8 The analysis of language teaching materials: inside the Trojan Horse

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8.1 Introduction

One of my earliest memories as a once untrained, unqualified language teacher is of the principal of my first school proudly presenting me with my coursebook. It was, she explained, the 'best book available', with the most up-to-date method, that would guarantee excellent results. It had, what's more, a major technological innovation – a piece of green card which students should use to cover the text whilst they looked at four pictures and listened to the reel-to-reel tape recordings. She showed me how it worked. The recording would say 'It is half past nine. Deborah is having breakfast and listening to some music on the radio. The maid is carrying a tray with some more coffee on it.' Then, I was to direct the students' attention to the prompts printed next to the pictures, '(a) What time? (b) What/Deborah? (c) What/maid?', and ask them to complete questions. I was to continue like that for each of the pictures and recordings. Next, the students were to remove the card, read the texts aloud and answer more questions, before we moved on to some substitution exercises on the grammar point. Finally, there was an instalment of a story which ran through the entire book. I could make up my own questions for that, or make slashed question prompts for the students to ask each other across the classroom. The next unit would be the same, and all units after that would be the same, until, at Unit 12, the book ended. There was a teacher's book available, the principal told me, but I wouldn't need it, apparently.

She was right, of course – I didn't need the teacher's book. The book was so scripted and provided so little that it was not long before I discovered that I had to contribute a lot more if I and my students were to stay sane in the classroom. Through the process of personal involvement that this required, I actually became grateful to the book writer for allowing me such space to teach myself how to teach, whilst providing at least a backbone of something that was deemed 'a course', in contrast to the somewhat random nature of activities and texts with which I supplemented it.

It is hard to imagine beginning teachers in respectable language schools these days finding themselves in such a situation. In contrast

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to the slender text I was given with its 'technological innovation' of the piece of green card, teachers today, new and experienced alike, are now offered a rich palette of materials to accompany any course they choose to adopt: student's books, workbooks, detailed teacher's guides, videos, CDs, DVDs, electronic whiteboard materials, test-generating software, readers, website activities, downloadable lesson plans, teacher training packages and more. There is often so much material available that teachers could be forgiven for thinking that there is simply no need – and indeed no time – for them to supplement with anything at all.

Over the years since I entered language teaching, ELT publishing has become a fiercely competitive industry. A simple text such as the one I first used would stand no chance of surviving these days, as it would be drowned out by the abundance of materials offered by other publishers to support their main course offerings. Publishers now need to offer so much extra material, much of it free of charge, if they are to keep ahead of the competition. Whilst this plethora of material can have its advantages, one thing for sure is that it now presents a very different picture for classroom time. Whilst the reduced nature of the text I was first given meant I *had* to supplement it with my own ideas, contemporary course offerings now offer to provide for everything. The extent to which materials may now effectively structure classroom time from a distance has thus increased considerably. As Michael Apple (1985) once termed it, we now have a clear instance of the separation of the **conception** of plans for classroom work, from the **execution** of those plans. See also Aronowitz and Giroux (1987) and Canagarajah (1999: 85–8) on this point.

The issue that I wish to address in this chapter, however, is not whether this phenomenon is good or bad (and there are points for both arguments, depending on what individual materials contain), but that these developments necessitate even more than ever before a means by which we can closely analyse materials. It is by now well established that materials may have an impact beyond simply the learning of the language they present. As I have elsewhere argued at length (Littlejohn 1995, Littlejohn and Windeatt 1989) both the content and methodology of classroom work may contain a variety of 'hidden outcomes', particularly as they will always encode curriculum ideologies concerning what language use *is*, how learning is to happen, and the division of power and responsibility between teachers and learners (Canagarajah 1999: 85–8, Lesikin 2001a, Littlejohn 1997, Wallace 2006). We need, therefore, a means to examine the implications that use of a set of materials may have for classroom work and come to grounded opinions about whether or not the methodology and content of the materials is appropriate for a particular teaching/learning context.

As the claims that publishers and authors now make for their materials have extended with the increase in their provision, we additionally need to be able to test claims against what is offered: Do the materials truly help to develop autonomy? Do they actually involve problem-solving? Are they really learner-centred? Are they genuinely cross-curricular? Do they, in fact, draw on 'multiple intelligences'? Are they based on the latest 'SLA research'? We need, in short, a means of looking inside the Trojan Horse to see what lies within.

My concern in this chapter, then, is with the analysis of materials 'as they are', with the content and ways of working that they propose. This, it must be emphasised, may be quite distinct, from what actually happens in classrooms. Analysing materials, it must be recognised, is quite a different matter from analysing 'materials-in-action'. Precisely what happens in classrooms and what outcomes occur when materials are brought into use will depend upon numerous further factors, not least of which is the reinterpretation of materials and tasks by both teachers and learners (see, inter alia, Littlejohn 2008 and Littlejohn 2010, which discuss school-aged students' reinterpretation of materials for learner training, and Slimani 2001). A discussion of how effective materials may be in achieving their aims is therefore beyond my discussion here. My concern is to enable a close analysis of materials themselves, to investigate their nature, as a step distinct from evaluating their worth for specified purposes or contexts.

One of the most obvious sources for guidance in analysing materials, however, is the large number of frameworks which already exist to aid in the evaluation of course materials (e.g. Byrd 2001, CIEL 2000, Cunningsworth 1995, Garinger 2002, Harmer 2007, McGrath 2002). Whilst recognising that such frameworks frequently serve a useful purpose in guiding the selection of materials, one of the principal problems in their use is that they usually involve making general, impressionistic judgements on the materials, rather than examining in depth what the materials contain. Typically, they also contain implicit assumptions about what 'desirable' materials should look like. Thus we have evaluation questions such as 'Are the exercises balanced in their format, containing both controlled and free practice?' (Garinger 2002); and 'Do illustrations create a favourable atmosphere for practice in reading and spelling by depicting realism and action?' (Byrd 2001: 425). Each of these areas, however, will be debatable – a balance of free and controlled practice will depend on your own view of how a second language is best acquired; and the relationship between a 'favourable atmosphere' and the depiction of 'realism and action' is likely to vary depending on the reader/viewer. The principal problem is that most of these evaluative tools are presented as checklists which do not offer

the teacher-analyst much assistance in how to ascertain if a particular feature is present or absent.

As a precursor to the evaluation or assessment of any set of materials, we need, then, support in arriving at an analysis of the materials, in such a way that assumptions about what is desirable are separated from a detailed description of the materials. We need, in other words, a general framework which allows materials to 'speak for themselves' and which helps teacher-analysts to look closely into materials before coming to their *own* conclusions about the desirability or otherwise of the materials. This suggests three separate questions which we need to consider carefully:

1. *What aspects* of materials should we examine?
2. *How* can we examine materials?
3. *How* can we relate the findings to our own teaching contexts?

It is to these three questions that I now turn.

8.2 A general framework for analysing materials

8.2.1 What aspects of materials should we examine?

There are very many aspects which one can examine in a set of materials. It would be possible, for example, to describe materials in terms of the quality of the paper and binding, pricing, layout, size, typeface and so on. One might also look closely at the artwork and texts in the materials to see, for example, how the sexes are represented (Ansary and Babaii 2003, Blumberg 2007, Lesikin 2001b, McGrath 2004), how cultural bias may be evident (Ndura 2004), how the materials treat 'green' issues (Haig 2006), how they promote 'consumerism' (Sokolik 2007), and so on. Each of these will be important aspects, depending on the purposes one has in looking at the materials. My focus here, however, is on materials as a *pedagogic* device, that is, as an aid to teaching and learning a foreign language. This will limit the focus to aspects of the *methodology* of the materials, and the linguistic nature of their *content*. To this end, there are a number of established analyses of language teaching which can guide us in identifying significant aspects of materials (principally Breen and Candlin 1987 and Richards and Rodgers 2001). Each of these models, however, was evolved for a specific purpose and so will not, on its own, be suitable for an analysis of *any* set of teaching materials. The framework which I propose (summarised in Figure 8.1 below), draws extensively on both the Breen and Candlin and Richards and Rodgers models in an attempt to provide the basis for a more comprehensive listing of the aspects which, from a pedagogic viewpoint, need to be taken into account when analysing materials.

Figure 8.1 *Aspects of an analysis of language teaching materials*

1. Publication
1. Place of the learner's materials in any wider set of materials
2. Published form of the learner's materials
3. Subdivision of the learner's materials into sections
4. Subdivision of sections into sub-sections
5. Continuity
6. Route
7. Access

2. Design
1. Aims
2. Principles of selection
3. Principles of sequencing
4. Subject matter and focus of subject matter
5. Types of teaching/learning activities
   - what they require the learner to do
   - manner in which they draw on the learner's process competence (knowledge, affects, abilities, skills)
6. Participation: who does what with whom
7. Learner roles
8. Teacher roles
9. Role of the materials as a whole

The framework consists of two main sections: *publication* and *design*. *Publication* relates to the 'tangible' or physical aspects of the materials and how they appear as a complete set, whether on paper or electronically. Here we will be concerned with the relationship that may exist between the student's materials and any other components (e.g. whether answer keys are only available in the teacher's materials, how the student's material relates to any audio or video recordings and so on) and the actual form of the material (e.g. durable vs. consumable, worksheets vs. bound book, paper print vs. electronic), all of which may have direct implications for classroom methodology. We may also look inside the materials to determine how they are divided into sections and sub-sections, how a sense of continuity or coherence is maintained and whether the order in which the material can be used is predetermined. This final aspect suggests one further element: how access *into* the materials is supported – for example, whether there are contents lists, wordlists, indexes, search facilities, hyperlinks, and so on.

The second section in the framework *design* (following Richards and Rodgers 2001) relates to the thinking underlying the materials. This will

involve consideration of areas such as the apparent aims of the materials (such as the development of 'general English', ESP, or specific skills), how the tasks, language and content in the materials are selected and sequenced (such as a particular syllabus type and use of corpora) and the nature and focus of content in the materials (such as cross-curricular content, storylines, topics). Also of central importance in this will be the nature of the teaching/learning activities which are suggested by the materials (such as 'whole tasks', comprehension tasks, learner training, etc.). An analysis of teaching/learning activities will need to focus closely on what precisely learners are asked to *do*, and how what they do relates to what Breen and Candlin (1987) call learners' 'process competence'. Process competence refers to the learners' capacity to draw on different realms of *knowledge* (concepts, social behaviour and how language is structured), their *affects* (attitudes and values), their *abilities* to express, interpret and deduce meanings, and to use the different *skills* of reading, writing, speaking and listening. Teaching/learning activities are also likely to suggest modes of classroom participation – for example, whether the learners are to work alone or in groups – and, from this, the roles that teachers and learners are to adopt. Finally, we may examine the materials to determine what role they intend for themselves. Do they, for example, aim to 'micro-manage' the classroom event by providing detailed guidance on how teachers and learners are to work together, or do they only provide ideas that teachers and learners are actively encouraged to critically select from or develop?

Taken together, the areas listed in the framework should provide comprehensive coverage of the methodological and content aspects of any set of materials. Armed with such an analytical description of a set of materials, researchers, teachers, materials designers, educational administrators and, indeed, learners, would be in a good position to take decisions about the nature, usefulness or desirability of the materials. We are, however, faced with an immediate problem: how can we arrive at this description? How can we examine the materials to find the information required? In the next section, I would like to consider these questions and propose some practical solutions to guide the detailed analysis of materials.

8.2.2 How can we examine the materials?

Levels of analysis

Looking through the framework set out in the previous section, we can see that some of the aspects will be relatively easy to identify (for example 'published form of the materials' and 'division into sections') whilst

others appear more abstract and difficult to establish (for example 'aims' and 'learner/teacher roles'). It is also clear that some of the listed aspects will involve examining different parts of the materials before coming to a general conclusion. 'Principles of sequence', for example, may require looking at the language syllabus and the precise nature of the types of teaching/learning activities (materials may, for example, become methodologically more complex in later parts).

On its own, therefore, the framework listed in Figure 8.1 has very limited use since it is not able to guide the teacher-analyst in examining the materials in any depth. The principal problem is that some aspects in the framework actually entail coming to a conclusion about other aspects in the framework. This means that in building up an analysis of a set of materials, teacher-analysts will not only have to examine different sections of the materials but, more importantly, move through different 'levels' of analysis, making more and more inferences, with increasingly subjective judgements, as they move from a consideration of the more easily identifiable aspects to the more abstract and complex. Figure 8.2 outlines the levels which may be involved, from making subjective selections of objective facts about the materials (Level 1), through deductions about the demands likely to be made of teachers and learners (Level 2), to conclusions about the apparent underlying principles and 'philosophy' of the materials (Level 3).

Figure 8.2 *Levels of analysis of language teaching materials*

1. 'WHAT IS THERE' *'objective description'*
   - statements of description
   - physical aspects of the materials
   - main steps in the instructional sections

2. 'WHAT IS REQUIRED OF USERS' *'subjective analysis'*
   - subdivision into constituent tasks
   - an analysis of tasks: what is the learner expected to do? Who with? With what content?

3. 'WHAT IS IMPLIED' *'subjective inference'*
   - deducing aims, principles of selection and sequence
   - deducing teacher and learner roles
   - deducing demands on learner's process competence

Level 1: What is there? Objective description

At the top of Figure 8.2 lies the explicit nature of the materials, where we would expect little disagreement in describing the materials. We might begin, for example, with statements found within the materials. These might cover, for example, the publication date, the intended audience, the type of materials (e.g. 'general' or 'specific purpose', 'supplementary' or 'main course'), the amount of classroom time required, and how the materials are to be used (e.g. for self-study, in any order, etc.). Beyond this, we can also look at the physical aspects of the materials such as their published form (for example, durable books or consumable worksheets, electronic or paper), number of pages, use of colour, and the total number of components in a complete set (for example, student's book, workbook, audio materials, etc.). Looking inside the materials we can see how the material is divided into sections (for example, 'units', audioscripts, answer keys and tests) and the means of access into the materials that are provided (for example, indexes, search facilities, detailed contents listing, and hyperlinks). We might also wish to see how the various sections and means of access into the materials are distributed between teacher and learners, since this may provide data for conclusions about teacher–learner roles. Looking further into the materials we can examine how 'units', 'modules', 'blocks' and so on are subdivided, their length, if there is a standard pattern in their design or any recurring features.

As a support for recording this kind of 'explicit' information about a set of materials, Figure 8.3 provides a schedule which teacher-analysts may use to guide their investigation. As an example, the schedule presents an analysis of the 'explicit' nature of a coursebook which I have co-authored, *Primary Colours Pupil's Book 5*. The precise categories of information recorded would, however, depend on the particular materials being analysed and what information is explicitly provided. Since the length of most materials would make it impractical to analyse their entire contents in any further depth, Part B in the schedule records the proportion of the material examined and the main sequence of activity within that extract. Depending on the purpose the teacher-analyst has in mind, an in-depth analysis might be made of the students' or teachers' materials. For a 'snapshot' impression of the general nature of a set of materials, I have found it useful to analyse about 10 per cent to 15 per cent of the total material, ideally chosen around the midpoint. (For example, in a work consisting of 20 'units', this might involve an analysis of Units 9, 10, and 11.)

Level 2: What is required of users? Subjective analysis

Whilst Level 1 was mainly concerned with the 'objective' nature of the materials, the next level in the framework moves the teacher-analyst on

Figure 8.3 *Level 1 – A schedule for recording the explicit nature of a set of materials*

Title: *Primary Colours Pupil's Book 5* **Author**: Littlejohn and Hicks
Publisher: Cambridge University Press **Year**: 2008

A. COURSE PACKAGE AS A WHOLE

1. *Type*: 'general', 'main course' class use for upper elementary

2. *Intended audience*:
age-range: 9–12 school: primary schools location: worldwide

3. *Extent*:
a. *Components*: durable 'Pupil's Book' (PB), consumable 'Activity Book' (AB), class CDs, Teacher's Book (TB), Teacher Training DVD
b. *Total estimated time*: one school year

4. *Design and layout*:
four-colour PB, two-colour AB, two-colour TB

5. *Distribution*:

a. *Material*	teacher	learners
audio	[x]	[ ]
audio script	[x]	[ ]
answer keys	[x]	[ ]
guidance on use of the material	[x]	[ ]
methodology guidance	[x]	[ ]
extra practice	[x]	[ ]
tests	[x]	[ ]
b. *Access*		
syllabus overview	[x]	[x]
wordlists	[x]	[ ]

6. *Route through the material*:

specified	[x]
user-determined	[ ]

7. *Subdivision*:

Six 'units', each consisting of four subsections (A/B/C/D), with some standardised elements:

Section A contains the first part of an episode of a continuing story, with comprehension exercises and language practice. Section concludes with a song.

Section B named '*Language Time*' contains practice on language items.

Section C contains the second part of the story episode, with language practice exercises.

Section D named '*Know it all!*' contains cross-curricular content related to the location of the story episode (Grand Canyon, Great Wall, Venice, Brasilia, etc.) followed by ideas for a project.

B. OVERVIEW OF AN EXTRACT FROM THE PUPIL'S BOOK

1. *Length*: one unit out of six, 16.5% of the Pupil's Book.

2. *Sequence of activity*:
5A 1. read and listen to a story episode, 2. comprehension check, 3. discussion of safety in the mountains, 4. song
5B 1. listen and make sentences, 2. language practice, 3. play a game
5C 1. read and listen to a story episode, 2. comprehension check, 3. discussion and listening
5D 1. read texts and match, share ideas, 2 share ideas (on dinosaurs), 3 research at home, project writing

to a slightly deeper level of analysis to what is probably the most important aspect of materials. Here, we need to draw deductions about what exactly teachers and learners using the materials will have to *do* (assuming they use the materials in the manner indicated). In order to come to these conclusions, we will need to divide the materials into their constituent 'tasks', and then to analyse each task in turn. It is thus important to establish as precisely as possible a definition of what 'a task' is.

One commonly encountered use of the term 'task' is that found in the literature on Task-Based Language Teaching (TBLT). Here, 'task' is seen as referring to classroom work which requires the learners to engage in the negotiation of meaning, and thereby make the language input that they receive comprehensible and thus suitable for acquisition. Thus, in the TBLT sense, 'task' refers to meaning-focused work, such as projects, problem-solving and simulations, most often which bear some resemblance to natural language use outside the classroom (see, inter alia, Nunan 2004, Skehan 1996 and 1998, Willis 1996 and Chapter 9 in this volume by Rod Ellis). For a general framework to analyse *any* set of language-learning materials, however, this definition will be too narrow, since it will be inapplicable to materials which are not meaning-focused (for example, exercises following a grammar pattern, dictations, grammar rule discovery, and so on). An alternative broader meaning, and that which is probably most used by language teachers as it predates TBLT, refers generally to 'what we give students to do in the classroom' (Johnson 2003: 5) and thus encompasses a wide range of activity, including both 'task-based' work, and more traditional form-focused work. Following Breen and Candlin (1987), therefore, the definition I propose is to say that 'task' refers to any proposal contained within the materials for action to be undertaken by the learners, which has the direct aim of bringing about the learning of the foreign language.

Such a wide definition as the one above has the virtue of recognising that there may be many different routes to classroom language learning, from large-scale 'whole tasks' to short 'gap fill' exercises, whilst at the same time excluding work that is not directly related to language learning – for example, copying a chart as a preparation for a listening comprehension exercise, the latter *in itself* not directly related to language learning. In practical terms, however, it is not always easy to determine the aim of a proposed classroom action and it is for this reason that we are now at a second level of inference. Here, then, we are talking about what the teacher-analyst understands as the aim, guided perhaps by a rationale contained in the materials.

A definition of 'task' as broad as the one adopted here, however, needs further detail in order to enable us to focus on the various aspects

within tasks. Drawing on the ideas outlined above we can identify three key aspects of tasks:

- How: a process through which learners and teachers are to go.
- With whom: classroom participation concerning with whom (if anyone) the learners are to work.
- About what: content that the learners are to focus on.

Using a detailed definition of this kind, it will now be possible to go through an extract of a set of materials and divide it into separate tasks. In many cases a division into tasks may align with the numbering that the materials contain. For instance, this example consists of two tasks:

1. Read the following text and find answers to these questions [Questions and text follow].
2. Write about a similar experience that you have had.

In the following, however, there would be four tasks, despite the numbering, since the mode of classroom participation changes in exercise 1 (individual to pairs), and the form of the content changes in exercise 2 (oral to written):

1. Read the following text and find answers to these questions. Check your answers with your neighbour.
2. Tell your neighbour about a similar experience that you have had. Write about it.

Figure 8.4 lists three questions we can use to help identify where task boundaries occur, and to reveal their separate nature, reflecting the three aspects of process, participation and content.

Figure 8.4 *Questions for the analysis of task*

I. What is the learner expected to do?
A. Turn-take
B. Focus
C. Mental operation
II. Who with?
III. With what content?
A. Input to learners
- form
- source
- nature

B. Output from learners
- form
- source
- nature

The first question, concerning **process**, contains three subsections which allow us to focus in detail on what precisely learners are expected to do. **Turn-take** relates to the role in classroom discourse that the learners are expected to take. Are they to produce a scripted response to direct questions, using language largely supplied by the materials (e.g. comprehension questions or drills), are they asked to 'initiate', using language not supplied (e.g. 'free writing' or asking their own questions), or are they not required to take any direct interactive role at all (for example, listening to a grammar explanation)? **Focus**, the second element, refers to whether the learners are asked to attend to the meaning of the language, its form or both. **Mental operation** refers to the mental process required – for example, repetition, deducing language rules, or broader processes such as hypothesising, negotiating and so on.

The second question asks about classroom **participation**: who are the learners to work with – alone, in pairs/groups, or with the whole class? Finally, the third question asks about the nature of **content** of the input and of the learner's expected output: is it written or spoken? Is it individual words/sentences or extended discourse? Where does it come from – the materials, the teacher or the learners themselves? And what is its nature – is it, for example, grammar explanations, personal information, fiction, general knowledge and so on?

Each of these questions can be applied to each task in an extract from the materials, and, with the aid of the teacher's materials where appropriate, help to build up a detailed picture of the classroom work that the materials propose. Working through materials in this detailed manner is likely to be very revealing of the underlying character of the materials. It is precisely in the nature of classroom tasks that materials designers' assumptions about the best route to classroom language learning become clear, and in consequence, teacher and learner roles become defined. It is also through an analysis of tasks that we can most effectively test out the various claims made for the materials. If, for example, the materials claim to be 'learner-centred' yet we find that by far most of the tasks involve the learners in 'scripted response' and in working with content supplied by the materials, there would appear to be a serious mismatch. Similarly, if the materials claim to promote cognitive work and problem-solving, but we find that this forms a very small part of the 'mental operations' required and that the rest of the tasks involve simple 'repetition', then we would have reason to doubt the accuracy of the claim. To assist in gaining an overall picture of the materials, percentages for each feature can be calculated, such that, for example, we can say that X per cent of tasks involve 'writing', Y per cent involve 'discussion and negotiation', Z per cent involve 'repetition' and so on.

To support the teacher-analyst in examining each task, Figure 8.5 provides a further schedule where features of each task can be recorded. Figure 8.6 presents two extracts from the coursebook mentioned earlier, *Primary Colours Pupils Book 5*, showing where task boundaries occur, based on the definition of 'task' given earlier. Figure 8.7, following the extracts, shows an analysis of those tasks. Since, as I noted earlier, I am a co-author of the *Primary Colours* series and since we are here at a stage of subjective analysis through reflection, the analysis here cannot be considered impartial but simply illustrative. (For definitions of the aspects of the materials set out in the analysis, see the Appendix.)

Figure 8.5 A schedule for analysing tasks

Task Analysis Sheet

Task number:								
I. What is the learner expected to do?								
A. TURN-TAKE								
Initiate								
Scripted response								
Not required								
B. FOCUS								
Language system (rules or form)								
Meaning								
Meaning/system/form relationship								
C. MENTAL OPERATION								
[detailed according to what								
is found in the materials]								
II. WHO WITH?								
[detailed according to what								
is found in the materials]								
III. WITH WHAT CONTENT?								
A. INPUT TO LEARNERS								
Form								
Source								
Nature								
B. OUTPUT FROM LEARNERS								
Form								
Source								
Nature								

5 There's something outside ...

5A Bears!

Task 1 Task 2

1 Read and listen. Why does Gary think that the bears are outside?

1. The children were flying high in the clouds. 'We'll need some food,' said James. 'You've just had a pizza!' said Alice. 'I know,' replied James, 'but we'll need some food – and a tent – for the Rocky Mountains.' 'No problem!' said Gary and in a few minutes, they landed on the ground. 'How did you do that?' asked James. Gary smiled and didn't answer.

2. 'Now we've got lots of food, a big tent and a torch' said James. 'But we have to be careful,' said Alice. 'Listen. I've just read this paper,' and she read aloud, 'There are many brown bears in the Canadian Rocky Mountains. You must be very careful. DO NOT PUT FOOD IN YOUR TENT.'

3. The carpet landed high in the mountains. 'It will be dark soon,' said Gary. 'We can't find the control card now. We can look in the morning.' They put up the tent and ate the food from the shop. It was very cold outside so they decided to go into the tent and sleep.

4. Suddenly, there was a noise. Alice woke up and she switched on the torch. 'Look!' she said. 'There's something outside. It's pushing on the tent!' 'James!' whispered Gary. 'Did you bring food into the tent?' 'I only brought some biscuits with me,' said James. 'Well, now the bears are here!' said Gary.

Task 3 What can they do?

Task 4 Task 5

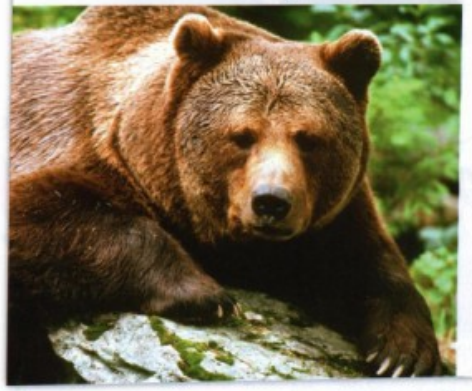
2 Read the story again. Write 'True', 'False' or 'We don't know'. Give a reason.

1 Gary is hungry.
We don't know. Gary doesn't say, 'I'm hungry.'
2 They need to buy camping things.
3 James is surprised that Gary can control the carpet.
4 Bears can be dangerous.
5 They can see a bear.
6 They have got the control card.
7 Gary heard the noise first.
8 James did something wrong.

Task 6

3a Bears are dangerous! What should you do in the Rockies? Tell the class your ideas.

Bears ... and you



What to do ...


if you want to walk


if you want to cook


if you want to camp


if you see a bear


if you have food

3b Find two pieces of advice for each topic.

If you want to walk, don't ...

Task 7

do it 100 metres from your tent don't camp near bear tracks don't go off the path
don't move suddenly don't put it in your tent hang it in plastic bags in a tree
only camp in campsites put your cooking clothes in a bag in a tree
stand still, and wait for the bear to move away talk loudly or sing

3c What other ideas did you have in Exercise 3a? Task 8

4 Sing a song. ***Please don't tell me about the big grizzly bear!***

Task 9

See page 63 for the words.

5D Know it all! The Rocky Mountains

1a Read about the Rocky Mountains. Match two pictures with each text. Task 1

1 The Rocky Mountains go from Canada a long way down into the USA. They are almost 5,000 kilometres long. Millions of people come to enjoy the beautiful landscape every year, but they don't just climb mountains. They go camping, canoeing, walking and skiing in different parts of the Rockies.

2 There are lots of rivers in the Rockies. The mountains are very high and the rivers on each side go in opposite directions. On the east, the rivers go into the Atlantic Ocean, but on the west, they go into the Pacific Ocean.

3 Many people live and work in the Rocky Mountains. They have farms with cows and sheep, and they grow sugar, potatoes and other vegetables. There are also many mines there. These produce gold, silver and other metals. We also get a lot of wood from the forests in the Rockies because the trees there grow very quickly.

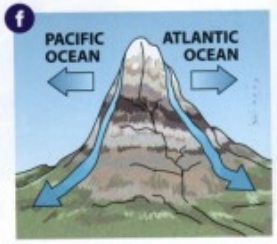

a


b


c


d


e



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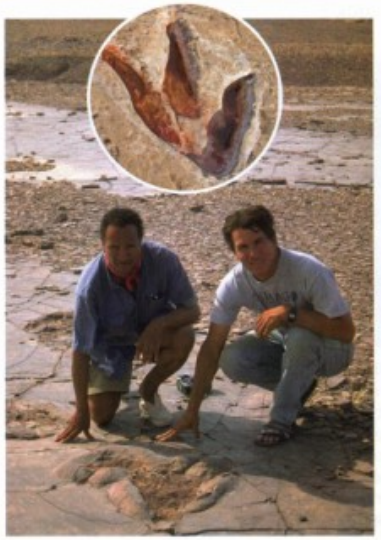
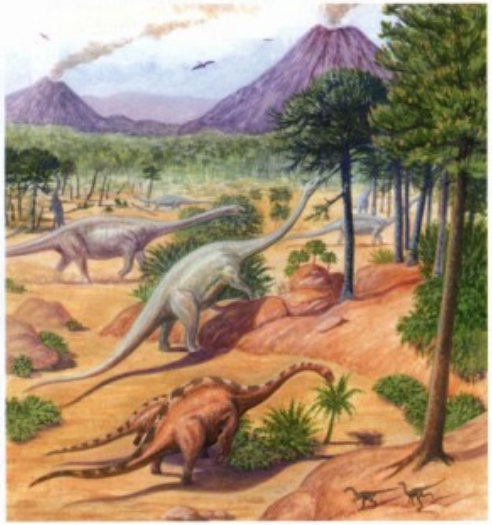
1b Which of these questions can you answer from the texts? Task 2
Do you know the answers to the other questions? Task 3

1 Where are the Rockies?
2 What food do people produce there?
3 What fossils can you find there?
4 How old are the Rockies?
5 What is unusual about the rivers in the Rockies?
6 Where did the Rockies come from?
7 What metals come from the Rockies?
8 In what other ways do we use the Rockies?

1c Listen to Professor Know It All. Check your answers. Task 4

2a Millions of years ago, dinosaurs lived where the Rockies are now.
Look at the pictures. Tell the class what you know about dinosaurs. Task 5





2b Listen to Professor Know It All again.
Choose the correct words. Task 6

In the Rocky Mountains, you can see lots of dinosaur footprints. Some of them are small, about [1] **10 centimetres** / **10 millimetres** across, but bigger prints are about [2] **14** / **40** centimetres across. There are more than [3] **30** / **300** prints and we can learn a lot from them. For example, we know that the dinosaurs moved in [4] **big** / **small** groups. We also know that baby dinosaurs walked [5] **next to** / **behind** their mother. If we look at the [6] **shape** / **size** of the footprint, we can tell that they were [7] **9** / **19** metres long. The footprints also show us that they moved very [8] **fast** / **slowly**.

YOUR PROJECT

Find out about a place where there are a lot of wild animals. Task 7

It can be:
- in your country
- in another country

Write about: Task 8
- the animals that lived there in the past
- why they disappeared
- the animals that live there now
- what they do

Figure 8.7 *Analysis of Units 5A and 5D,* ***Primary Colours Pupil's Book 5*** *(Littlejohn, A. and Hicks, D., Cambridge University Press, 2008.)*

Task Analysis Sheet	Unit 5A									Unit 5D							
Task number:	1	2	3	4	5	6	7	8	9	1	2	3	4	5	6	7	8
I. WHAT IS THE LEARNER EXPECTED TO DO?																	
A. TURN-TAKE																	
Initiate			x			x		x				x		x			x
Scripted response		x		x	x		x		x	x	x				x		
Not required	x												x			x	
B. FOCUS ON																	
Language system (rules or form)									x								
Meaning	x	x	x	x	x	x	x	x		x	x	x	x	x	x	x	x
Meaning/system/form relationship																	
C. MENTAL OPERATION																	
Decode semantic meaning	x	x		x	x		x			x	x		x			x	
Select information		x		x	x					x	x		x		x	x	
Hypothesize			x			x		x				x		x			
Retrieve from LTM						x		x				x		x			x
Repeat identically									x								
Apply general knowledge						x						x		x			
Research																x	
Express own ideas/information						x						x		x			x
II. WHO WITH?																	
Learners individually simultaneously	x	x		x	x		x		x	x	x		x		x		x
Learner to whole class			x			x		x				x		x			
Learner individually outside the class																x	
III. WITH WHAT CONTENT?																	
A. INPUT TO LEARNERS																	
a. Form																	
Extended discourse: written	x	x								x						x	
Extended discourse: aural	x	x								x			x		x	x	
Words/phrases/sentences: written			x	x	x	x	x	x	x		x	x					
Words/phrases/sentences: aural									x								
Graphic														x			
b. Source																	
Materials	x	x	x	x	x	x	x	x	x	x	x		x	x	x		
Learners												x					
Outside the course/lesson																x	
c. Nature																	
Fiction	x	x	x	x	x												
Non-fiction						x	x	x		x	x	x	x	x	x	x	
Song									x								
B. EXPECTED OUTPUT FROM LEARNERS																	
a. Form																	
Words/phrases/sentences: oral		x	x			x	x	x	x	x	x	x		x			
Words/phrases/sentences: written				x	x										x		x
b. Source																	
Materials		x		x	x		x		x	x	x				x		
Learners			x			x		x				x		x			x
c. Nature																	
Fiction		x	x	x	x												
Non-fiction						x	x	x		x	x	x		x	x		x
Song									x								

Level 3: What is implied? Subjective inference

The final level of analysis draws on findings at Levels 1 and 2 to come to some general conclusions about the apparent underlying principles of the materials, that is the **design** elements as set out in Figure 8.1. Working from a description of the explicit nature of the materials (Level 1) and an analysis of tasks (Level 2), it will now be possible to make statements about the overall **aims** of the materials and the basis for **selecting and sequencing** both tasks and content. Also at this third level of description, we should now be able to come to a conclusion about the **roles proposed for teachers and learners**. We may do this partly by examining how various sections of the material are allocated to teachers and learners (for example, who has answer keys, audioscripts, etc.) but we are likely to find greater evidence for this in the analysis of tasks, particularly under **turn-take** and the various categories under input and output **source**. Here, also, we will be able to produce a general statement about the nature of the demands placed upon learners to accomplish their learning. Finally, at this level, we will be able to come to a conclusion about what appears to be the **role of the materials as a whole** in facilitating language learning and teaching – does it appear, for example, that they endeavour to guide all classroom work or do they simply intend to stimulate teachers'/learners' creative ideas and own decision-making?

To draw this together, Figure 8.8 summarises the various aspects set out above, and how the schedule for recording the explicit nature of materials (Figure 8.3) and the schedule for an analysis of tasks (Figure 8.5) can help to find the required information. Figure 8.9 presents a complete analytical description of the two extracts of *Primary Colours Pupil's Book 5*, arrived at using the two schedules. As noted earlier, since I am a co-author of these materials, the description cannot be considered impartial, and is presented here for illustrative purposes only.

8.2.3 How can we make use of the findings from the analysis?

At the start of this chapter, I stressed that my main purpose was to develop a framework which separates an analysis of materials from assumptions about what is desirable. Many evaluation instruments, I suggested, contain within them the designer's own beliefs about how language teaching *should* be, and so prohibit a 'neutral' description of the materials and the application of the teacher-analysts' own views of what is appropriate for their context. In the closing section of this chapter, therefore, I want first to set out how I believe the analytical framework can be used to aid in materials evaluation and decision-making.

Figure 8.8 *Summary of how the analysis schedules provide information for an analytical description of materials*

Levels of inference		*Corresponding source of evidence in the schedules (Explicit Nature and Task Analysis)*
Aspects of the materials: Publication		
Level 1: 'What is there'	Place of learner's material in the set	EN/A3 Extent, A5 Distribution
	Published form of the materials	EN/A3 Extent, A4 Design and layout
	Subdivision of learner's materials	EN/A7 Subdivision, B2 Sequence of Activity.
	Subdivision of sections into sub-sections	EN/A7 Subdivision, B2 Sequence of Activity
	Continuity	EN/A7 Subdivision, B2 Sequence of Activity
	Route	EN/A6 Route
	Access	EN/A5b
Aspects of the materials: Design		
Level 2: 'What is required of users'	Subject matter and focus	TA/III With what content?
	Types of teaching/learning activities	TA/I What is the learner required to do?
	Participation: who does what with whom	TA/II Who with?
Level 3: 'What is implied'	Aims	Syllabus, sequence of activities (EN/B2)
	Principles of selection	Nature of the tasks (TA/I-III
	Principles of sequencing	Sequence of tasks
	Teacher roles	Distribution (EN/A5), turn-take (TA/IA)
	Learner roles (classroom)	Source (TA/III)
	Learner roles (in learning)	Demands on process competence (TA/I-III)
	Role of the materials as a whole	Deductions from levels 1 to 3

Key
EN schedule for recording the explicit nature of the materials
TA schedule for analysing the tasks
A3, A4, I, II, III item/question on the appropriate schedule

The framework is, however, also relevant for at least three other purposes: teachers' own professional development, materials designers' critical self-evaluation and researchers' study of language teaching.

Materials evaluation

As I have emphasised, my purpose in this chapter is to set out a means of **analysing** materials. This, I have argued, is a necessary and preliminary step to any desire to **evaluate** materials for use in a specific context. Taken together, the three levels of analysis and the two schedules for examining a set of materials provide a very powerful means of revealing the underlying nature of a set of materials. They provide, then, a

Figure 8.9 *An example analytical description*

A sample analytical description: *Primary Colours Pupil's Book 5*

1. Publication

1. *Place of learner's materials in the set*
   - part of a 'complete package'
   - means of access into the materials provided for teacher and learners; support facilities (answer keys, transcript etc.) provided for the teacher only
   - learner's materials may largely be used independently of the teacher's materials
   - learner's materials form focal point for classroom work

2. *Published form of the learner's materials*
   - monolingual throughout
   - durable and consumable materials for the learner
   - four-colour for learner's durable materials; two-colour for other components of set

3. *Subdivision of the learner's materials*
   - subdivided into six 'Units' with a standardised number of pages for each one
   - each unit has standardised A/B/C/D subsections
   - revision sections follow after every two units

4. *Subdivision of sections into sub sections*
   - patterning within Units: 'A' sections provide the first part of an episode in a story, which is continued in the 'C' section. Both 'A' and 'C' sections provide comprehension exercises and practice exercises related to the language point of the subsection. Section 'B' provides additional practice exercises focusing on language points. Section 'D' features non-fiction texts and exercises related to the context of the story. Revision sections provide more practice of language covered in the preceding two units.

5. *Continuity*
   - provided by a continuous storyline related to the adventures of a group of children
   - subsections within a unit exploit the context/location of the episode as a basis for content of exercises
   - an incremental syllabus of grammar and vocabulary

6. *Route*
   - one route through material proposed: to use the material in the order presented
   - Teacher's Book suggests ways route may be extended

(*cont.*)

Figure 8.9 *(cont.)*

7. *Access*
   - means of access into the materials: a listing of unit/lesson names, a listing of unit/lesson objectives; listing of language items under grammatical type

2. Design

1. *Aims and objectives*
   - to develop learner's linguistic competence in all four skills
   - to develop and draw on cross-curricular and cross-cultural knowledge
   - to encourage the learners to express their own ideas and to adopt an *initiate* role in using language

2. *Principles of selection*
   - types of tasks: reproductive language practice, speculation and hypothesising, working with complete texts, drawing on student's knowledge/ideas
   - content: age-appropriate storylines, cross-curricular topics; learner's personal information/ideas
   - language: grammar areas, combined with vocabulary relevant to the topic

3. *Principles of sequencing*
   - tasks: movement from language presentation/input via a story text, comprehension tasks and language practice on the language presented in the story
   - content: no clear principle for the sequence of content
   - language: simple to complex in terms of surface structure, largely following traditional grammatical sequence

4. *Subject matter and focus of subject matter*
   - fictional story and cross-curricular content related to the context of the story
   - no metalinguistic comment on forms presented

5. *Types of teaching/learning activities*
   - pupil's focus is directed exclusively to meaning
   - most tasks require a scripted response, with some opportunities for learners to adopt an 'initiate' position
   - materials direct classroom interaction for both teachers and learners
   - predominant operations required: decode semantic meaning and select information
   - mother tongue not called upon
   - emphasis on exposure to connected text; reading rather than listening, speaking rather than writing

6. *Participation: who does what with whom*
   - most tasks require learners to work individually simultaneously

7. *Classroom roles of teachers and learners*
   - 'decision-making' weighted towards the teacher by the materials (guidance on using the materials and provision of answer keys for teacher)
   - both teachers and learners, however, are expected to follow directions in the materials
   - teacher's role: to manage the classroom event and monitor language output
   - learners' role: to follow the task directions

8. *Learner roles in learning*
   - undertake tasks as directed by the materials
   - learning as the gradual accumulation of implicit grammatical items and vocabulary

9. *Role of the materials as a whole*
   - to structure the teaching and learning of English, classroom time and classroom interaction
   - to provide a route for teaching and learning English
   - to provide a resource of motivating content (stories, cross-curricular topics) and engaging tasks

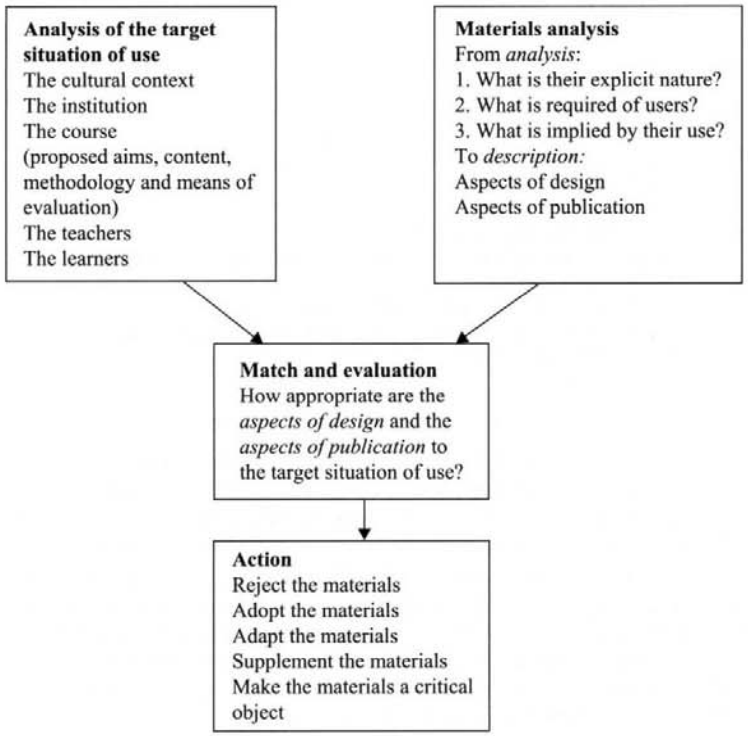
(cont.)

Figure 8.9 *(cont.)*

thorough basis for testing out how far both aims and claims in materials are met and thus will aid anyone involved in materials selection (see Sahragard *et al.* (2009) for an example, using an earlier version of this analytical framework). Whilst the framework will reveal much, a next step towards fully evaluating materials – that is, deciding their pedagogic worth relative to the proposed context of use – will in principle require an equally careful prior analysis of what teachers/students/institutions expect from materials, to see how far the two (that is materials and expectations) relate to or match each other. Figure 8.10 provides a brief outline of how this may work.

At the heart of Figure 8.10 lies a clear distinction between an analysis of the materials, an analysis of the proposed situation of use, the process of matching and evaluation, and subsequent action. By clearly dividing the various stages involved in this way, careful account can be taken of each element in materials evaluation. As we have seen in this chapter, materials may be analysed and described so as to expose their internal nature and, at the same time, make the analyst's subjective interpretations more easily visible. Similarly, the nature of the situation in which the materials would be used and the requirements which are to be placed on the materials can also be analysed and described independently. In addition to the obvious requirement of meeting the language needs of the proposed course where the materials may be used, it will also be necessary to identify cultural aspects, such as views of what learning should involve, the self-image and nature of the institution of

Figure 8.10 *A preliminary framework for materials analysis, evaluation and action*



use, the nature of the teachers (for example, prior experience, training, motivation and their beliefs about teaching) and the students (for example, language and educational level, predominate learning styles and motivation). Just as materials analysis involves increasing levels of subjective interpretation, however, so too will an analysis of the target situation of use. It is beyond the scope of this chapter to detail this, but it will certainly involve moving from describing 'objective' facts about the context, to making a subjective analysis of expectations and needs, to making subjective inferences about the appropriateness and value of particular methodologies and content.

Matching and evaluation can then follow in which an evaluator would need to set out precisely which aspects of the materials are appropriate

or inappropriate and why. In practice, for example, this might involve a group of teachers (and, possibly, students) *first* identifying what they require of materials, perhaps talking through what they see as 'desirable' answers to the categories shown on the two schedules (Figures 8.3 and 8.5) as way of raising their own consciousness. The materials may then be analysed in detail so that the extent of the match between the teachers'/students' expectations and the nature of the materials can be seen.

The final stage in Figure 8.10, 'action', involves evaluators in making decisions over what to do next in the light of matching and evaluation. A number of conventional responses are listed here, but there is also the possibility of adopting a set of materials in order to make it an object of critical focus. In this way the contents and ways of working set out in the coursebook can be viewed as **proposals** which may be open to critical examination and evaluation by teachers and learners.

The main assumption here has been that materials evaluation (via materials analysis and the analysis of the target situation of use) would be done **prospectively**, that is, prior to a decision to use a set of materials. The procedure described in Figure 8.10, however, would also offer benefits in identifying why materials already adopted are not achieving the intended goals, or why teachers and/or learners voice a desire to change. It is not unusual for materials to be abandoned and another set adopted without any detailed analysis of why the change needed to be made, apart from a general observation that (most frequently) the teachers involved wanted a change. Not surprisingly, this situation often then repeats itself within a relatively short period of time, with significant costs in terms of restocking materials, teacher training and course continuity.

Materials designers

For materials designers the process of applying the schedules for analysis to their own work under development or in piloting can be a salutary experience. An analysis of materials, followed by the simple question *Is this what I am aiming at?* can cause a writer to rethink the design of the materials. Two examples of this come to mind. Some years ago I was working with a colleague who was attempting to produce a set of materials ostensibly based on critical pedagogy – in this case, the materials were aimed at developing learners' critical engagement with the media, for example by showing them how newspaper articles could be 'deconstructed' to reveal bias, how advertising attempts to influence you emotionally, and so on. The materials, my colleague suggested, would enable the learners to become independent thinkers and thus 'more empowered'. Working with an earlier version of the model developed in

this chapter, however, it soon became clear that there was a seemingly direct contradiction between the aims of the materials (independence and criticality) and the design of tasks which emphasised right/wrong answers, scripted lessons and contents entirely supplied by the materials. In this case, the materials analysis enabled a rethink of the methodology proposed.

A similar tension between the methodology proposed by materials and its espoused aims also became clear in relation to a project to develop a Self-Access Centre. Here, the planned centre intended to develop the learners' independence in learning and offer them opportunities to decide what and how they wished to learn. Careful analysis of the purpose-designed materials to be included in the centre, however, revealed that they largely reproduced the same relations that existed in the school's classrooms: closed exercises with right/wrong answers, a focus on the linguistic syllabus, and an attention to 'item level' learning. In this case, the analysis prompted a reconsideration of the materials to be offered and an attempt to design more open-ended materials with a focus on interesting content. (See also Littlejohn 1997 for a related discussion and Chapter 17 in this volume by Brian Tomlinson.)

Teachers' professional development

As probably the main 'tool of the trade' in language teaching, an analysis of teaching materials can offer considerable insights into how it is proposed that learning 'gets done'. A detailed analysis at the level of tasks (as defined here) can facilitate teachers' deep understanding of what is involved in the teaching–learning relationship, and why some tasks 'fail' whilst others 'succeed' (however defined) in the classroom. A detailed analysis of materials may also aid teachers in understanding their own teaching style, and why they feel particularly comfortable or uncomfortable with the way of working that materials propose.

Researchers in language teaching

As a detailed framework for analysing materials 'as they are', the schedules may also be of use to researchers in language teaching theory. Guilloteaux (2010) provides a good example of how this can be done. In her analysis of textbooks in Korea, Guilloteaux first sets out current recommendations for classroom work from the perspective of SLA theory (drawing mainly on Ellis 2005), which she then extrapolates into 'desirable features for learning materials' aligned to SLA theory. Using

an earlier version of the model presented here, Guilloteaux then shows how the schedules can be used to 'operationalise' these SLA theory-derived features in the design of materials.

Away from the direct analysis of materials, however, the model presented here also has the potential for supporting classroom research. The three questions of *what is the learner expected to do*, *with whom* and *concerning what* go to the heart of the purposes of classroom work and therefore potentially provide a basic structure for a data collection framework, through, for example, classroom observation to capture what is happening rather than what is proposed.

8.3 Conclusion

I began this chapter by suggesting that the complex nature of modern-day materials, and the extent to which their use is now widespread, necessitates a means of closely analysing materials so that we can see 'inside' them and take more control over their design and use. As I have already remarked, materials are one of our main 'tools of the trade' so it is important that we understand their nature. One of the downsides of the professional production of contemporary materials is that, for many teachers and learners, materials appear as fait accomplis, over which they can have little control – the separation of conception from execution which I spoke of earlier. One of the aims of this chapter has been to endeavour to dispel the myth that materials are a closed box and reveal, through a process of 'reverse engineering' how they work. By guiding the deconstruction of materials, the model proposed here aids teacher-analysts to see the materials' internal character. In this way, the analytical framework may be seen as potentially empowering teachers, learners, educational administrators and others to voice their needs and to take more control over the materials with which they are involved.

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Appendix: Aspects of tasks – some definitions

The list in Figure 8.11 comprises examples of aspects of tasks found through an analysis of extracts from materials aimed at primary and secondary school learners, and adult learners. It is not an exhaustive list of all possible task aspects, but shows those which were found in sets of materials analysed (see Littlejohn 1992). Other materials may contain quite different features.

Figure 8.11

I. WHAT IS THE LEARNER EXPECTED TO DO?		
FEATURE	DEFINITION	EXAMPLE
A. TURN-TAKE	the learner's discourse role and discourse control	
1. initiate	the learner is expected to express what he/she wishes to say without a script of any kind	free discussion
2. scripted response	the learner is expected to express him/herself through language which has been narrowly defined	guided writing
3. not required	the learner is not expected to initiate or respond	listen to explanation
B. FOCUS	where the learner is to concentrate his/her attention	
4. language system	a focus on rules or patterns	substitution tables
5. meaning	a focus on the message of the language being used	comprehension questions
6. meaning/ system/form relationship	a focus on the relationship between form and meaning	tracing anaphora
C. OPERATION	what the mental process involves	
7. repeat identically	the learner is to reproduce exactly what is presented	oral repetition
8. repeat selectively	learner is to choose before repeating given language.	dialogue frames
9. repeat with substitution	the learner is to repeat the basic pattern of given language but replace certain items with other given items	substitution drills
10. repeat with transformation	the learner is to apply a (conscious or unconscious) rule to given language and to transform it accordingly	change statements into questions
11. repeat with expansion	the learner is given an outline and is to use that outline as a frame within which to produce further language	composition outlines
12. retrieve from STM/working memory	the learner is to recall items of language from short-term memory/working memory, that is, within a matter of seconds	oral repetition
13. retrieve from LTM	the learner is to recall items from a time previous to the current lesson	recall vocabulary from last lesson
14. formulate items into larger unit	the learner is to combine recalled items into, e.g., complete sentences, necessitating the application of consciously or unconsciously held language rules	discussion

(cont.)

Figure 8.11 *(cont.)*

15. decode semantic/ propositional meaning	the learner is to decode the 'surface' meaning of given language	read a text for its meaning
16. select information	the learner is to extract information from a given text	answer questions by reading a text
17. calculate	the learner is to perform mathematical operations	solve maths problem
18. categorise selected information	the learner is to analyse and classify information selected through operation 17	sort information into groups
19. hypothesise	the learner is to hypothesise an explanation, description, solution or meaning of something	deduce meanings from context
20. compare samples of language	the learner is to compare two or more sets of language data on the basis of meaning or form	compare accounts of the same event
21. analyse language form	the learner is to examine the component parts of a piece of language	find the stressed syllable in a word
22. formulate language rule	as 20, but learner is to hypothesise a language rule	devise grammar rule
23. apply stated language rule	the learner is to use a given language rule in order to transform or produce language	change direct to reported speech
24. apply general knowledge	the learner is to draw on knowledge of 'general facts' about the world	answer questions on other countries
25. negotiate	the learner is to discuss and decide with others in order to accomplish something	in groups, write a set of instructions
26. review own FL output	the learner is to check his/her own foreign language production for its intended meaning or form	check own written work
27. attend to example/ explanation	the learner is to 'take notice of' something	listen to a grammar explanation
28. research	personally find relevant information from sources not provided in the classroom	look for information relevant to a personal project
29. express own ideas/ information	using the target language, express personal opinions, knowledge or other ideas	propose a solution to a complex problem
II. WHO WITH?		
30. teacher and learner(s), whole class observing	the teacher and selected learner(s) are to interact	a learner answers a question; other learners listen
31. learner(s) to the whole class	selected learner(s) are to interact with the whole class, including the teacher	learner(s) feed back on groupwork

(cont.)

Figure 8.11 *(cont.)*

32. learners with whole class simultaneously	learners are to perform an operation in concert with the whole class	choral repetition
33. learners individually simultaneously	learners are to perform an operation in the company of others but without immediate regard to the manner/pace with which others perform the same operation	learners individually do a written exercise
34. learners in pairs/groups; class observing	learners in pairs or small groups are to interact with each other whilst the rest of the class listens	a group 'acts out' a conversation
35. learners in pairs/groups, simultaneously	learners are to interact with each other in pairs/groups in the company of other pairs/groups	learners discuss in groups
36. learner individually outside the class	the learner is to work alone, using content not supplied by the materials	gathering information for a personal project
III. WITH WHAT CONTENT?		
A. INPUT TO LEARNERS		
a. Form	**form of content offered to learners**	
37. graphic	pictures, illustrations, photographs, diagrams, etc.	a world map
38. words/phrases/ sentences: written	individual written words/phrases/sentences	a list of vocabulary items
39. words/phrases/ sentences: aural	individual spoken words/phrases/ sentences	prompts for a drill
40. extended discourse: written	texts of more than 50 written words which cohere, containing supra-sentential features	a written story
41. extended discourse: aural	texts of more than 50 spoken words which cohere, containing supra-sentential features	a dialogue on tape
b. Source	**where the content comes from**	
42. materials	content (or narrowly specified topic) supplied by the materials	dialogue/text in the coursebook
43. teacher	content (or narrowly specified topic) supplied by the teacher	teacher recounts own experiences
44. learner(s)	content (or narrowly specified topic) supplied by the learner(s)	learner recounts own experiences
45. outside the course/lesson	content not supplied in the classroom or via the materials	encyclopedia
c. Nature	**type of content**	
46. metalinguistic comment	comments on language use, structure, form or meaning	a grammatical rule
47. linguistic items	words/phrases/sentences carrying no specific message	a vocabulary list
48. non-fiction	factual texts/information	a text about a foreign culture
49. fiction	fictional texts	dialogue between imaginary characters

(cont.)

Figure 8.11 *(cont.)*

50. personal information/ opinion	learner's own personal information or opinion	details of learner's interests
51. song	words/sentences set to music	song
B. EXPECTED OUTPUT FROM THE LEARNERS		
a. Form	**form of content to be produced by learner**	
52. graphic	pictures, illustrations, photographs, diagrams, etc.	a plan of one's house
53. words/phrases/ sentences	individual written words/phrases/sentences	write sentences using a specified word
54. words/phrases/ sentences: oral	individual spoken words/phrases/sentences	response to a drill
55. extended discourse: written	texts of more than 50 written words which cohere, containing supra-sentential features	a story in writing
56. extended discourse: oral	texts of more than 50 written words which cohere, containing supra-sentential features	an oral account of an event
b. Source	**where the content originally comes from**	
57. materials	content (or narrowly specified topic) supplied by the materials	dialogue/text in the coursebook
58. teacher	content (or narrowly specified topic) supplied by the teacher	teacher dictates a personal text
59. learner(s)	content (or narrowly specified topic) supplied by the learner(s)	learner recounts own experiences to other learners
60. outside the course/lesson	content not supplied in the classroom or via the materials	encyclopedia
c. Nature	**type of content**	
61. metalinguistic comment	comments on language use, structure, form or meaning	a grammatical rule
62. linguistic items	words/phrases/sentences carrying no specific message	naming objects
63. non-fiction	factual texts/information	knowledge from other areas
64. fiction	fictional texts	a story
65. personal information/ opinion	learner's own personal information or opinion	details of learner's interests
66. song	words/sentences set to music	song