akuya
3. Modu yana da ƙosashshen Jaki a Gida
4. Bukar yasayi akuya akan Naira dubu hudu
5. Masta ya baiwa Bukar dogon Igiya

APPENDIX 2

Translation of the Hausa materials (Appendix 1)

PRE TASK

Look at these pictures and describe the relationship amongst them and the part of a story each picture has.

PRE-TASK

Instructions

In group of three, look at these pictures and guess what story each picture has.

Below each picture, there is a specific question that you should answer.

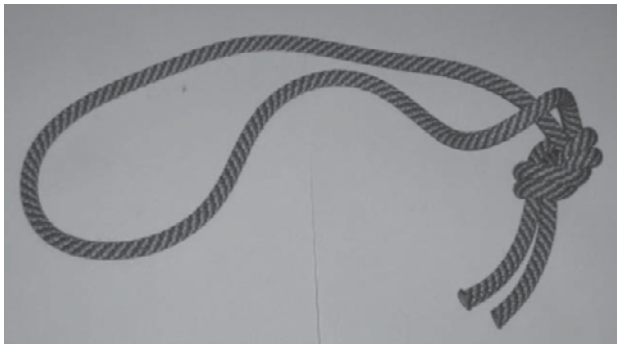
After discussing, each one of you is to write his/her ideas on a paper.

Kai da abokanka biyu ku duba wannan hotunan kuyi nazarin labarin da kowane hoto yake ɗauke dashi. Aƙarƙashin ko wane hoto akwai tanbaya na musamman da zaku duba ku amsa.

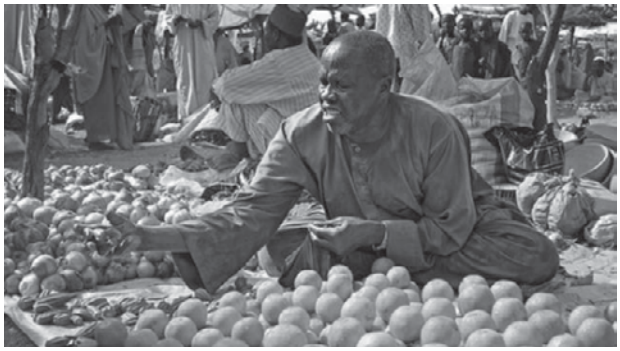
Bayan kun tattauna labarin sannan kowa ya rubuta a takarda.

What are these boys talking about?

Where is this in the picture and what are these people doing?



What is this and its relationship with the picture above?



Describe who this man is and what he is doing

Main task

Instructions

Read the story of Bukar and his friend Modu at the Market for the first time and then in group of three, discuss and compare your predictions on the pictures you have already looked at and the contents (real information) of the story.

Read the story again and underline the adjectives (words that describe or tell more information about the nouns in the story). For example: **black** door, **white** car

After this, there are activities below the story that you are to read and answer by speaking and writing.

Translation of the Hausa reading text

Bukar was sent to the market by his mother ya Fanna to buy some ingredients for cooking and a goat because she is expecting to give birth. Bukar was asked by Modu; "where are you going?" Bukar said "his mother sent him to buy soup ingredients and a goat. Modu asked what kinds of ingredient Bukar would buy. Bukar replied that he would buy fresh tomatoes, dried okra and dried sweet pepper. Modu said to Bukar; "can I escort you?" Bukar replied "yes, you can but my donkey is ill and not strong enough to carry both of us". Modu said; he has got a big and strong one at home it can carry both of them." Bukar asked Modu if he has got any bag at home. Modu replied"yes." Bukar requested himto bring the bag so that they will put in it all the items they were going to buy from the market. Bukar and Modu bought the ingredients and proceeded to buy a goat. Bukar asked the price of a goat from the seller called Masta. Masta said "the goat's price is 5000 Naira (Nigerian currency)" Bukar said, "this is a little goat; can you reduce the price, please." Mata asked Bukar to pay 4500 Naira. Bukar said, he would pay 4000 Naira. Masta agreed and asked Bukar to pay up. Bukar requested Masta to offer him a long rope. Masta said "here it is; you take it." Bukar thanked Masta.

HAUSA	GLOSS
Aiki na farko	**Activity one**
Ka rubuta jimloli guda biyar dan bayyana yadda wannan labarin da ka/kika kakaranta ya kare.	Discuss with your partner and write five sentences describing how the story ends
Meye Bukar da abokinshi Modu suka yi bayan sun sayi akuyar?	what did Bukar and Modu do after buying the goat?
Aiki na biyu	**Activity two**
Ka zabi kalma daya daga cikin kalmomi uku na a), (b) da (c) na karkashin ko wane jimla sai ka cike gurbin da babu komai acikin jimlolin.	(Fill in the gaps in the following sentences using one of the three options below each sentence)
Misali	For Example
Bukar ya sayi _____ tumaturi a kasuwa	Bukar bought ____ tomatoes in the market
(a) danyar (b) sabuwar (c) busashshiyar	(a) fresh (b) new (c) dried
Jawabi	**Answer**
Bukar yasayi *danyan* tumaturi a kasuwa.	Bukar bought wet tomatoes in the market.

1. Bukar da Modu sun tafi kasuwa a kan ___Jaki. (a) ramammen (b)kosashshen (c) katon	Bukar and Modu went to the market____ on a donkey. (a) malnourished (b) nourished (c) fat
2. Bukar ya sayi _____ akuya a kasuwa (a) karamar (b) babban (c) gajeruwar	Bukar bought a _____ goat at the market (a) little (b) big (c) dwarf
3. Modu yana da _____jaki a gida (a) kosashshen (b) tsofon (c) karamin	Modu has got a _____ donkey at home (a) healthy (b) old (c) little
4. Bukar ya sayi _____ Naira dubu hudu (a) karamar akuya (b) karaman akuya (c) babban akuya	Bukar bought _____ goat at 4000 naira (a) a little female goat (b) a little male goat (c) a big male goat
5. Masta ya baiwa Bukar _____ igiya (a) gajeruwar (b) baƙar (c) doguwar	Masta gave Bukar a _____rope (a) short (b) black (c) long

Aiki na uku	**Activity three**
Bayan kun rubuta jimloli guda biyar din, ka baiwa abokin ka labarin abubuwan daka saya a kasuwa iri daban daban masu dadi sannan shima ya baka nashi. Sai ka gaiyaci to abokin ka ko kawar ki zuwa gidan ku dan halartar bikin da zaku yi.	Discuss with your partner and write five sentences describing how the story ends After writing the five sentences, tell and describe to your partner the kinds of items that you bought yesterday in the market. While your partner tells and describes the kind of items he/she bought; and invite him/her to your ceremony.

JAWABIN AYYUKAN DAKUKAYI A DARASIN	FEEDBACK
AIKI NA DAYA	
Bukar da Modu sun daure akuyar da dogon igiyar.	Bukar and Modu roped the goat with the long rope
Sannan suka hau osashshen jakin suka koma gida.	They climbed the healthy donkey and returned home
Mamar Bukar taji dadi da taga karamar akuyar da Bukar da abokinshi Modu suka sayo. Sannan tace wa Bukar danyen tumaturin yayi araha. Busashshiyar kubewar kuma tana da kyau sosai.	Bukar's mother was pleased when she saw the little goat that Bukar and his friend Modu bought. She said to Bukar the fresh tomatoes are cheap. And the dried okra is very good one.

AIKI NA BIYU	
1.Bukar da Modu sun tafi Kasuwa akan Jaki	Bukar and Modu went to the market on a donkey
2. Bukar ya sayi karamar Akuya.	Bukar bought a little goat.
3. Modu yana da Kosashshen Jaki a gida.	Modu has got a healthy donkey at home
4. Bukar yasayi akuyan akan Naira dubu hudu	Bukar bought the goat at N4000.
5. Masta ya baiwa Bukar dogon Igiya	Masta gave Bukar a long rope.

FOLIO 19/1

Producing and exploiting visual material[1]

Tony Waterman

The visual material presented in this article was produced for an English for Military Purposes (EMP) course to be used by uniformed personnel working in the Royal Air Force of Oman (RAFO). As such, these materials embody the notion of bespoke material, that is, material which corresponds to discipline-specific needs in ESP (Tomlinson, 2008) to fulfil a highly-specific EMP learning purpose in support of military training. However, the visuals presented here are also simply examples of what writers may need to do to select, adapt or produce visuals for a gamut of English courses including: CLIL; EAP; EOP; ESP; General English; and more.

With all such course-types, writers must provide a learning environment which will maximize learning (Ellis, 2009). To this end, locally-written materials should already be grounded in local classroom expertise thereby countering Jolly & Bolitho's (2011) concern that the 'further away the author is from the learners, the less effective the material is likely to be' (cited by McGrath, 2013, p.44). Enhancing this local knowledge with practical aspects of text / task design should be a pre-requisite as suggested by numerous check lists aimed at writers (for examples see: Richards, 2001; Tomlinson, 2008, 2011). ELT courses may benefit from the inclusion of visually-based materials to exemplify the discourse and concepts for particular EAP or ESP courses (Abuklaish, 2014), not only key vocabulary but also grammatical structures, functional and notional language, aspects of pronunciation and more.

Visually-stimulating material can be engaging and motivating by adding to the sensory experiences of learners and teachers (Wright, 2005) particularly when they can appreciate the material's face validity for their future needs (Hutchinson & Waters, 1987). Moreover, exploiting a range of relevant visuals 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). Writers need to ensure the inclusion of any such material is underpinned by sound theory and pedagogic practice (Tomlinson, 2013). Such materials need to be carefully planned and well-designed to provide meaningful and motivating learning experiences for learners and, according to Tomlinson (2011), writers 'need to develop the same care and attention to presentation that one would expect of a good publisher' (p.110). In terms of my own EMP course book for the Omani military, the tasks and in particular, the visuals are directly-related to my learners' professional needs and goals and their 'future discourse village' (Wright, 2005) from an extensive needs analysis. This analysis was conducted in close cooperation with RAFO's technical training personnel to ensure the EMP course would address the actual, upcoming training needs of the learners on their subsequent technical training courses and for their future careers using English in military aviation contexts.

Writers need to appreciate and aim for visually-supported materials which 'help teachers achieve teaching objectives, stimulate affinity between users, give credibility to the materials (and) provide reassuring consistency' (Tomlinson & Masuhara, 2018, p.332). Writers should also provide teacher support material, in the form of teacher's notes or a teacher's book, to address local realities and include locally-appropriate English language teaching methodologies (Gray, 2010) in line with the beliefs, attitudes and expectations (Tudor, 2001) of learners and, potentially, local teachers too, together with associated learner factors such as face validity, motivation and engagement with the course material (Arnold, 1999). Furthermore, and particularly with highly-specific course material, teachers may benefit greatly from the inclusion of subject knowledge (Nicol & Crespo, 2006). As a writer acquires greater knowledge specific to a specialized area over time and with practical experience (Ferguson & Dunno, 2003) such as producing effective materials for their own local context, writers should become more context-sensitive (Bax, 2003) and better equipped to apply a 'principled eclecticism' (Lewis, 1997) to their materials production.

I produced the materials presented here using my locally-situated professional and pedagogic knowledge to ensure a principled eclecticism in the design, classroom use, incremental learning and authentic/ semi-authentic assessment (Coombe, Purmensky & Davidson, 2012), given the local context of working in the Omani military.

1. A version of this article was presented in poster form at the MATSDA conference, Liverpool, United Kingdom, June, 2019.

2. All the visuals presented here were originally in colour.

Selecting authentic visual material

Writers can exploit authentic visual material, adapt extant visuals or produce bespoke visual material in order to meet learner outcomes. Prabhu (1987) advocates materials which engage learners with a sense of plausibility and which promotes learner investment in the materials to produce greater learner motivation (Cotterall, 2000). As Harwood (2010) suggests, materials writers will therefore need to consider their purposes and priorities carefully when choosing texts and visuals and balancing the authentic against the inauthentic.

Authentic visual material can include drawings, photographs, maps, plans and much more. For an extensive list see Tomlinson & Masuhara, (2018, p326). Such visuals can include: those found on the internet; those found in paper-based media and scanned into digital form; personal photos and digital visual data together with photos of specific aspects of the target context and language (see *Figure 1*).

Figure 1: Authentic visuals showing key elements for the EMP course.

Authentic visual material, in the form of actual documentation as used in the workplace or academic institution, can also be exploited thereby addressing Hutchinson & Waters' (1987) call for materials which have 'fitness to the learning purpose' (p.159). This material may include bespoke templates, forms and proformas; instructions which include a visual element such as tables, flow charts, boxes and diagrams, schedules and worksheets, and much more. The resulting materials should present challenging and stimulating activities using authentic tasks (Mishan, 2005) which increase learner confidence by being pitched a little above their level of ability: linguistic; skills-wise; and cognitively (Tomlinson, 2011).

Ensuring visuals fulfil the needs of the syllabus and learners

Writers need to select such authentic visual material (*Figure 2*) with care to ensure each individual item clearly represents the action, concept, object, person, place or process as required by the syllabus, task, review material and assessment tools.

Figure 2: Drawings of military equipment.

Ideally, writers should find three or four different versions of any particular visual required so that learners are not presented with a single *proto-version* but are exposed to a variety of visuals depicting the making of an omelette or playing tennis, showing trees and bushes or ships and aircraft and so on. As Tomlinson & Masuhara (2018) state, 'from a teacher's point of view, what matters (is) how the visuals, layout, and design help us teach with maximum effect' (p.326). This may include the addition of visual information, such as the arrows, needed to draw attention to specific elements within a visual (see *Figure 3*).

Figure 3: Adapted visuals highlighting key aspects.

Producing bespoke visual material

When authentic visual material is not available to cover an aspect of the course under development, writers may feel the need to produce bespoke material using their own desk-top publishing (DTP) skills. DTP applications, such as Microsoft Word, offer a wide range of tools to enable writers to produce visuals which fulfil the needs of the syllabus while also adhering to the criteria for inclusion as listed above. Such materials may include authentic visuals which require some adaptation such as re-sizing or editing out of unhelpful detail. They may also need advanced DTP skills involving colours, borders, rotation or other artistic effects (see *Figure 4*). Such bespoke visuals can then be used in presentation material, receptive and productive skills tasks, recycling

and review work, and even in assessment tools such as mid-course and final tests.

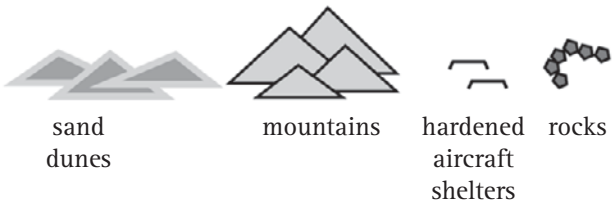
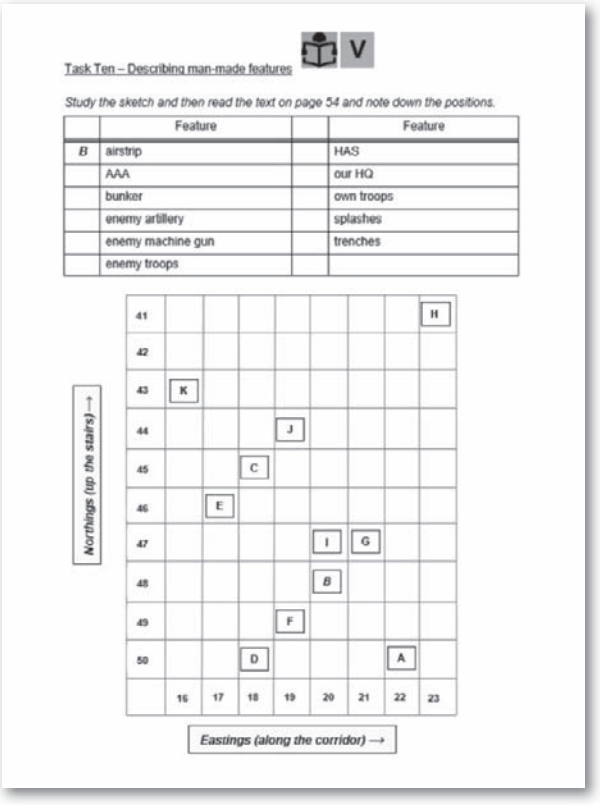


Figure 4: Bespoke visuals produced for multiple uses.

Exploiting authentic visual material

Harmer's (2007) simple and clear model for language acquisition is pertinent to the use of visuals: 'engage-study-activate' to acquire new language and skills. So the writer needs to select or produce a set of visuals to cover a particular aspect of the course, at which point the focus turns to the learner outcomes as detailed by the syllabus together with the use of 'locally appropriate methodology' (Harwood, 2010, p.19) and cultural appropriacy (Gray, 2010) to enable enhanced learning using locally-appropriate material (Lightbown, 2000). Adhering to the above process should promote classroom activities which 'help learners participate in authentic, communicative interaction that involves context-appropriate meanings' (Oxford, 2011, p.90). During this process, writers need to carefully, sometimes painstakingly, assess potential content for the classroom and make 'principled compromises with realities of context' (Bell & Gower, 2010, p.83). Such appropriate authentic material can then be used to create a classroom environment conducive to learning (Pinner, 2016) in keeping with Breen's (1985) notion of the pedagogic authenticity of the classroom in relation to real-world needs.

Task-types used to present new language can include vocabulary building, reading, viewing and listening, some of which will be combined for initial presentation followed by reinforcement of meaning and use (see *Figure 5*). Therefore, having a number of visuals depicting a particular piece of language can be spread over these tasks to avoid the proto-version scenario mentioned above. Moreover, once learners know the English to identify particular visuals, subsequent tasks can be visual-centric without the need to spoon-feed learners with language when visuals will promote greater engagement and clarity. Using a number of visuals which depict a particular item of language also satisfies learners' need for multiple exposures to such language to facilitate acquisition (Nation, 2001; Schmitt, 2000).

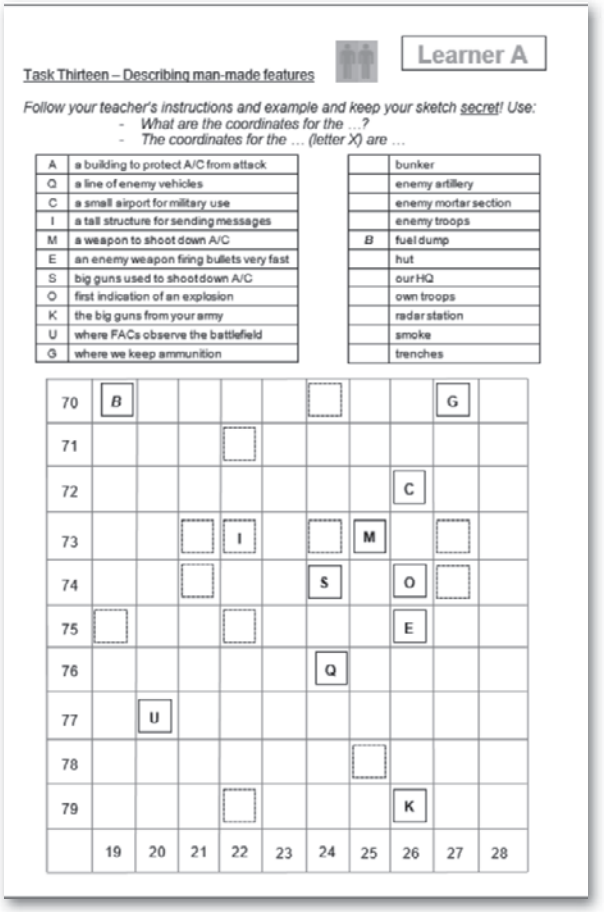

Task Ten – Describing man-made features

V

Study the sketch and then read the text on page 54 and note down the positions.

	Feature		Feature
B	airstrip		HAS
	AAA		our HQ
	bunker		own troops
	enemy artillery		splashes
	enemy machine gun		trenches
	enemy troops		

Figure 5: A vocabulary / reading task re-cycling previous map work.


Task Thirteen – Describing man-made features

Learner A

Follow your teacher's instructions and example and keep your sketch secret! Use:
- *What are the coordinates for the …?*
- *The coordinates for the … (letter X) are …*

A	a building to protect A/C from attack
Q	a line of enemy vehicles
C	a small airport for military use
I	a tall structure for sending messages
M	a weapon to shoot down A/C
E	an enemy weapon firing bullets very fast
S	big guns used to shoot down A/C
O	first indication of an explosion
K	the big guns from your army
U	where FACs observe the battlefield
G	where we keep ammunition

	bunker
	enemy artillery
	enemy mortar section
	enemy troops
B	fuel dump
	hut
	our HQ
	own troops
	radar station
	smoke
	trenches

Figure 6: An information gap speaking task.

When learners have had several opportunities to identify the new language using receptive skills work (Allwright & Hanks, 2009), they are ready to practice using these new language items during oral activities in a range of interaction patterns with their teacher and classmates in open class pair work (T-S_1, T-S_2, T-S_3), pairs (S_1-S_2; S_3-S_4) or groups / teams (S_5-S_5).

The speaking task (*Figure 6*) follows on from reading and listening skills work exploiting bespoke sketches of a battlefield scenario incorporating both map coordinates and details of a range of previously learned military vocabulary. Learners are given prompts to help their exchange of information in pairs to write in missing detail on both their sketches which remain secret from the other learner until the task has been completed.

Visuals can be re-sized to fit onto small cards for pair and group work such as the game/task 'secret word' when one learner takes a card from a face-down pack and describes it and/or gives and example of language without saying the name of the visual itself for others to guess the correct language (see *Figure 7*, providing practice of relative locations). Examples of potential target language might include: 'the target is east of the bridge'; 'the trees are north of the target'. Changing the compass rose so South is now at the top of the cards would necessitate learners re-orientating the position to produce; 'the target is west of the bridge' or 'the trees are south of the target', and so on.

Figure 7: Cards with targets and relative locations of other battlefield details.

Such activities can be done as pair work or in a competition format between teams with points awarded depending on how many guesses are needed or to reward the speakers in terms of content and accuracy of their descriptions. Indeed, there are many ways to exploit such visual material once visuals are on cards. For a multitude of ideas which can be adapted and used with visuals, see the following: Hadfield, J. 1987, 2000, 2007; Klippel, 1984; Seymour & Popova, 2005; Ur, 2009; Ur, 2012; Ur & Wright, 1992; Wright, 1989; Wright, Betteridge & Buckby, 2006.

As with material providing oral production activities, visuals can be exploited to provide written production challenges without the need to give key language items in text form. In this way, learners are repeatedly prompted to relate their course work to the real world of their future studies or careers (McIntyre, Pedder & Rudduck, 2007), thereby increasing the face validity and local relevance of the materials (Markee, 1996) which should, in turn, increase learner motivation to engage with the course material (see *Figure 8*). Combining all these task-types within one section of a course fulfils Lightbown's (2000) definition of *good practice* as providing opportunities for meaningful language use, both receptive and productive, and thereby covers all three stages of the learning process: input; learning; and use (Scrivener, 2011). In terms of repeated use, production of new language prompted by visuals, exploiting classroom walls is another way to extend the use of such visuals during subsequent re-cycling in class time, and for learners to test themselves in their own time (Waterman, 2017).

Figure 8: A writing task using a more complex battlefield scenario.

Inserting visual material into incremental learning materials

Once the writer has selected/produced visuals to accompany his/her material, the logical extension to exploiting these is to re-cycle them within an incremental framework of learning, as proposed by Richards (2001) to ensure prioritised needs and wants are met, as set out in the syllabus with a clear focus on progressing from simple to more complex input leading to output in accordance with Holliday's (1994) notion of learning-centredness. Having a range of visuals to depict each language item allows the writer to build up more complex visually-based materials as learners work through the course. Visuals used to present new language items can be re-cycled in incremental receptive skills (*Figure 9*) and production tasks so the learners are being challenged not to repeat tasks but to adapt their newly-acquired knowledge to the completion of 'new' tasks (Meddings & Thornbury, 2009).

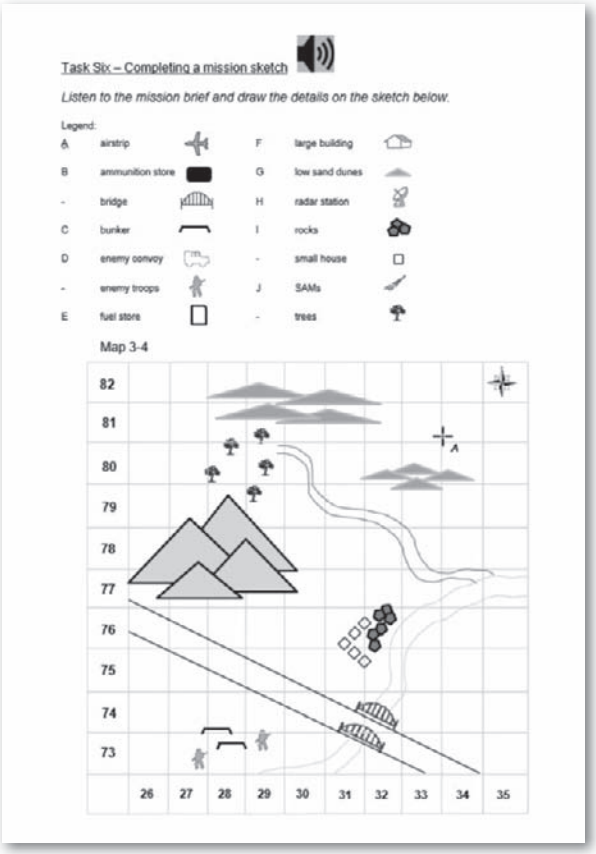


Figure 9: A listening task linking a text and sketch including flying details.

Tasks can be made more complex by the inclusions of visuals from previous units to complement the new language being covered in the current unit to provide learners with progressively more challenging content (Masuhara & Tomlinson, 2008). In this way, learners perceive why earlier units were simple, clear and easy to study since they were forming the essential building blocks for the acquisition of subsequent, more complex language leading to a greater range of language output (see *Figure 10*) as they are provided with multiple affordances for language use (van Lier, 1996).

Figure 10: A complex sketch without any legend labels.

Including visuals in review and assessment tools

As with incremental learning materials, having a bank of visuals to include in review materials goes some way to producing authentic assessment tools (Coombe, Purmensky & Davidson, 2012). The writer of review material to prepare for the final examination, and the exam-producer, can both exploit the wealth of visuals already included on the course, or even include new versions of visuals to both prepare learners and assess their learning. Using the sketch in *Figure 10* and then adapting it to a reading, listening, writing or speaking task gives the writer the opportunity to produce the required material to present, practice, recycle, review and assess key EMP language. Replacing flight details, sketch symbols, topographical detail and task-types can provide a wealth of affordances for learners to acquire the necessary language for their future military training and technical careers in RAFO.

Conclusion

Visuals have the power to bring the real world into the classroom thereby linking learners' learning to their future academic and/or career needs. They preclude the need for text but simultaneously test learners' short- and long-term memories and can be inserted into most tasks to provide learners with a variety of linguistic and practical challenges which should lead to more efficient and successful language acquisition. Depending on what type of course is needed, visuals may be available from the training / academic staff of an institution which will add to the authenticity of the learning experience. The internet is an excellent source of visual material and, as detailed above, writers may also decide their course would benefit from their production of bespoke pictures, diagrams, charts, maps, and much more, to enhance the learning, and teaching, experience in the classroom.

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Creative Writing as an Effective Method of Learning English as a Foreign Language: A case study of Arab learners

Amjad Alsyouf

Introduction

Teaching English as a foreign language (TEFL) in the Arab world countries encounters critical challenges. Different departments of English in those countries fail to meet the expectations of improving the written and spoken English of their students (Fareh, 2010). This condition calls for the need to spend more efforts in the attempt to determine the causes and solutions of the problem. Scholars of TEFL have identified several reasons. Abukhattala (2013) points out that the teacher's traditional role in the classroom in the Arab world countries is the main problem. Cooperative learning and student-centered classrooms are essential activities required to achieve efficiency and contribute to the solution; however they are rarely effectively practiced in those conventional educational systems (Abukhattala, 2013). Teaching English as a foreign language in the Arab world should therefore adopt new innovative methods that pay enough attention to the cooperative role of the student and teacher in the classroom.

The traditional approaches to teaching English in the Arab world are more problematic when they are examined in the context of the departments of English language and literature at Arab countries' universities. These departments are expected to be the most effective environments where English is taught as a foreign language in those countries. Most learners of English apart from those in these departments learn it for pragmatic reasons that give them a passion to acquire the language. This passion is most probably absent in the academic domains of higher education where the students learn English as an academic discipline. Introducing new attractive methods of teaching English is highly valuable in this situation. The integration of teaching language and literature in one class can be a useful and attainable method in this regard. The departments of English language and literature can achieve this through adding a creative writing course to the curriculum of the English undergraduate programme. Creative writing can be both an influential and effective English learning tool for its ability to prompt the students to adequately participate in the class activities, enjoyably use the language, and in the process, improve it.

Rationale

Teaching English as a foreign language for undergraduate Arab learners in departments of English language and literature encounters different obstacles all of which relate to the level of mastery of the language theycan achieve. The majority of the students in these departments are often not exposed before university to appropriate environments where English is purely used as a medium of communication either as speakers or listeners. The pre-university educational system of learning English as a foreign language at schools in the Arab world usually fails to equip the learners with the skills needed to master the language; it offers English as a subject needed for examination purposes rather than competencies to be acquired (Al-Issa, Al-Bulushi, & Al-Zadjali, 2017). It is urgent therefore to take practical steps to deal with the learning challenges encountered by learners of English as a foreign language at university departments of English language and literature in the Arab world.

Another view of the scholarship on TEFL in the Arab world shows that two approaches have been used by scholars. The first approach places great emphasis on identifying the problems the learners of English as a foreign language encounter, and pays less attention to the creative treatment of them. Fareh (2010), Abukhattala (2013), Al-Issa, *et al.* (2017) and Jiménez (2015) fall within this group. Jiménez (2015) focuses on three main factors that affect language competence of learners of English as a foreign language, which are: 1- the students' lack of motivation, 2- problems related to the learning environment and 3- mother tongue interference. These factors, among others mentioned above, form part of the challenge encountered by learners of English as a foreign language in the Arab world, and the method proposed in this study will be examined with regard to them.

The second approach, which this study can reasonably be classified within, has for its main objective the invention of creative methods to implement in TEFL classrooms intended to address the problems that face Arab learners of English. Identifying these problems is essential to develop the most effective method. The above argument has diagnosed challenges represented in the traditional

methods of instruction, the lack of motivation, the learning environment and the mother tongue impact on the learner; however a close view of some classroom activities in Arab world universities is still needed to determine the efficiency of proposed solutions.

EFL learners at departments of English language and literature need to deal with courses other than language skills such as literature, linguistics and translation. Studying these courses with insufficient English language competence would notably impact on their learning. The teaching faculty needs to develop an appropriate awareness of the main reasons related to the educational environment causing this problem. One critical reason is indoctrination, or the 'banking method' of education, which is used in some learning contexts. The learning process in this condition depends mostly on unproductive memorization of the studied material instead of analyzing it which would better benefit the learner. The outcome of this method is the same as constructing a building on the surface with no foundation, hence it is vulnerable. The instruction received by the learners as a result does not positively improve their acquired language.

EFL learners tend to be concerned with the question of having the ability to control a listening session or a conversation. These concerns can be the result of some of the reasons mentioned above; however they can often be also related to difficulties of obtaining the syntactic skills required to use the English sentence communicatively. This could be attributed to the dominant employment of outdated methods like Grammar-Translation in teaching EFL in some Arab countries (Yaseen, Ismail, &Yasin, 2018). Teaching English grammar for Arab students in various schools and universities in Jordan for instance is based on their ability to memorize particular rules and key-words rather than to communicate language effectively. This aborts the efforts to help the learners to master the use of English. This approach to English teaching turns the language into a lifeless tool, and distracts the learners' mental interaction from communicating ideas to fall into futile attempts to recognize tenses or parts of speech.

The demand to develop innovative, non-mechanical, models of teaching English as a foreign language by EFL scholars who are exposed to those challenges and deal with the above problems is consequently urgent. The curricula of the undergraduate programmes of English language and literature in Jordan for instance often pay little attention to this claim. They mostly include language skills, literature, linguistics, translation and research courses. The language skills courses alone cannot help solve EFL learning problems without the inclusion of the other courses in the curriculum. Some course akin to a content and language integrated learning approach (CLIL) is needed. This research consequently proposes a solution to this by recommending the inclusion of a creative writing course in the curriculum of English language and literature. The value of similar courses lies in the significant writing and reading training activities they can add to the process of learning. To make this process more exciting, thus more valuable and instructive, it is advised that the creative writing courses focus on the reading and writing of poetry; for the composition of poetry relies on an intensive use of imaginative language that renders the learning process enjoyable. It is against this background that this study proposes a creative writing course of poetry as an effective interactive tool for solving the problems of EFL learning in this research context.

Discussion

Poetry's oral tradition and EFL learning

Poetry has been endeared to the human mind since classical antiquity. It was the sole literary type used by authors of ancient Greece and Rome, thus can be regarded as 'the mother of all literature'. The choice of poetry as a literary form appropriate for the artistic condition of the ancients is basically related to the quality of memorization – that poetry is easy to memorize and recite. This feature positioned poetry within the tradition of oral storytelling in ancient times. The memorization of poetry is evidently a pleasant experience for the musical qualities it possesses. Its recitation is hardly less exciting as it involves musicality exposure of feelings, thoughts, experiences and/or events. But how is all that instrumental in the process of EFL learning?

One of the problems encountered by EFL learners is the acquisition of enough English words, terms and expressions. These are necessary for the different linguistic interactions such as listening comprehension, establishing a good conversation, reading an article or writing about any subject. The memorizability of poetry is ultimately a productive quality compared with the above mentioned unproductive memorization of rules and key-words, because poetry is both a rich source of vocabulary and of syntactic structures which the learner of EFL can employ for language interactions. Munden (2015) argues that poetry engages the teachers and their students 'by the fundamental connection between poetry and the memory' (p.68). The teaching of poetry as a creative writing form in this context is substantially useful as it becomes a rich source of language that nourishes the memory of the EFL learner. However it needs to be regulated so as to achieve the maximum desired benefit. Two interactive approaches to poetry as a creative writing form are examined in this regard. The first relies on the concept of entertainment and provocativeness resulted from reading and rewriting poetry; it employs haiku poetry for its application. The second centres on stimulating the learners to reproduce particular poems through applying a cento poetry

activity that relies on creating a new poem out of lines taken from different selected poems the learner chooses.

The attraction of reading and writing haiku poetry for EFL Learners

This section proposes an entertaining approach to EFL learning based on the delight reading and writing poetry brings. It centres on selecting short appealing poems capable of catching the attention of the average EFL learner. Haiku poetry can perfectly serve this purpose because its brevity makes it 'at once demanding and not quite overwhelming in its challenges' (Higginson & Harter 2009, p.47). Haiku is reliable for EFL learning as it helps to avoid the learners dealing with long passages that would distract their attention. Haiku poetry can also help the EFL learners 'to write fluently and acquire vocabulary because its form requires close attention to select the appropriate words to communicate specific feelings' (Iida, 2010, p.29). Haiku poetry can therefore create an exciting language learning challenge needed in the EFL classroom to creatively enrich the students' English vocabulary and methods of linguistic expression. It has the power to turn the interaction with English into a fully living tool of communication. Haiku can shift the process of learning English from being mundane into a lively attractive experience.

Application of haiku creative writing in an EFL classroom

The management of the EFL classroom to employ haiku poetry as a creative writing tool to learn English can follow different methods. An effective method in this respect centres on giving the EFL learners time to read a haiku poem of their choice from a group selected by the instructor. The initial aim is to pursuean understanding of the poem. Dictionaries can be used at this stage. The learners then have to put away the poems they have selected and begin the writing session. At this stage the learners have to write a haiku poem on their own that reflects the same meaning and situation of the former one depending on their faculty of productive memorization. Dictionaries should not be used at this stage. This activity is very effective in training the mind to recollect the memorized language, thus to permanently store it in the mind. The learners should reflect on particular features of the language such as the appropriateness of language use and choice of terms, the preciseness of reintroducing thought and the correctness of pronunciation. They next have to recite the haiku poems they have created aloud.

This activity can provide high levels of learning achievement if it is effectively implemented, for the following reasons. First it fulfills Sidney's notion that the aim of poetry is 'to teach and delight' (2002, p.86); poetry can be an outstanding medium for EFL learning as it teaches while it entertains the learner. The EFL learner as a result can acquire new words and expressions, and make reasonable steps towards mastering the language in an easy, pleasant way. Secondly this approach helps the learners enrich their mental store with new English vocabulary as they need to keep particular keywords from the original haiku in their mind to be used in the later one they compose, and these particular words will practically remain in their long-term memory. Willmot (1973) in this regard argues that literature 'stimulates linguistic responses of various kinds. English teachers not only present literature; they also exploit it, because it can generate language as well as exemplify it' (p.57). Thirdly, this interactive method encourages the EFL learners to read their composition aloud, hence it offers them and the instructor an opportunity to evaluate their pronunciation, and train them to pronounce English words correctly under the instructor's supervision.

Application of haiku creative writing in an EFL classroom: Results

In a haiku creative EFL writing class in the above context of a Jordanian university EFL classroom, a group of students were given haiku poems and asked to select one and apply the above haiku activity to it. The results are given below. They display high levels of success in achieving the desired goals of employing the haiku creative writing activity in the EFL classroom. They reflect preciseness of reintroducing thought, correctness of language use, accurate selection of terms and appropriate use of language to convey thought. The following original poems and those re-produced by the learners demonstrate this, and highlight the usefulness of using haiku creative writing in the EFL learning process.

Learner	Original Haiku	Haiku Re-produced
1	Your sounds exploding in the universe return to earth in prayer	Outspreading your voice a passionate sound chanting into the prayers
2	Brighten up the day With memories and smile that's true When clock stops for thee	Brilliant aurora Astonishing! Ecstasy awaits but recollections
3	An afternoon breeze Expels cold air along with the fallen brown leaves	Autumn's comfort comes the refreshment of that breeze cold enough to feel

Cento composition to assist EFL learning

This section proposes another new approach to assist the EFL learning process through introducing a practical method of dealing with the courses of literature and creative writing in the undergraduate classes. The nature of the literary courses included in the curriculum is traditionally determined by the literary genres and epochs taught to the students aiming to create literary taste and knowledge. Studying these courses can indirectly help with matters of language improvement, but does not directly serve this purpose. A creative writing course where cento is taught can play a significant role in this regard. A cento is a poem made up of lines the student selects from different poems by one or more poets. Students consequently have to read several poems, understand selected favourite verses and then begin to write their own work. This section examines the advantages and ways of teaching cento as a creative writing course aiming to help improve the language proficiency of the EFL learners.

Implementation of a cento activity in EFL classrooms is noted for its effectiveness in providing successful language learning. In her article 'Writing Cento Poems in a Japanese EFL Classroom', Kamata (2019) investigates the merits of applying the cento teaching strategy in EFL learning environments. She states that while applying the cento activity in the EFL classroom:

The students would not be required to read and comprehend entire poems; they would only have to select favorite lines. Furthermore, those students who struggled to come up with original ideas on the spot would be spared the pressure of creating a poem from scratch. This exercise would also give them some practice in scanning texts for general meaning. (p.6)

Writing cento poetry can be therefore an effortless way to learn language. It helps to exclude the pressure exerted on the learner by the need to use particular vocabulary inwriting a composition. It introduces the EFL learners to a world of terms and ideas already used in the original poem. All that they need is to build an understanding oftheir selected favorite lines, and then have them rearranged in a new fashion. This activity ultimately equips EFL learners with new ways of acquiring and using the language to help their needs.

Application of cento in a creative writing EFL classroom: Results

In the above context of a Jordanian university EFL classroom, the EFL learners in a cento creative writing class were requested to select poetry books that appeal to them most from a group of books the instructor prepared earlier. They were next required to begin selecting certain poems and particular verses from within them. They had finally to come up with a cento poem of at least four lines composed of mixing the various selected lines together. The students' compositions were then read aloud by them and compared with each others'. This experience was enriching as the learners needed to build a good understanding of each line they chose so as to compose a cento that is linguistically correct and ideationally relevant. The samples below represent the products of this cento EFL classroom activity.

Learner 1

Verse	Sonnet	Line
I now have learned love right and learned even so	Astrophil 16	13
Far, far too long to learn it without book	Astrophil 56	2
And love I thought that I was full of thee	Astrophil 16	4
And all in war with time for love of you	Shakespeare 15	13
When my love swears that she is made of truth	Shakespeare 138	1
And yet, by heaven, I think my love is rare. (Variation)	Shakespeare 130	13

Learner 2

Verse	Sonnet	Line
Shall I compare thee to a summer's day?	Astrophil 18	1
Me seemed I smelt a garden of sweet flowers.	Ammoretti 64	2
Which cupid's self from Beauty's mine did draw:	Astrophil 9	13
Of touch they are, and poor I am their straw.	Astrophil 9	14

Learner 3

Verse	Sonnet (Shakespeare)	Line
Love is not love	116	2
Which alters when it alteration finds	116	3
Love alters not with his brief hours and weeks,	116	11
O no! it is an ever-fixed mark,	116	5
Nay, if you read this line, remember not	71	5
The hand that writ it; for I love you so,	71	6
Holds in perfection but a little moment,	15	2
And yet it may be said I lov'd you so.	42	2

Conclusion

Creative writing courses possess a great academic value since they can be employed to support the process of EFL learning as this study has demonstrated through discussion and application. The study consequently proposes a reasonably constructive recommendation that a creative writing course is added to the curriculum of the English language and literature undergraduate programme in universities that teach English as a foreign language. Including such a course in the curricula has tremendous benefits. The EFL learners can enjoy practicing creative poetry writing as an effective classroom method that helps to avoid falling into the traps of the routine of traditional ways of instruction. Creative writing of poetry in EFL classrooms is an ever-renewing, profitable and enjoyable method of learning since poetry is an inexhaustible source of language.

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The Impact of Think-Aloud on EFL Students' Reading Comprehension

Mohammad Alzu'bi

Introduction

Reading is fundamental and important in today's society for several reasons, such as finding a good job and developing the mind, self-image, empathy and imagination. Also, it improves spelling, grammar, vocabulary and writing skills. Moreover, it is very important to discover new things, exercise our brains and achieve academic success.

Different views have been proposed regarding the definition of reading. Most writers claim that the main purpose of reading is to get meaning from the text by interacting the text and employing the reader's experience and background knowledge, so the central aim of reading is to comprehend of the text. Reading is not only an important skill in the educational setting, but also it is needed in our daily life activities (Olivia & Gordon, 2012).

Comprehension is just one of the three components of reading (comprehension and retention) so it also depends on a mastery of decoding to understand what has been read.

Mastering comprehension skills is not an easy task. Many studies such as Delpit (2006) conducted in New York found an increasing number of students especially in urban areas with poor reading comprehension. In the Arab world, meanwhile, part of the problem is related to teaching English as a foreign language which is ultimately based on one type of reading, traditional reading. Through all stages of learning English, students are mainly exposed to this type of reading; they are providing with a textbook consisting of short texts or dialogues.

To improve the students' comprehension skills, the teachers can use one of a number of reading comprehension strategies: text structure predicting, summarizing, questioning and think-aloud. Block & Israel (2004) described think-aloud as a method which is used by teachers to enhance students' thinking processes and to understand what they read.

For students, it is important to use some specific strategies in order to improve comprehension. Dunston & Headley (2002) urge the use of a think-aloud strategy to solve students' problems in reading, such as shortage of vocabulary or monitoring students' thinking process. Moreover, a think-aloud strategy helps students to verbalize their thoughts as they read (Ostar, 2001). To summarise, think-aloud is considered as an effective instructional method that could help the student readers to comprehend EFL texts more easily and learn how to learn.

Review of literature

Block & Israel (2004) developed the think- aloud strategy to help teachers solve the problems of students in using reading strategies and help them to use effective reading strategies. Someren, Barnard & Sandberg (1994) pointed out that the think-aloud strategy is derived from a psychological introspection method which is based on the idea that one can observe events that take place in consciousness, more or less as one can observe events in the outside world.

Oster (2001) claims that using think-aloud activities allows students to verbalize their thoughts and process the text they are reading. It helps both the teachers and students; for teachers, they know what the students are thinking about so they can assess their comprehension and determine suitable strategies for them to succeed. For students, by adopting the process of think-aloud, they are encouraged to recognize the difference between reading the words and comprehending the text, thus becoming good readers.

In Jordan, researchers have conducted several studies on the effect of different strategies on the reading comprehension of L2 learners, such as using cooperative learning (CL) strategies (Alzu'bi, 2013a) and computer assisted language and learning (CALL) strategies (Alzu'bi, 2013b). As regards the think-aloud strategy in teaching and learning reading, most of the studies have been conducted outside of Jordan and Arab countries at school and university levels. Most of them found positive influences of using think-aloud strategies in improving reading comprehension levels. For example, studies by researchers such as Pritchard & O'Hara, (2006), Sönmez & Sulak, (2018) and Jahandar, Khodabandehlou, Seyedi, Mousavi & Abadi (2012) aimed at determining the impact of think-aloud strategies on reading comprehension. The results of

these studies indicated that think-aloud is an effective strategy and there were significant differences between the pre-test and post-test scores in favour of the post-test scores of the experimental group students who used the thinking-aloud strategy.

Sahebkheir & Aidinlou's (2014) findings were in accord with previous studies. Their study also aimed at investigating the impact of think-aloud strategies on developing learners' reading comprehension. The sample of the study consisted of 40 EFL students at intermediate level. The researchers assigned the participants to two groups; the experimental group that used the think-aloud strategy and the control group that did not, in completing reading comprehension tasks. The results of the study indicated that using think-aloud strategies improves students' reading comprehension. Another study conducted by (Actifa, 2015) aimed at finding the effect of think-aloud strategies on students' reading comprehension at school level. The sample of the study was selected from tenth grade students at Ma Hm Tribakti- Kediri school in Indonesia between March and April 2015. The results of the study showed that think-aloud strategies had positive effects on the students' reading comprehension.

Barjesteh (2010) carried out a study that aimed at investigating the impact of thinking-aloud on Iranian EFL readers. After assigning a selected 360 students to experimental and traditional groups, conducting the experiment, and analyzing the obtained data, the results revealed that a thinking-aloud strategy improves the students' comprehension levels because it gives the chance for teachers to be aware of different comprehension problems that students face and to suggest solutions to solve the weaknesses that students may have in their L2 reading.

Another study conducted by Bahri, S., Nasir, C. & Lapenia, N. (2018) claimed that the think-aloud method can improve reading aspects such as detailed information, main idea and inference vocabulary and reference. Also, Jahandar et al. (2012) conducted a study to find the effect of the think-aloud method on improving their reading comprehension. They selected 32 EFL male students randomly in Parsian English Institute in Iran. After dividing the sample into two groups (control and experimental), the TOEFL test was administered to the students then the data was gathered and analysed. The result of the study revealed the positive effect of the think-aloud method on improving learners' reading comprehension in the experimental group.

Commentary

It seems from the literature mentioned, that the 'think-aloud' is a popular strategy outside of Arabic-speaking contexts so the researcher determined to use the strategy under study 'think-aloud' in his area to solve the problems which face students in reading comprehension. To the researcher's knowledge, the current study is different from the above reported studies because it is unique in Jordan. Also, the researcher developed an instructional program based on think-aloud strategy to suit the students' levels.

The research problem

Therefore, the present study is an attempt to shed light on the importance of the think-aloud strategy in monitoring reading comprehension and to carry out an investigation on its impact on EFL learners` reading comprehension in the Jordanian context.

Because a think-aloud strategy was shown to be useful in the teaching and learning process in studies discussed above, the researcher conducted the current study based on a project that focused on think-aloud procedures to improve the reading comprehension of university students at Al-Balqa Applied University, Jordan and to solve reading problems such as grasping the meaning of unfamiliar words, understanding the syntactic relation and dealing with a text from an unfamiliar culture. So, the main purpose of the study was to measure if the think-aloud strategy can improve the reading comprehension of EFL students at Al-Balqa Applied University.

Definitions of terms

Think-aloud strategy is defined operationally as a thinking process that includes activities help students to verbalize their thoughts as they read (Oster, 2001).

Reading achievement: This is the scores of the students on the reading comprehension test designed by the researcher to find out the difference between the control and experimental groups.

Limitations of the study

The study has some limitations. First, the sample of the study is selected from only Al-Balqa Applied University. Second, the researcher selected a textbook called 'Shades of Meaning' (Ellis & Ellis 1983) to apply a suitable instructional material. Finally, the sample size of the study was relatively small since it includes only 118 participants.

Method

The procedures of the study

To conduct the study, the researcher followed certain procedures as follows:

a. Reviewing the literature review.
b. Designing the instruments of the study (the tests and the instructional programme).
c. Establishing the validity and reliability of the instruments.
d. Selecting sample and setting up the experimental and control groups.
e. Applying the pre-test for both groups (experimental and control).
f. Conducting the experiment according to the think-aloud strategy.
g. Applying the post-test for both groups (experimental and control).
h. Correcting papers and analysing the obtained data.
i. Discussing the results and suggesting recommendations.

The sample

The researcher selected a sample of 118 second year students who studied English major at the English department, Ajloun University College randomly (based on the registration distribution). The sample were assigned to either the experimental group (to use the think-aloud strategy) or the control group (to use the conventional method of the textbook).

Data analysis and design of the study

The study adopted a quasi-experimental design which includes pre- and post-tests. The T-test was used to find out the effect of the independent variable (the think-aloud strategy) on the dependent variable (reading comprehension). Think-aloud activities were used with the experimental group and traditional activities of teaching reading in normal classes were applied with the traditional group.

Instrumentation

The instrument of the study was a test which was designed by the researcher to compare the scores of both groups on the pre- and post-tests. The reading comprehension test (pre-test and post-test) was similar for both groups. Passages which included 25 multiple-choice items were selected to measure the levels of reading comprehension. The pre-test was applied on 10th October, 2018 then after (10) weeks, the researcher re-tested the participants of both groups.

Material

The reading texts were chosen from the textbook 'Shades of Meaning' (Ellis & Ellis 1983). The book consists of 10 units discussing different topics and each passage consists of two parts. This book is structured in three stages; the first stage consists of 'read and search' and 'read and think', the second stage includes 'complete the following', 'questions' and 'vocabulary gloss' and the third stage includes 'vocabulary practice', 'comprehension', 'sentence structure' and 'text structure' so it is appropriate to be adopted in order to apply a think-aloud strategy especially in the first stage which consists of a read and think section. The material was used to teach students in both groups but the treatment was different. The researcher selected this book because the students have little background knowledge of the content and it was also suitable for implementation of the think-aloud method.

The instructional program

As noted above, the instructional material was based on 'Shades of Meaning' (Ellis & Ellis, 1983). The researcher redesigned ten lessons according to the think-aloud strategy (see Appendix 1). The researcher divided each lesson into two parts which were distributed separately on two days (Monday and Wednesday); on each day, a lecture of one hour and a half was given to the students so the 10 units were covered in 20 lectures, thus the study period was two and a half months.

The validity and reliability of the pre-/post-test

To be sure of the validity of the pre-/post-test, the researcher distributed the test and the designed program to a group of experts who are instructors from different majors (English and assessment) at Jordanian universities. To check the reliability of the test, a pilot study was conducted by applying pre- and post-tests on a group from the population of the study. The value of Pearson's correlation formula on the test was (0.85). so it was concluded to be valid/reliable.

Findings and discussion

To make sure that the mean scores of both groups (experimental and control) on reading comprehension were equivalent, the T-test was computed as shown in *Table 1*.

Table 1 reveals that students' scores for both groups were almost equivalent in the pre-test before applying the experiment; the mean score of the experimental group on the pre-test (6.861) was very similar to the mean score of the control group (6.779). Also, this showed that the difference between scores of both groups on the pre-test was not statistically significant at (α= 0.05) because the T-value (0.343) is greater than (0.05). This indicated that the two groups were equivalent before starting the experiment.

	GROUP	N	Mean	Std. Deviation	t	df	Sig. (2-tailed)
PRE TEST	Experimental	60	36.50	6.861	0.343	116	0.732
	Control	58	36.07	6.779			

Table 1: Means, standard deviation and T-test results of the experimental and control groups on the pre-test.

	GROUP	N	Mean	Std. Deviation	t	df	Sig. (2-tailed)
POST TEST	Experimental	60	44.53	5.610	5.612	116	0.000
	Control	58	37.90	7.166			

Table 2: Means, standard deviation and T-test results of the experimental and control groups on the post test.

Table 2 shows there are statistically significant differences at (α = 0.05) between the means of both groups on the post-reading comprehension test in favour of the experimental group. The T-value (5.612) was statistically significant at (α = 0.05). Also, the mean scores of the reading comprehension post-test indicate that the mean score of the experimental group was higher than the mean score of the control group (44.53›37.90).

It is assumed that the results of the study, which indicated statistical differences between both groups in favour of the experimental group (which was taught by think-aloud strategy), were due to the characteristics of the think-aloud strategy. Firstly, the teachers can notice hidden processes such as inferencing or the use of prior knowledge by the learner and teachers can help students recognise their own reading habits and their expectations. Secondly, by using a think-aloud strategy, students can practise several techniques that help them think while they read and build comprehension.

The study indicated that the think-aloud strategy not only helps students to think cooperatively but also to think independently without the teacher's help, so it motivated the students who enjoyed learning process. In addition, a think-aloud strategy makes students interested in reading so they learn more and can comprehend texts actively in the classroom and at home.

The results of the study agreed with the findings of several studies mentioned previously in the literature review such as Pritchard & O'Hara (2006) Sönmez & Sulak (2018) and Jahandar et al. (2012). All of these studies showed the positive influence of using think-aloud strategies on EFL reading comprehension achievement. Also, Bahri et al. (2018) and Jahandar et al. (2012) claimed that the think-aloud strategy improves aspects of reading such as vocabulary, inferencing, reading for detailed information and main idea.

Conclusion

The results of the current study concluded that a think-aloud strategy had a positive influence on the students' reading comprehension. Based on the results of the study the researcher recommended some implications and suggestions to instructors, educators and researchers, such as; in order to improve reading comprehension applying a think-aloud strategy, appropriate texts should be chosen (e.g. from a text-book of a suitable proficiency level). Also, instructors should be trained how to use the think-aloud strategy. Finally, future research can investigate the impact of the think-aloud strategy on the achievement of other language skills and other proficiency levels.

Acknowledgement

The researcher would like to thank all of his colleagues in English departments at Al-Balqa Applied University's colleges who helped him to produce the final drafts of the test and the programme and examine learners for the study, and he is grateful to learners who participated in the study.

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Appendix 1

A sample of Reading lesson plan based on the think-aloud strategy for one lesson. (lesson plan 1)

Lesson overview

- Lesson name: Unit one: Braille
- Skill focus: Reading
- University: Al-Balqa Applied University- Ajloun University College- English department
- Target students: Freshmen students
- Time: 1:30 hours.

Materials and aids

- Projector and tape recorder.

Purposes

- To improve English reading skills (skimming and scanning)
- To recognize the meanings of new words
- To develop reading comprehension.

Interaction patterns

- Teacher divides the students into pairs
- Teacher forms groups.

Introducing the think-aloud method

Before applying the experiment, the teacher starts training the students how to use thinking-aloud activities inside the class by introducing the method and warm-up exercises so the students can follow the steps of think-aloud by recording their speech in order to listen later. For instance, the teacher selects very short texts and asks students to find differences among them. Then he asks the students to take notes and helps them to understand the texts. The teacher asks them to think-aloud and to say everything that is going on their minds.

1. Day one (lecture1: 1.30 hours)

Procedures

The procedures of applying think-aloud strategy follow the stages of reading (pre-reading, while-reading and post-reading) as follows:

Stage 1: Pre-reading

- T describes the pictures and shows how to link prior knowledge with new information in the text by

saying and thinking aloud in front of the students

- Example: T asks: Where is the student's pen? What is he doing?
- He starts asking himself aloud and answers aloud in front of the class
- T Makes predictions about the title of the text by thinking aloud and focuses on the important information
- Example: T contrasts between braille and English as a spoken language
- Sts. make predictions about the text
- Example: What do I know about the title?
- T thinks aloud by applying some activities in front of the students
- Example: T acts the role of a blind man and starts moving and touching a white paper to represent braille. He speaks aloud while acting. Also, T. teaches Sts. how to make the letters of the alphabet in braille.
- Sts. imitate the teacher and think aloud after observing the teacher
- Example: Sts. Play the role and act in groups and pairs to translate normal words into braille". Firstly, they think about their own words aloud, then act and change roles
- T asks the students pre-questions or uses the pre-questions in the lesson

  Example: What does braille do? Describe braille. How did Louis Braille invent his special writing? How are the letters of the alphabet made?
- St. think aloud while answering the pre-questions individually or the whole class use brainstorming
- Note: the answers of the pre-questions are based on their pre-knowledge.

Stage 2: While-reading

- T divides the students into pairs
- Example: the instructor divided the experimental class of (60) students into (30) pairs to start talking about the information in the text
- Students take turns thinking aloud as they read a difficult text. While the first student is thinking aloud, the second student listens and records what the first student says
- Note: T. distributes the paragraphs of the passage to the groups. Each group has one short paragraph
- Students change roles so that each partner has a chance to think aloud and to observe the process
- Example: S. reads aloud and everyone in the groups should practise reading aloud.
- Ask students what they could do to increase comprehension of a particular text
- Example: T. challenge Sts by asking the following questions:

  - How is braille different from Barbier's night writing?
  - How was Barbier's writing different from the writing introduced by the person who started the blind school?
- T uses analogies and semi-structured interviews to be sure that the students understand the text and to link new information to prior knowledge
- Example: T asks every student the following question:

  - What are the differences between Braille and Barbier's writing on the one hand and English on the other?
- Students can be asked questions by the teachers during reading, and students' thoughts can be observed

  Example: T uses the notes and the questions which are written in the right side of the passage for examples:

  In 1819....., Braille's writing uses....., To write "P" ..... etc....
- Students should create mental images from the information that has been read

  Example: Do I have a clear picture in my head about this information? T. may ask Sts to summarize by saying that aloud
- Students should establish links between previous and new information through analogies

  Example: What do I think I will learn about this topic?
- Students should observe their comprehension by making explanations at contradictory points

  Example: Do I understand what I just read? What new information did I learn?

2. Day two (lecture 2: 1.30 hours)

Stage 3: after Reading

1. Preparation

The instructor repeats the steps of the think-aloud strategy and types the list of think-aloud responses from the previous lesson which he distributes to each student at the beginning of class.

2. Cooperative learning strategies:

   T. places Sts. into groups of nine. Then he distributes copies of the lesson ('Braille') which is unfamiliar to each group which are selected by the instructor via net webs which are different from the text in the book. Then he directs students to read the texts and use the think-aloud strategy that was presented. Each group should record the types of responses that were used by using their mobile phones/devices.

3. Whole group

   T. makes comparisons between the responses most commonly given within the classroom.

4. Follow-up activity:

   TT. discusses the types of responses that are most often provided by students via their think-aloud processes

   Note: Look back to the previous activities.

   T observes students while thinking-aloud and encourages them to participate.

5. Post-questions

   T. asks Sts. a lot of questions to be sure that students understand the text by using think-aloud strategy.

   Examples: If you still don't understand some words, what are they? Look at the diagram in the book (which includes the Braille alphabet; what is meant by each symbol?

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 19/1

MATERIALS SPOT

Re-purpose it!

Janice Wu

Introduction

The aims of this activity are to practice writing skills, engage in creative and critical thinking, build teamwork, and build vocabulary. In this activity, students are divided in teams, and each team is given an item for which they have to come up with as many uses as possible. They are given a fixed amount of time to devise and write as many creative uses for the item as possible with their team. The teacher checks the answers. To be awarded a point, teams must come up with a unique use for the item (meaning a use that the other teams did not think of) and also write the use of the object in a complete sentence.

Levels: Appropriate and adaptable for all levels

Class Time: 15+ minutes, depending on how many items/rounds you wish to do

Preparation Time: None

Resources: Index cards or scratch paper

You need the same amount of selected items as the number of teams that you have. For example, if you have 3 teams, you need 3 of the same items.

Cost: Free unless you wish to purchase special items

Teams: Teams of three would be ideal for this game. It can also be done in a team of two or a group of more than three. The team division depends on how big your class is.

Procedure

Before the game

1. Teach/elicit the meaning of the word 're-purpose'.
2. Discussion: Ask if anyone has ever re-purposed anything and have students share examples. You may ask students to discuss what they think the importance of re-purposing is.
3. To spark some creative ideas, show the link to the article listed in the reference, '30 Creative Ways to Repurpose & Reuse Old Stuff.. You can go through 3-5 of them and talk about what was done to re-purpose the original item. For the B2-C1 level students, you can cover the title 'Old Ladder Into Bookshelf' and try to have students think of the vocabulary words (ladder and bookshelf) and explain what was done and what they see in the picture.
   - Option for students with sufficient reading levels: Have students read the three paragraphs at the start of the article.
   - You may scaffold by pre-teaching vocabulary words that you find necessary for your class: handy, hoarding, sentimental, go green, unnecessary, recognize, etc.
4. Explain to the students they will practice their own creativity to re-purpose items as well as write complete sentences.

During the game

5. Divide the students up into small groups/teams.
6. Give each group an item (same item for everyone) to 're-purpose'. You may set a time limit for the thinking time as you see fit.
7. With their group, students brainstorm together and write their ideas for repurposing as they have brainstormed with their team. Students should form complete sentences to win points.
8. When thinking time is up, the teacher elicits the ideas/sentences from the students by having one group at a time share to the whole class what they wrote. The teacher will determine if it is a possible use for that item, write the idea/sentence on the board, and check to see if any other group came up with the same idea.

After the game

9. Teacher calculates points. To be awarded a point, a team has to come up with a use for the item that the other teams did not. It also has to be written

in a grammatically correct complete sentence. (See options below for A1-A2 levels).

10. The team with the most points at the end wins!

Caveats & options

1. If you are teaching A1 level students, they may not know the structure needed to write a complete sentence, so you may allow them to write one-word answers and have them explain their answer orally to you. For A2 level students who have already had a lesson on writing complete sentences, you can use this activity to supplement the lesson plan and reinforce their writing practice.
2. Students can get two points if they use a vocabulary word that was covered in class.
3. This activity can also be used as a warm-up for the class. The game can be repeated multiple times - the teacher just needs to choose a different item per round.
4. If you are using this early on in your term/semester, it can serve as a diagnostic of student levels and what grammatical points they need to work on.
5. If you are teaching a unit on the environment, this can be a good supplementary activity to add to the lesson. This makes students aware of the usefulness of recycling.
6. It is not necessary to spend money on the items as many common/everyday items can work for this activity. Examples of items you could use are: band aids, toilet paper rolls, hair elastics, post-it notes, white-out, gloves, coasters, etc.

Samples

Here are some items that can be used for this game and repurposing ideas that have been generated:

Jar (for A1-A2):

Repurposing ideas:

- Storage
- candle jar
- candle holder
- yarn dispenser /spool for thread
- flower vase
- make a terrarium
- use as picture frames

Paperclip (for B1-C2):

Repurposing ideas:

- You can the end of a paperclip to remove dirt in your nails.
- You can use the tip of the paperclip to restart an i-phone or a device.
- You can use the paperclip to close a bread bag.
- You can make jewelry with several paperclips by connecting them together to make a necklace.
- You can use colorful paperclips to color-code keys on a bunch of keys.
- If you are wearing a tank top, you clip the back of a bra together so that bra lines don't show.

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BOOK REVIEW

Meaning-Focused Materials for Language Learning

Edited by Marina Bouckaert, Monique Konings and Marjon van Winkelhof
Cambridge Scholars Publishing 2019, 394 pp.
ISBN 1527524779, 9781527524774
Book review by Freda Mishan

As the 4th volume to come out of a Materials Development Association (MATSDA) conference, *Meaning-focused materials for language learning* provides the type of informed and accessible contribution to the area that we have come to expect from MATSDA collections. With 20 chapters spanning 14 different countries, the volume gives insights into what 'meaning-focused' materials signifies to practitioners from around the globe. This cultural diversity is just one aspect of the 'diversity' which characterises the volume as a whole. This is striking first of all in the range of Englishes covered in the various chapters – the English used in Pakistan, India, South Africa, the USA, Britiain as well as in ELF and multi-lingual contexts. The volume's chapters also cover a broad variety of teaching approaches, including TBLT, DDL (Data Driven Learning), learner autonomy, TELL, CLIL, Extensive Reading and the text-driven approach and the gamut of language skills – reading, writing, speaking, exam preparation as well as the development of critical skills. All this is a reflection of the different teaching contexts covered in the volume; these include EFL, ESP, EAP and ESLA (English for Second Language Acquisition, in Chapter 10). While many the chapters refer to adult or young adult learners, we also have work on second level teaching (e.g. Chapters 4 and 13) and young learners (Chapters 11, 12 and 15). The research in the chapters likewise deploys many different media – from digital technologies such as virtual learning environments (e.g. Moodle), to courseware and corpora – and these crop up not only in the dedicated section on media (Section III) but also throughout, illustrating the normalisation of technology within our language teaching practices. Along with this, are, necessarily, broadly varying conceptualisations of meaning-focused, and while given a dedicated section (Section IV, 'critical perspectives on meaning-focused materials'), these run through the volume forming its theoretical underpinnings.

The baseline for a critical perspective on the concept of meaning-focused materials, though, is laid, logically, in the very first chapter of the volume where Brian Tomlinson offers us seven 'types of meaning'. These range from the pragmatic, contextual and connotative meanings commonly conveyed in everyday conversation, to the (in everyday use, least common) denotative (literal) meanings that are the focus of lower-level coursebooks. As Tomlinson says, 'most acts of authentic communication feature types of meaning other than the denotative' (p.6).

The different conceptualisations or associations of 'meaning-focused' held by its authors constitute one of the most fascinating features of the book. A common one is 'relevance' (Amandola, p.37; Seeger, p.56; Waterman, p.96; Onada, p.118: Bhonsale, Thomas, Nagappa & Hsiao, p.220; Subhani, p. 320; Aftab, p.338). The importance of relevance for meaningfulness is summed-up simply by Seeger, who realises that 'students may ask themselves "Why am I learning something that has no connection with the real world I live in?"' (p.56). Relevance is also associated with 'authentic' in a number of chapters, e.g. Seeger, Chapter 4; Mewald & Wallner, Chapter 11; Bhonsale et al., Chapter 12; Belletti Figueira Mülling, Chapter 13; Reckermann, Chapter 15. Another concept associated with meaningfulness and relevance is motivation, an association made in Chapter 4 (Seeger).

On the other hand, a concept that is quite commonly contrasted with 'meaning-focused' in the volume is 'focus on form' or 'focus on forms'. This is encapsulated in the title of Marina Bouckaert's chapter 'Square peg, round hole? Developing meaning focused materials for form-focused courses in teacher education'. Others debating this dilemma include Waterman (Chapter 6), Ngoepe (Chapter 10) and Saraceni (Chapter 20), but most are in accord with Bouckaert's reasoned view that meaning-focused and form-focus are not polarised 'one approach does not necessarily exclude the other, and [...] there may indeed be an ideal balance' (p.87).

A volume on language learning would be expected to associate its topic, meaning-focused materials, with second language acquisition and indeed, this is touched on more or less explicitly in most of the chapters. Ones that root meaning-focus strongly in SLA include Bouckaert (Chapter 5), Onada (Chapter 7), Shirvan (Chapter 8), Ngoepe (Chapter 10) and Sarkeshikian (Chapter 16).

It is not surprising that in a volume on 'meaning-focused' materials, the use of 'literature' figures strongly. Some of the chapters in this category devised materials for young learners; Bhonsale et al. in Chapter 12 who devised a story-based TELL programme and Reckermann who looked at the use of authentic English children's books (Chapter 15) while Cives-Enriques' technique in her chapter 'Transform your story-telling!' (Chapter 14) can be used with learners of all ages. Belletti Figueira Mülling's chapter, (Chapter 13), meanwhile, solicited learner's views about meaning-focused reading with very positive results; 'free reading caused [the learners] to enjoy the experience of reading in English and motivated focus on meaning' (p.235).

Two other valuable aspects of the volume are, firstly, that some chapters switch perspective from materials developers and practitioners to the language learners themselves. Notable among these are Seeger's chapter 'The learner knows best' (Chapter 4), Korczynski's chapter on performance and flow (Chapter 9), Mewald & Wallner's chapter on creating digital materials for young learners (Chapter 11) and Belletti Figueira Mülling's chapter 'Learner's views about meaning-focused reading' (Chapter 13). Secondly, the volume includes an examination of that neglected genre, the teacher's book, by Amendola in Chapter 3, in which the author switches scrutiny of 'meaningfulness' from the learning material to the teacher's guide.

The four parts of the volume consist of four macro-themes which form the framework for the book, the first on creating meaning-focused materials, the next on materials as meaningful interventions, the third on creating meaning through digital materials and lastly, critical perspectives on meaning-focused materials. Interestingly, I felt that the diversity of the contributions (while a positive feature of the book) sometimes made it difficult to 'harness' some of them within a specific section. Nevertheless, each part starts usefully with an introduction synthesising its constituent chapters.

Constituting the five chapters in Part I, 'co-creating meaning-focused materials', are Brian Tomlinson's 'definitions' of meaning-focused and Amendola's research on teachers guides, both mentioned above, along with Norrington-Davies' challenge to comprehension questioning in favour of activities that engage learners cognitively. The association of 'meaningful' with 'motivating' is the focus of Chapter 4 (Seeger) and the section concludes with Chapter 5 in which Bouckaert successfully reconciles form-focused and meaning-focused instruction (see above).

The five chapters in Part II, 'materials as meaningful interventions', are wide-ranging in terms of teaching context, which include ESP, or rather English for Security, in Oman, in Chapter 6 (Waterman), three chapters on teaching English at third level in Japan, Iran and South African (Chapters 7, 8 and 10 by Onado, Shirvan and Ngoepe respectively), and a chapter on a unique approach to second level teaching in Greenland (Korczynski, Chapter 6). The interventions in these different contexts are, not unexpectedly, broadly diverse. In Chapter 6, the ESP/English for Security course devised for the Omani Air Force requires a strictly needs analysis foundation and an effectively functional/notional approach. But despite – or perhaps because of this (after all, for the learner, meaningfulness comes from perceived need) - Waterman succeeds in developing a course that is communicative, meaningful, and relevant to his students. As with Chapter 6, the concern of Chapter 7 (Onada) derives from its context, which is Japanese third level students' need to develop oral English language fluency. Onada here looks beyond a traditional discrete skills focus, linking listening and reading in with oral skills, with promising results in terms of fluency. The curriculum requirements of students in English-medium universities in South Africa (Ngoepe, Chapter 10) include assessed presentations and in this intervention, Ngoepe devised a task-based methodology which promoted, among other advantages, interaction and autonomy. The intervention in Chapter 7 (Shirvan) meanwhile, with third level Iranian students, was a DDL approach in which students used KWIC (Key Word in Context) concordances to focus on target lexis. Overlaid onto DDL was Tomlinson's text-driven approach which saw the students discussing the lexical items in groups to promote meaningful use and intellectual engagement. One outcome of this, according to Shirvan, was the students' experience of 'a sense of flow' (p.144) – and this links to perhaps the most original chapter in the volume (in this reviewer's opinion), Korczynski's description of encouraging 'flow' in the process of 'Performance', a holistic take on social-constructivism (Chapter 9).

Part III presents five studies on 'creating meaning through digital materials and multimedia'. As noted earlier, these avail of different media, each selected and designed to fit the learning context which is often – unsurprisingly, given their familiarity with digital media - young learners. This is the case for the interactive intercultural platform 'PALM' described in Chapter 11 (Mewald & Wallner) which brings together learners from diverse linguistic and cultural backgrounds and which hosts authentic texts and tasks, and digital games and interactive Apps such

as mind-maps and lexical notebooks. The other four chapters in the section offer different media for reading and/or story-telling, again, fitting the age profiles. The TELL course in India (Chapter 12, Bhonsale et al.) has learners viewing video stories together in pairs after which they are encouraged to talk about them e.g. via role-plays, which they can record in order to re-listen and perfect. 'Low-tech' but highly effective with similar learners was Reckermann's use of authentic picture books for children, supported by audio-recordings of the books, dictionaries and so on (Chapter 15). The reading material used with secondary school students in Chapter 13 (Belletti Figueira Mülling) was more challenging, as befits the age-group, and constituted short online 'Catching a glimpse' (CaG) texts to support Extensive Reading materials. The significance of the CaG concept is that no response or interaction is required, in line with Extensive Reading principles (e.g. Maley & Prowse 2013). The strongest 'literature' focus, within a CLIL context, is Cives-Enriques' chapter 'Transform your storytelling' (Chapter 14) in which she blends various media (video, audio), online resources (an App, a blog) and paper-based media together with 'old-fashioned' oral storytelling which encourages learners to think outside the box and assists with memory recall, retention and application (p.247).

As noted earlier, the last section, 'critical perspectives on meaning-focused materials', crystallises the critical treatment of the concept of 'meaning-focused' that runs through all the chapters in the volume. Like Tomlinson in Chapter 1, Aftab (Chapter 19) seeks to define and characterise 'meaning', which, also like Tomlinson, he defines in the context of communication. Aftab goes on to create and operationalise criteria for the 'meaning-focused' nature of textbook activities. A critical pedagogy take on meaning-focused language materials is offered by both Sarkeshikian, proposing a 'critical-constructivist' framework (in Chapter 16) and Marcos Miguel & Hershberger (Chapter 17), who adapted their Spanish textbooks to infuse them with more critical elements, using coursebook texts 'subversively' (p.295) as they put it. Adaptation is clearly an inevitable part of taking a critical perspective on materials, and this was Subhani's experiment within the Saudi EAP context described in Chapter 18, in which he managed to reconcile adjusting the course material towards ELF within the constraints of IELTS. As have other authors in the volume, Saraceni broadens out the concept of 'meaning-focused' to embrace authentic language and language use (Chapter 20). Based on this conceptualisation, the chapter critically addresses language assessment, arguing for more authentic, 'localised, context-driven' language tests (p.377).

As can hopefully be gauged from this synthesis, this richly diverse volume guarantees 'something for everyone' in terms of teaching contexts, methodologies and ideas, underpinned by broad-ranging conceptualisations of what constitutes 'meaning-focused' materials and teaching approaches. The book is thus an invaluable reference for researchers, practitioners and student teachers alike, showcasing a multitude of ways to infuse materials and classrooms with meaning and vibrancy.

Reference

Maley, A. & Prowse, P. (2013). Reading. In B. Tomlinson & H. Masuhara (eds.) *Applied Linguistics and Materials Development* (pp. 165-82). London: Bloomsbury.

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ISSN 1357 406X