

9 Adaptation and Innovation: Making the Materials Meet Your Requirements

1 Inspiration and creativity

Except where a coursebook is prescribed by an education authority and so acts as a uniform syllabus for all schools, course materials for English should be seen as the teacher's servant and not his master. Writers of coursebooks may have greater experience, more extensive training or better resources to draw on than the average classroom teacher, but they do not have direct personal knowledge of each particular teacher's classes, school and country. The materials they produce should be seen as a basis on which to build, a raw material which can be fashioned by each individual teacher to meet his own needs.

We have looked so far in this book at many of the qualities that go into the formation of good teaching materials and we should now be in a position not only to evaluate and select materials in a sensible, systematic way but also to begin adapting material to suit individual needs and circumstances. It is rare that a piece of published material is wholly and completely suited to an individual teaching situation – there is nearly always scope for some adaptation and supplementation which adds a personal touch and makes the lesson more direct and relevant.

The checklist of evaluation criteria in Chapter 10 can be used to identify areas where adaptation is desirable; the course material then provides a basis and can often suggest possibilities for further development, serving as an inspiration to the teacher. Good teaching materials should indeed inspire both teacher and students. The teacher should be encouraged to move away from dependence on the material which he is using, towards a more creative and independent relationship in which imagination and an understanding of the students' difficulties and interests come into prominence.

The role of the coursebook can then be seen as that of an 'ideas bank', a source of practical examples of ideas for teaching particular topics and an inspiration which stimulates the teacher's own creative potential. The benefits of such a partnership between coursebook writer and teacher are considerable: the coursebook writer is no longer expected to do what he manifestly cannot do, which is to tailor the material to each individual class, and the teacher teaches in a more personal and creative fashion, with greater confidence and originality.

2 Some practical examples

Let us now look at some examples of how to adapt course material, basing our procedures on some principles of language teaching which have arisen in earlier chapters:

- (a) Base language-learning procedures on models of actual communicative processes.

- (b) Make learning activities relevant and purposeful.
- (c) Meet your learners' needs, both external and psychological.
- (d) Use models of real, authentic language.

For the first three of these examples I would like to take as a starting point a number of exercises from published sources, largely intended for practice of language items previously presented, and suggest how they might be adapted. This does not imply criticism of the exercises as they stand, indeed the fact that they provide the essential basis and inspiration is very much to their credit. Nor am I intending to give a series of prescriptive instructions for adaptations; this would be quite wrong as the scope is as wide as the experience and creativity of each individual teacher. The examples given here are themselves only modestly creative but will, it is hoped, serve as a model, however humble, of what can be achieved with a little thought and imagination.

A good starting point is to ask a few pertinent questions:

- (i) What does the exercise actually get the learner to do?
- (ii) What do I want the learner to do?
- (iii) How can I get the exercise to do what I want it to do for the learner?

2.1 Making dialogues communicative

The printed dialogue as a means of teaching the skills necessary to take part in a conversation is necessarily limited as it follows a development which is both pre-determined and external to the participants. Strictly speaking, two students reading a dialogue are not using language in a fashion which is representative of real language use because they are not speaking to any purpose beyond that of reading the dialogue. They are not developing their ability to produce the quick real-time responses which are an essential feature of fluency in a conversational context. A real-life conversation may develop along stereotyped lines, but in no case will it be written out beforehand and delivered to the participants in printed form!

A variant is the open dialogue where only one role is provided and the other is left blank for the student to say what he wants. This is perhaps more realistic but still is not an adequate model of oral/aural interaction. Let us consider what the student needs to do in the following extract, an open dialogue taken from *Strategies* (Abbs et al, 1975a, p.81):

Talk to Maggie about the things you used to do when you were younger.

Maggie: I used to go to school in a little village in Sussex.
Where did you first go to school?

Student:

Maggie: Oh! What did you use to do in your free time?
Anything interesting?

Student:

Maggie: Mmm. Did you? I used to go riding. Did you?

Student:

- Maggie:* Really? And I used to collect wild flowers. Did you use to collect anything when you were young?
- Student:*
- Maggie:* How interesting! Do you still collect anything?
- Student:*

The student, it will be seen, is really engaged in answering a series of questions. He responds to what Maggie asks, but is given no opportunity of initiating anything, or rather if he does initiate anything, the open dialogue breaks down. Suppose that the student's third response in the dialogue is: 'No, but we spent a lot of time swimming. How about you? Do you like swimming?' This is perfectly natural and in fact more natural than simply answering a series of questions, but it would not fit into the dialogue and the student is required to restrict himself, like a witness in court, to answering the question.

In order therefore for the open dialogue to work, the student has to formulate his answer so that it will fit what Maggie says next. In other words he has to read what Maggie will say in response to the student's utterance and formulate the utterance accordingly. Such a process is impossible in real conversation which proceeds sequentially in real time. I do not wait to hear what the response is to my utterance and then decide to say something that fits the response. If the student's second response in the open dialogue were, 'I never really had any free time', the dialogue would again break down. Similarly, if the fourth response were 'I never could stand collecting things'.

In the Teacher's Book for *Strategies* the authors state that 'the students should be encouraged to give answers according to their own experience, and teachers are told to 'insist that the students' answers are true'. In certain circumstances, however, as we have seen, the fact of the student drawing on his own experience and giving true answers *could* cause the activity to break down. This is not to suggest that open dialogues are of no value, but simply to point out that we should ask ourselves what an exercise *actually* gets the learner to do.

The following open dialogue taken from *Kernel One* (O'Neill, 1978, p.70) allows the student (referred to as 'you') to initiate the conversation, but again the initiation cannot take place until the student has read and understood the answer, and of course in reality if he knows the answer he no longer needs to ask the question.

You are asking Frank questions

- 1 YOU:
FRANK: Me? In Manchester.
- 2 YOU: too?
FRANK: Yes, they were.
- 3 YOU:?
FRANK: At school? Well, I wasn't very good and I wasn't very bad, either.

To suggest that such exercises are of no value because they are not wholly realistic is of course nonsense. They have an important role to play in providing a framework for controlled language practice. However we must take our students beyond this point if we are to prepare them to communicate. We must progressively reduce the amount of control and give the student more opportunity to respond in real time.

To this end we can adapt certain coursebook dialogues and turn them into pair-work exercises based on cue cards. Here each student is given a card which gives instructions for performing a sequence of communicative acts which will interlock with a corresponding sequence indicated on the partner's card. In this way each student, being unable to anticipate the partner's next response, must react in real time and so will develop the ability to respond quickly, something which conventional dialogue work will not equip them to do.

A pair of cards developed from the open dialogue shown on page 67 would look like this:

Card A You are talking to someone that you don't know very well. Begin the conversation with a question.

- 1 Ask him where he was born.
- 2 Ask if his parents were born there too.
- 3 Ask if he was good at school.
- 4 Respond (tell the truth!).

Card B Someone you don't know very well asks you some questions.

- 1 Answer the question.
- 2 Answer the question.
- 3 Answer the question. Ask if he is a student or if he has a job.

It can be seen that, with this method, the turn-taking can be made more natural with a more even distribution of question and answer, and a greater opportunity for telling the truth without the activity breaking down. One could of course devise sequences that are not made up of question and answer routines at all, but are based on agreement and disagreement, for example. An interesting procedure is to listen to a number of short informal conversations in, say, the staff room, or on a bus, or in a shop and note them down briefly, or if possible record them. Then, simplifying and abbreviating as necessary, turn them into sets of cue cards for use with your students.

2.2 Making learning activities relevant and purposeful

We use language for a wide variety of purposes, usually social, so it is not unnatural that we should wish our language-learning activities to be purposeful in a social context, and consequently relevant to our learners as individuals. One way of doing this is to personalise classroom activities so that students are learning about each other, expressing their own ideas and feelings and generally communicating about things that matter.

Suppose that we wish to teach the difference in *use* between the simple past and the present perfect in English (we can assume that the form of these two tenses is already known). A good example of a non-personalised exercise to practice this point is provided in *A Practical English Grammar, Exercises 1* (Thomson and Martinet, 1961) which is still widely used. In exercise 15 on p.27 we find the instructions:

Put the verbs in brackets into the present perfect or the simple past tense and fill the spaces by repeating the auxiliary used in the question.

followed by some examples and then the exercise proper:

- | | |
|-------------------------------|--|
| 1 Have you wound the clock? | (a) Yes, I... |
| | (b) Yes, I (wind) it on Monday |
| 2 Have you ever eaten snails? | (a) No, I... |
| | (b) Yes, I (eat) some at Tom's party last week |
| 3 Has she fed the dog? | (a) Yes, I think she.... |
| | (b) Yes, she (feed) him before lunch |

Although this is useful practice of language form, and includes first and second persons as well as the third person, no one is actually saying anything which is true (except coincidentally) or which serves any purpose, beyond the immediate purpose of practising language.

To teach the use of these tenses it would be more effective and meaningful to draw on the students' own experiences and allow them to share these experiences, whilst essentially following the same model as in the book of exercises. Ask the class 'Who's visited New York?' If no one has, elicit where New York is and why no one in class has visited it (too far, too expensive to travel there, too dangerous, etc.) and then pass on to another town or country until you find somewhere which has been visited by one or two students only. The sequence continues:

Teacher Have you visited New York, Frank?
 Student Yes, I have.
 Teacher How many times have you visited New York?
 Student Once.
 Teacher When did you go there?
 Student I went there in 1978.

The teacher is in the process of establishing through the context of reality that the same action, in this case visiting New York (the same because the student only went there once), can be represented by two different verb forms or tenses, depending not upon objective differences between two actions but upon the speaker's subjective considerations, upon where he is focusing his attention. In this example, of course, the contrast is between an action seen in the context of the past (past simple) and an action viewed in terms of its relevance to the present (present perfect). The fact that the action is real and is referred to in a communicative way reinforces the teaching point more directly than would otherwise be the case.

This particular activity could be developed in a variety of ways. For example, students divide into small groups and build up a list of countries they have visited, films they have seen, books they have read, etc. and when. At the end of the activity the findings of the different groups are put up on the board and compared.

Many imaginative exercises in coursebooks can be personalised relatively easily and with a minimum of effort on the part of the teacher. There is a useful exercise for practising *ought to* in *Strategies* (Abbs *et al.*, 1975a, p.121). A number of advertisements are presented for a variety of activities such as taking a secretarial course, visiting the National Theatre, and going to a concert, together with the model sentence:

I ought to learn a foreign language but I haven't got the energy.

The students make further sentences based on the model and using the advertisements as cues, e.g.

I ought to go to a concert but I haven't got the energy.

I ought to look for a new flat but I haven't got the time.

In the personalised adaptation of the exercise, each student is asked to think of and note down two or three activities which have enriched his life in the past year or so, and, if possible, say what the results have been. Then in pairs or small groups, the students give each other advice such as:

You (really) ought to go swimming once a week. I swim regularly and it makes me healthy.

The response to this can be:

Yes, I ought to, and I will or

I ought to, but I haven't got the time/energy.

Disagreement can be expressed by:

I ought to? No, I don't think so.

As an alternative, or additional exercise, students can talk about any minor problems that they have and seek advice from their fellow students who can respond using the structure:

You ought to see a doctor/change your job, etc.

Such exchanges often become humorous, and, so long as the situation does not get out of control, it is a good development, indicating that the students' interests and emotions are fully engaged and that English is being used to effect.

2.3 Meeting your learners' needs, both external and psychological

Students, particularly more sophisticated adults and teenagers, need to feel that the material from which they are learning has relevance to the real world and at the same time relates positively to aspects of their inner make-up such as age, level of education, social attitudes, intellectual ability, and level of emotional maturity.

It is very common, when searching through coursebooks for suitable materials, to come across exercises which superficially may appear quite unsuitable for a particular class but which on closer scrutiny are seen to be excellent in conception and only inappropriate to a particular teaching situation because of their subject matter or style.

A positive approach to published materials is to look below the surface and perceive the way in which the exercise works. If the basic idea is good, it can probably be used with different subject matter, at a different level or with language which is different stylistically.

Here is an exercise in writing taken from *Guided Composition Exercises* (Spencer, 1967), which is a veritable mine of ideas and techniques for teaching writing skills at the level of the sentence and the paragraph. The aim of the exercise is to select a number of verbs from a range of alternatives partly on the basis of style, (e.g. *climbed* not *ascended* the wall), partly according to what are acceptable collocations (e.g. *picked* but not *plucked* the apples) and partly by recognising what is normal or logical in behaviour (e.g. he *ran* home, he did not *limp*, because that would not be normal behaviour and he did not *limp*, because we know that he did not hurt himself). This exercise then teaches (and tests) the ability of the learner to use appropriate lexis, selected according to one of a number of possible criteria.

Write the following passage out again, adding, in the spaces indicated by numbers, one verb from the lists with the corresponding numbers given below the passage. In each group of three verbs one is more appropriate in the context than the other two.

The boy (1) the wall (2) the apples. He (3) half-a-dozen and (4) them in his pockets. As he was (5) down again he slipped and (6). The fruit in his pockets was squashed. He did not (7) himself, but he could not (8) the apples either. He (9) home and (10) his coat pockets.

- (1) climbed, leapt, ascended
- (2) discover, reach, inspect
- (3) plucked, seized, picked
- (4) hid, put, laid
- (5) jumping, slipping, falling
- (6) slid, collapsed, fell
- (7) wound, hurt, cut
- (8) eat, taste, use
- (9) marched, limped, ran
- (10) cleaned, washed, changed

Some of the choices that have to be made are fairly sophisticated and demand considerable insight into the way English lexis is used. In comparison, the subject matter of the exercise is relatively trivial and inconsequential. Within the context of the exercise, what purpose is there in making the necessary choices beyond the rather artificial one of using language in order to use language?

The underlying idea however is a good one and can be used to good effect in a richer and more promising context. Suppose that the teacher aims to develop sensitivity to appropriateness of lexis in specific linguistic contexts with an upper-intermediate class. The teacher takes a newspaper article on something of topical and direct interest to the students and identifies a number of words in the article to explore further in class. The teacher delates those words from the article and presents them together with less appropriate alternatives in a similar manner to Spencer's in the exercise above. If the teacher wishes to emphasise style then the alternatives will be stylistically less appropriate than the original; if he wishes to stress collocation, then the alternatives will be collocationally unacceptable even though their meaning makes sense; and so on.

The exercise is presented to the learners working in groups of three or four in the following terms: 'Imagine that you are a group of sub-editors of a newspaper and that an article has been submitted by a reporter who is very indecisive. He sometimes just can't make up his mind what word to use. Discuss the alternatives that he has put forward in your groups and agree on the best word to use in each case, if possible saying why.'

Each group works on the same text and after sufficient time has been allowed, the decisions of each group are compared and an acceptable version of the text is built up before the whole class. With advanced classes the choices can be far less clear-cut and a number of possibilities can emerge, each with its own justification.

2.4 Using real, authentic language

Clearly all teaching material, particularly at the earlier stages of learning, cannot and should not be composed of authentic language. It is, however, beneficial to the learner's confidence and motivation, and therefore to his overall learning performance, to be able to cope with a limited amount of authentic language. At the earlier stages this might be best done through reading, as the learner has the opportunity when reading or re-reading the text as many times as he wishes and does not have to operate within strict time constraints. However, carefully selected listening material can also be used successfully, particularly if taped material can be used in a language laboratory or listening centre so that each student can progress at his own speed.

Many recent coursebooks incorporate elements of authentic language such as timetables, menus, notices, and advertisements. These are exponents of English which can be processed fairly immediately and from which factual information can be extracted. It is not essential for the student to understand everything in order to identify and assimilate the essential information.

The following is an example of how an authentic text (in this case a London Transport Information leaflet) can be used for reading for information and can form the basis of a communicative activity which requires integration of language skills.

The London Transport Project

Take a copy of London Transport's Official Tourist Information leaflet, which is issued free at London Transport Travel Information Centres and, outside Britain, is available from most British Tourist Authority offices. Cut it into three parts so that each part contains more or less an equal amount of information. For example one part can consist of information on buses, the second part information on the underground and the third part information on special tickets and services for tourists.

Mount each part on a separate card. Now prepare one worksheet with questions requiring the extraction of information from the whole leaflet. There should be about four questions which can be answered from each of the three cards, giving about twelve questions in all.

Phase One. Divide the class into three small groups of three to six students in each group. (If your class is large, you can run the activity in duplicate or triplicate – you simply need more than one set of materials.) Each group has one card and has to answer as many questions on the worksheet as it can, using the information on its card. They write the answers on the worksheet.

Phase Two. The groups now exchange information orally, usually in question-and-answer sequences, until each group can write down the answers to all the questions on the worksheet. The task is then completed.

The skills and abilities practised by this activity include: reading and extracting information; writing down information in note form; making and understanding requests for information in the spoken medium; providing orally information that has been requested, using written notes as a source; querying requests; confirming information that has been queried. The model, which is based upon the concepts of information gap and willingness to communicate, is representative of authentic interaction even though the basis of the activity is contrived, and it simulates well some of the strategies and skills necessary for effective and purposeful use of language. (See Cunningsworth, 1979 for a more detailed description of this procedure.)

Exercises and activities

- (a) Take a dialogue from a coursebook familiar to you and analyse what the students actually do when practising with it. Adapt the dialogue as necessary and turn it into a pair of cue cards along the lines described on page 68. What do you think are the advantages and disadvantages of cue cards compared with coursebook dialogues?
- (b) Choose an exercise for teaching pronunciation from a coursebook and adapt it to make it more interesting and more meaningful.
- (c) Take a piece of authentic language (written or spoken) and discuss how you could exploit it for teaching purposes.

10 Checklist of Evaluation Criteria

The criteria for evaluation discussed in Chapters 2–8 are summarized here in the form of a checklist of questions to ask about EFL teaching materials. The questions are numbered chapter by chapter.

Some of the points can be checked off either in polar terms (i.e. yes or no) or, where we are talking about *more* or *less* of something, on a gradation from 1 to 5. A straight yes or no answer is required to the questions such as 6.2 'Are there any materials for testing?' However, in many cases such a simple choice would only very inadequately reflect the nature of the course material and there would be a consequent danger of oversimplification. It is, for example, rare for material to assume a wholly inductive or deductive learning process on the part of the learner (for comparison of inductive and deductive learning, see p. 32) and some form of compromise is usually achieved whereby the writer has used both approaches and we, as users, need to know approximately the proportion of one to the other. In this case it would be useful if the reader thought in terms of the relative weighting given to each approach by the materials writer and indicated this descriptively as, for example, in question 4.1.2.

Is the language learning process assumed to be essentially

- inductive
- deductive
- a combination of both?

where the answer may be 'essentially inductive' but significant elements of deductive learning'. Alternatively the reader could use a five point scale, and indicate the relative weightings on it:

Inductive	1	2	3	4	5
Deductive	1	2	3	4	5

Other questions on the checklist cannot be answered in quantitative terms but require an evaluative or descriptive comment. For example,

- 4.3 Comment on the presentation and practice of new lexis (vocabulary).
 How is new lexis presented (e.g. in word lists, with visuals, in a text)?
 How is the meaning of new lexis taught (e.g. through context, through explanation, by translation)?

The checklist is intended as an instrument, or a useful tool, for evaluating teaching material. It is not an automatic procedure such as an algorithm that will guide the user progressively towards the 'right' answer. The reason for this is that there are too many variables involved, and many of the variables depend upon the professional judgement of the person carrying out the evaluation exercise. Professional judgement, founded on understanding of the rationale of language teaching and learning and backed up by practical experience, lies at the base of the evaluation procedure.

Chapter 2 Language content

- 2.1 What aspects of the language system are taught? To what extent is the material based upon or organised around the teaching of:
 - (a) language form (see 2.2)
 - (b) language function
 - (c) patterns of communicative interaction?
- 2.2 Which aspects of language form are taught?
 - (a) phonology (production of individual sounds, stress, rhythm, intonation)
 - (b) grammar
 - (i) morphology
 - (ii) syntax
 - (c) vocabulary (lexis)
 - (d) discourse (sequence of sentences forming a unified whole)
- 2.3 What explicit reference is there to appropriateness (the matching of language to its social context and function)? How systematically is it taught? How fully (comprehensively) is it taught?
- 2.4 What kind of English is taught?
 - (a) dialect
 - (i) class
 - (ii) geographic
 - (b) style
 - (i) formal
 - (ii) neutral
 - (iii) informal
 - (c) occupational register
 - (d) medium
 - (i) written
 - (ii) spoken
- 2.5 What language skills are taught?
 - (a) receptive
 - (i) written (reading)
 - (ii) spoken (listening)
 - (b) productive
 - (i) written (writing)
 - (ii) spoken (speaking)
 - (c) integration of skills
e.g. note taking, dictation, reading aloud, participating in conversation
 - (d) translation
 - (i) into English
 - (ii) from English

Chapter 3 Selection and grading of language items

- 3.1 Does the material follow
 - (a) a structural syllabus
 - (b) a functional syllabus?
- 3.2 Is the selection and sequence of the language to be taught based on:
 - (a) an attempt to identify probable student need
(*student-centred approach*)

- (b) the internal structure of the language
(*subject-centred approach*)?

3.3 Grading and recycling

3.3.1 Is the grading of the language content

- (a) steep
- (b) average
- (c) shallow?

3.3.2 Is the progression

- (a) linear
- (b) cyclical?

3.3.3 Is there adequate recycling of

- (a) grammar items
- (b) lexis (vocabulary)?

Chapter 4 Presentation and practice of new language items

4.1.1 What are the underlying characteristics of the approach to language teaching?

- (a) influence of behaviourist learning theory
- (b) influence of the cognitive view
- (c) a combination of both
- (d) other influences (e.g. group dynamics, humanistic education)

4.1.2 Is the language learning process assumed to be essentially

- (a) inductive
- (b) deductive
- (c) a combination of both?

4.2 Presentation and practice of grammar items

4.2.1 Comment on the presentation of new structures (grammar items). How are new structures presented? To what extent is the presentation:

- (a) related to what has been previously learned
- (b) meaningful (in context)
- (c) systematic
- (d) representative of the underlying grammar rule
- (e) appropriate to the given context
- (f) relevant to learners' needs and interests?

4.2.2 Comment on practice activities for new structures. Are they

- (a) adequate in number
- (b) varied
- (c) meaningful

- (d) appropriate to the given context
- (e) relevant to learners' needs and interests
- (f) sufficiently controlled?
- 4.3 Comment on the presentation and practice of new lexis (vocabulary).
 - (a) How is new lexis presented (e.g. in word lists, with visuals, in a text)?
 - (b) How is the meaning of new lexis taught (e.g. through context, through explanation, by translation, through the use of semantic relations e.g. synonymy, hyponymy)?
 - (c) Is new lexis recycled adequately?
 - (d) What is the amount of new lexis taught in each unit, text etc.? (This can be expressed as a percentage of new lexis in relation to familiar lexis. See page 40.)
- 4.4 Is there any systematic attempt to teach the phonological (sound) system? If so, comment on content and method of teaching under the following headings:
 - (a) Recognition of individual sounds (phonemes)
 - (b) Production of individual sounds (phonemes)
 - (c) Recognition and understanding of stress patterns and intonation contours
 - (d) Production (in appropriate contexts) of stress patterns and intonation contours

Chapter 5 Developing language skills and communicative abilities

5.1 Free production of speech

5.1.1 What activities are there for free production of spoken English?

5.1.2 What is the relative proportion of time devoted to presentation of new language items, to practice of these items, and to free production activities?

5.2 Materials for reading, listening and writing

5.2.1 Comment on the extent and nature of reading texts and accompanying exercises.

5.2.2 Comment on the extent and nature of listening materials and accompanying exercises.

5.2.3 Comment on the extent and nature of writing exercises.

5.3 Integrated skills and communicative abilities

5.3.1 What activities are there for integrating language skills?

5.3.2 What activities are there for communicative interactions and the teaching of communication strategies? Are they representative of and modelled on the processes that take place in real language use?

- 5.3.3 Are there any exercises that implicitly or explicitly teach how to combine functional units of language to create discourse and how to recognise the structure of discourse?

Chapter 6 Supporting materials

- 6.1 Does the course material include the following? If so evaluate usefulness in each case.
- (a) visual material
 - (b) recorded material
 - (c) examples of authentic language
 - (d) a teacher's book
 - (e) an index of grammar items, functions etc.
 - (f) a vocabulary list (preferably indicating in which unit each word is first used)
- 6.2 Are there any materials for testing?
- 6.2.1 If so, are there materials for
- (a) entry testing (diagnostic testing)
 - (b) progress testing
 - (c) achievement testing?
- Are there any suggestions for informal continuous assessment?
- 6.2.2 Are the tests
- (a) discrete item tests
 - (b) communicative tests
 - (c) a combination of both?
- 6.2.3 Do the tests relate well to
- (a) the learners' communicative needs
 - (b) what is taught by the course material?
- 6.3 Other considerations
- 6.3.1 Evaluate the degree of support for the teacher and the amount and quality of guidance provided.
- (a) Does the material require a high degree of teacher input?
 - (b) Is the material almost self-sufficient (teacherproof)?
 - (c) Is it suitable for a teacher who is not a native speaker?
 - (d) Does it require the teacher to have a native speaker intuition?
- 6.3.2 Does the material impose any specific physical restraints (e.g. material only usable in darkened room with projection facilities; material requiring regular use of a language laboratory)?
- 6.3.3 Does the subject matter contained in the course material have any intrinsic interest in its own right (or is it transparently a pretext for language work)?

- 6.3.4 Evaluate the overall composition of the material (i.e. the relationship of the parts to the whole).

Chapter 7 Motivation and the learner

- 7.1 Does the material have variety and pace?
- 7.2 Is the subject matter of reading texts, listening passages, etc. likely to be of genuine interest to the learners, taking into account their age, social background and cultural background, their learning objectives and the composition of the class?
- 7.3 Are the learning activities in the course material likely to appeal to the learners (taking into account the variables mentioned in 7.2 above)?
- 7.4 Does the material have an attractive appearance (visuals, layout, typography etc.)?
- 7.5 Do the activities in the material encourage the personal involvement of the learners in the learning process (e.g. by talking about themselves or finding out about each other)?
- 7.6 How much responsibility for the learning process is to be assumed by the learners themselves, individually or collectively?
- 7.7 Is there a competitive or problem-solving element in the learning activities?
- 7.8 Does the material have a specific cultural setting (e.g. young, trendy, middle-class London) or is it non culture-specific?
- 7.9 If material is culture-specific, will this be acceptable to the learners?
- 7.10 Does the material include aspects of British and/or American culture so that language learning is seen as a vehicle for cultural understanding?
- 7.11 Is the cultural context included only to provide a setting for the content of the material (i.e. is cultural context subordinated to language learning)?
- 7.12 Does the cultural context of the material guide the learners in perceiving and categorising the social situation they may find themselves in, with a view to helping them to match their language to the situation (i.e. to use English appropriately)?

Chapter 8 Conclusions and overall evaluation

- 8.1 Briefly state the objectives of the material.
- 8.2 To what extent is it successful in achieving these objectives?
- 8.3 Note particular strengths.
- 8.4 Note particular weaknesses.
- 8.5 Are there any notable omissions?
- 8.6 For what type of learning situations is the material suitable?
- 8.7 For what type of learning situations is the material unsuitable?
- 8.8 Comparisons with any other material evaluated.
- 8.9 General conclusion.