

CHAPTER II

MATERIALS DEVELOPMENT

A. The concepts of materials development

1. What is materials development?

Nunan (1992, p. 227) states that teaching materials are often the most

substantial and observable component of pedagogy. They determine the quality of language input and the language practices during the learning process in the classroom. In addition, Cunningsworth (Richards, 2003, p.251) has also summarized the role of materials (particularly textbook) in language teaching as:

- a resource for presentation materials (spoken and written)
- a source of activities for learners practice and communicative interaction
- a reference source for learners on grammar, vocabulary, pronunciation, and so on
- a source of stimulation and ideas for classroom activities
- a syllabus (where they reflect learning objectives that have already been determined)
- a support for less experience teachers who have yet to gain in confidence.

Generally, teachers tend to use all guidance provided by a textbook. However, it is a fact that a textbook does not always meet the variety conditions in a language class (Ur, 1996, p.185; Richards, 2003, p. 251). Sometimes, teachers need to explore teaching materials outside textbooks and modify them in order to be relevant to particular group of students. Teachers' experiences and understanding of their students are very important in materials development, so that the students will be motivated in learning the target language.

Then, what is materials development? According to Tomlinson (1998, p. 2) materials development refers to anything which is done by writers, teachers or learners to provide sources of language input in ways which maximize the likelihood of intake. In other words, it also relates to the supplying of information about and/ or experience of the language in ways designed to promote language learning. In doing so, materials developers, including teachers, may bring pictures or advertisements in the classroom, compose a textbook, design a student worksheet, read a poem or an article aloud. Therefore, whatever they do to provide input, they also take into account any related principle to make the learners able to learn the language effectively.

Task 1

Referring to Tomlinson's definition of materials development, make a list of 10 things that we need to consider if we want to conduct materials development.

2. Principles in developing materials

Tomlinson (Richards, 2001, p. 263) suggests the basic principles in conducting materials development for the teaching of language as follows:

- Material should achieve impacts
- Material should help learners to feel at ease
- Materials should help learners to develop confidence
- What is being taught should be perceived by learners as relevant and useful
- Materials should require and facilitate learner self-investment
- Learners must be ready to acquire the point being taught
- Materials should provide the learners with opportunities to use the target language to achieve communicative purposes.
- Materials should take into account that the positive effects of instruction are usually delayed
- Materials should take into account that learners have different learning styles.
- Materials should take into account that learners differ in affective attitudes
- Materials should permit a silent period at the beginning of instruction
- Materials should not rely too much on controlled practice
- Materials should provide opportunities for outcome feedback

In addition, Crawford (Richards & Renandya, 2002, p. 84-87) states that materials obviously reflect the writers' views of language and learning, and teachers (and students) will respond according to how well these match their own beliefs and expectations. Thus, she suggests some points to be considered in providing effective materials:

- Language is functional and must be contextualized
- Language development requires learner engagement in purposeful use of language
- The language used should be realistic and authentic
- Classroom materials will usually seek to include an audio visual component
- Second language learners need to develop the ability to deal with written as well as spoken genres

Effective teaching materials foster learner autonomy
 Materials need to be flexible enough to cater to individual and contextual differences
 Learning needs to engage learners both affectively and cognitively

Task 2

Write down at least 7 principles related to materials development that you often considered, and explain why you choose them.

3. Types and characteristics of teaching materials

When a school is planning a language teaching program, the plans regarding the role of materials will be made. Most people associate the term teaching materials only with course books because that has been their main experience of using teaching materials. However, in fact, the term can be used to refer to anything which is used by teachers or learners to facilitate the learning of the language (Tomlinson, 1998, p.2). Related to that matter, we can divide the materials into some types as follows:

Printed materials, for example textbook, student's worksheet, pictures, photographs, newspapers, magazines, etc.

Audio materials, for example cassette and compact disc.

Audio visual, for example video compact disc, film.

Interactive teaching materials, for example web based learning materials, computer assisted instruction.

Furthermore, the teaching materials can be also categorized whether they are authentic or created. *Authentic materials* refers to the use in teaching of texts, photographs, video selections, and other teaching resources that are not specially prepared for pedagogical purposes. *Created materials* refers to textbooks and other specially developed instructional resources.

The strengths and limitations of both types of materials can be described as follows:

Authentic materials

Strength	Limitation
They have a positive effect on learner motivation	Created material can also be motivating for learners
They provide authentic cultural information about	Authentic materials often contain difficult language

the target culture They provide exposure to real language They relate more closely to learners' needs They support a more creative approach to teaching	Created materials may be superior to authentic materials because they are generally built around a graded syllabus Using authentic materials can be a burden for teachers.
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Created materials

Strength	Limitation
They provide structure and a syllabus for a program They help standardize instruction They maintain quality They provide a variety of learning resources They are efficient They can provide effective language models and input They can train teachers They are visually appealing	They may contain inauthentic language They may distort content They may not reflect students' needs They can deskill teachers They are expensive

Thus, in many language programs, teachers usually use a mixture of created and authentic materials because both have their advantages as well as limitations.

Edge (1993, p. 46- 48) uses the term "teacher-produced materials" and "student materials" to refer to how the materials are produced or used during the process of teaching and learning in the classroom. **Teacher-produced materials** play an important role to bridge the gap between the classroom and the world outside. In doing so, teachers might produce their own worksheets for their students. Then, for student materials, Edge shows two ways:

Student-produced materials

Teachers can ask the students to produce simple maps that they know as the basis for an activity. In this way, the students are then using their own knowledge and personal background to produce learning materials for their classmates. In addition to the effects

noted under teacher-produced materials, the learners also have a personal investment in the materials. That is to say that they have put their own background knowledge and creativity into the material and, thus, they will be interested in what comes out of it.

Students as materials

When we see the learners as materials, we can also use our methods to make learning enjoyable. In doing so, teachers could, for instance:

- ☐ ask a student to close his or her eyes and describe what someone else is wearing
- ☐ ask a student to describe what someone else is wearing until the rest of us can recognize that person
- ☐ divide the class into pairs and ask each pair to do one the above

Task 3

1. What is your experience of teaching or being taught a language from:
 - A textbook?
 - Teacher-produced materials?
 - Student-produced materials?
2. Have you any experience with using authentic materials in teaching? What problem do they pose for teachers? Do you think they are preferable to created materials?

B. Evaluating materials

1. Why evaluating materials

Tomlinson and Manuhara (2004, p.1) use the term "materials evaluation" The activity in evaluating materials involves measuring the value (or potential value) of a set of learning materials by making judgments about the effect of the materials on the people using them. It tries to measure, for example:

- a. the appeals of the materials to the learners
- b. the validity of the materials
- c. the ability of the materials to interest the learners
- d. the potential learning value of the materials
- e. the assistance given to the teachers in terms of the preparation, delivery and assessment
- f. the flexibility of the materials

2. Evaluating textbook

When teachers open a page in their textbook, they have to decide whether they should use the lesson on that page with their class. If the language, content and sequencing of the textbook are appropriate, the teacher might want to go ahead and use it. If, however, there is something wrong with the textbook, the teacher has to decide what to do next. Therefore, when evaluating the quality of a textbook's exercises or activities, four key questions should be answered (Garnier, 2002):

- a. **Do the exercises and activities in the textbook contribute to students' language acquisition?** Many exercises included in textbooks are convenient for teachers but do not necessarily contribute to students' language development. Textbooks should include exercises that give students opportunities to practice and extend their language skills. For example, activities that require students to negotiate for meaning in English (e.g. information gaps, jigsaw activities, role plays) may support the development of speaking skills and help students negotiate for meaning in real-life contexts.
- b. **Are the exercises balanced in their format, containing both controlled and free practice?** Controlled exercises refer to those that guide students to a single correct answer such as a fill-in –the blank grammar activity. Whereas free practice involves exercises in which the answers are limited only by the students' creativity and knowledge. This would include open-ended discussion questions. At times, students will require more guidance with an activity, especially when practicing a structure or function for the first time. For this purpose, controlled exercises are effective. However, students should also be given the chance to elaborate their experience with the language, and free exercises allow this opportunity.
- c. **Are the exercises progressive as the students move through the textbook?** Exercises should build on and reinforce what students have already learned and should progress from simple-both linguistically and cognitively-to more complex and demanding. A textbook should require more from students as their language skills develop so they continually stimulated and challenged.
- d. **Are the exercises varied and challenging?** Keeping students motivated and interested as they work through a textbook is

much easier if the student see something new in each chapter. Familiarity and routine can be comforting, but too much familiarity can lead to disinterest and boredom. The textbook should fulfill its role as a stimulus for communication and not be simply an organizational tool for teacher.

Furthermore, Cunningsworth in 1995 (Richards, 2001, p. 274 – 275) suggested checklist for evaluation and selection of textbook as follows:

1. Aims and approaches
 - ☐ Do the aims of the course book correspond closely with the aims of the teaching program and with the need of the learners?
 - ☐ Is the course book suited to the learning/ teaching situation?
 - ☐ How comprehensive is the course book? Does it cover most or all of what is needed? Is it a good resource for students and teachers?
 - ☐ Is the course book flexible? Does it allow different teaching and learning styles?
2. Design and organization
 - ☐ What components make up the total course package (e.g., students' books, teachers' books, workbooks, cassettes)?
 - ☐ How is the content organized (e.g., according to structures, functions, topics, skills, etc.)?
 - ☐ How is the content sequenced (e.g., on the basis of complexity, "learn-ability", usefulness, etc.)?
 - ☐ Is the grading and progression suitable for the learners? Does it allow them to complete the work needed to meet any external syllabus requirements?
 - ☐ Are there reference sections for grammar, etc.? Is some of the material suitable for individual study?
 - ☐ Is it easy to find your way around the course book? Is the layout clear?
3. Language content
 - ☐ Does the course book cover the main grammar items appropriate to each level, taking learners' needs into account?
 - ☐ Is materials for vocabulary teaching adequate in term of quantity and range of vocabulary, emphasis placed on vocabulary development, strategies for individual learning?

- ☐ Does the course book include material for pronunciation work? If so, what is covered: individual sounds, word stress, sentence stress, intonation?
- ☐ Does the course book deal with the structuring and conventions of language use above sentence level, for example, how to take part in conversations, how to identify the main points in a reading passage?

4. Skills

- ☐ Are all four skills adequately covered, bearing in mind your course aims and syllabus requirements?
- ☐ Is there materials for integrated skills work?
- ☐ Are reading passages and associated activities suitable for your students' levels, interests, etc.? Is there sufficient reading material?
- ☐ Is listening material well recorded, as authentic as possible, accompanied by background information, questions and activities which help comprehension?
- ☐ Is material for spoken English well design to equip learners for real-life interactions?
- ☐ Are writing activities suitable in term of amount of guidance/ control, degree of accuracy, organization of longer pieces of writing (e.g. paragraphing) and use of appropriate styles?

5. Topic

- ☐ Is there sufficient material of genuine interest to learners?
- ☐ Is there enough variety and range of topic?
- ☐ Will the topic help expand students' awareness and enrich their experience.
- ☐ Are the topic sophisticated enough in content, yet within the learners' language level?
- ☐ Will your students be able to relate to the social and cultural contexts presented in the course book?

6. Methodology

- ☐ What approaches to language learning are taken by the course book?
- ☐ What level of active learner involvement can be expected? Does this match your students' learning styles and expectations?
- ☐ What techniques are used for presenting/ practicing new language items? Are they suitable for your learners?
- ☐ How are the different skills taught?
- ☐ How are communicative abilities developed?

7. Teacher's books

- ☐ Is there adequate guidance for the teachers who will be using the course book and its supporting materials?
- ☐ Are the teachers' books comprehensive and supportive?
- ☐ Do they adequately cover teaching techniques, language items such as grammar rules and culture-specific information?

8. Practical considerations

- ☐ What does the whole package cost? Does this represent good value for money?
- ☐ Are the books strong and long lasting? Are they attractive in appearance?
- ☐ Are they easy to obtain?

Task 4

Work in pairs and look at a unit in two different textbooks, then evaluate their language content, skills, topic and methodology by using Cunningsworth's checklists. Discuss your evaluation with your partner and see if you find any differences.

C. Adapting materials

Edge (1993, p.43) stated that materials exist in order to support learning and teaching, so they should be designed to suit the people and the processes involved. Most teachers are not creators of teaching materials but providers of good materials. For that purpose, teachers may conduct materials adaptation in order that they can provide good materials for their students. Materials adaptation involves changing existing materials so that they become more suitable for specific learners, teachers or situations. In preparation for particular lesson, teachers may, for example:

- decide to use only part of a unit
- add or delete texts or activities
- replace or supplement texts or activities with ones from other sources

When they teach this lesson, they may make further on-the-spot changes in response to learners' reactions. They may, for instance:

- shorten or lengthen an activity
- skip an activity and go on to the next page one
- change the order of activities

What teachers are doing here is in fact materials adaptation. Interestingly, material adaptation seems to be something teachers do a lot but which is rarely research or included on training courses. Consequently, teachers may not have any help but their own personal beliefs, experience and intuition in adapting materials.

1. Why adapting materials?

Why teachers adapt materials? It starts with the teacher intuitive feeling, "Mmm. Something is not quite right .." Teachers may feel uncomfortable because of a mismatch with:

- a. their teaching environment (national, regional, institutional, cultural, etc), e.g., the materials have not been designed for the cultural and ethnic diversity of their class.
- b. their learners (age, language level, prior learning experience, learning styles, etc), e.g., the materials favour analytical learning styles.
- c. their own preference (personality; teaching styles; beliefs about language learning and teaching), e.g., the materials offer a lot of communicative activities but a teacher fears she will lose control of the class by doing them.
- d. the course objectives (syllabus, institutional targets, etc), e.g., the materials focus on teaching grammar but the course objectives focus on helping learners to develop communication strategies.
- e. materials (texts, tasks, activities), e.g., the text is interesting but the activities are boring and do not seem to fully exploit the text. (Tomlinson & Masuhara, 2004, p. 12)

When teachers feel the need for materials adaptation, they are sensing the mismatch between the materials and their theories. Including the evaluation stage in materials development helps teachers to identify what may be causing the mismatch.

The evaluation process does not always have to be a thorough one for adaptation. What teachers need to do is to identify reasons why they think materials adaptation is necessary. Then they can list the most relevant and important evaluation criteria and evaluate the materials before they start the process of adaptation. It is important that the processes of materials evaluation, adaptation and development are principled in that they derive from a critical examination of theories of language, language learning and language teaching.

2. Principles of adapting materials

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Materials adaptation involves sequencing activities. In other words, teachers need to consider how principles are realized in their teaching procedures. For example, one learning principle may say, "deep processing of language is required for effective and durable learning. This means that the focus of the learner should normally be on meaning". On the other hand, another principle recommends, "The learners' attention should be drawn to linguistic features of the input". Both principles seem valid and important and do not contradict each other in the evaluation process. In adapting and writing materials, however, the two principles cannot be realized in one activity.

The two seemingly contradictory principles can be sequenced as "Focus first on the meaning then on the language". This means arranging activities in which learners listen to or read a text (e.g. story, joke, riddle) for the sake of understanding and enjoying it in a meaning-focused and holistic way before their attention is drawn to the linguistic features in an analytical and discrete manner. This sequence reflects more closely how we process language in real life communication.

3. Procedures of adapting materials

The sequence of materials adaptation may be described as:

- a. profiling of teaching context
- b. identifying reasons for adaptation
- c. evaluating
- d. listing objectives
- e. adapting
- f. teaching
- g. revising

Teachers should not feel that materials adaptation is time-consuming or demanding. This is an idealistic model suitable for self-development or for development sessions with colleagues. In

reality, the adaptation process may not have all the elements or may not happen in the same sequence. The whole process is likely to be much more organic, intuitive and spontaneous. It would be useful for you, however, to make the effort to go through the systematic process of materials adaptation now and then. The more systematic training you do, the more skillful you are likely to become in conducting automatic and theoretically sound material adaptation.

4. Techniques in adapting materials

The various techniques of adapting materials can be divided into three main categories in term of quantity: Plus (+), Minus (-) or Zero (0) i.e modification without changing quantity.

Plus Category

Techniques	Examples
Addition	Teachers may add different text and/ or activities
Expansion	Teachers may expand text and activities by increasing the length, difficulty, depth, etc.

Minus Category

Techniques	Examples
Deletion	Teachers may delete some texts and/or activities altogether
Subtraction	Teachers may decrease the number of sentences in a text or part of an activity
Reduction	Teachers may reduce texts and activities by decreasing the length, difficulty, depth, etc

Zero category

Techniques	Examples
Modification	Teachers may make changes to instructions
Replacement	Teachers may swap one activity with another

Reorganization	Teachers may change the positions of texts and illustration
Resequencing	Teachers may change the sequence of the activities
Conversion	Teachers may change the genre of a text, or move the content from one medium to another.

Tomlinson and Masuhara (2004, p. 18) suggest that the most effective way of conducting a material adaptation is to :

have a large bank of categorized materials that you can readily retrieve for adaptation.

have colleagues with whom you can share resources and who are willing to go through the adaptation process together.

have colleagues who are happy to give you feedback on your adapted materials.

be in an environment in which materials evaluation, adaptation and development are encouraged and teachers' time and efforts are acknowledged.

revisit adapted materials and improve them.

Task 5

Choose some authentic materials (e.g., a magazines article, a section of a TV schedule) and use them to plan teaching materials for a specific teaching context you are familiar with. Decide what the goals of the materials will be and what exercise types you will use with the materials.

D. Examples for developing materials

1. Yogyakarta : Description text

The following text is a description text about Yogyakarta. This is an authentic text from Internet and we can design or develop some activities for our students.

Yogyakarta is a city with outstanding historical and cultural heritage. Yogyakarta was the centre of the Mataram Dynasty (1575-1640), and until now the kraton (the sultan's palace) exists in its real functions. Also, Yogyakarta has numerous thousand-year-old temples as inheritances of the great ancient kingdoms, such as Borobudur and Prambanan temple established in the ninth century by the dynasty of Syailendra.

More than the cultural heritages, Yogyakarta has beautiful natural panorama. The green rice fields cover the suburban areas with a background of the Merapi Mountain. The natural beaches can be easily found to the south of Yogyakarta.

Here the society lives in peace and has typical Javanese hospitality. Just try to go around the city by bike, pedicab, or horse cart; and you will find sincere smiles and warm greeting in every corner of the city.

An artistic atmosphere is deeply felt in Yogyakarta. Malioboro, as the center of Yogyakarta, is overwhelmed by handicraft from all around the city. Street musicians are always ready to entertain the visitors of the lesehan food stalls.

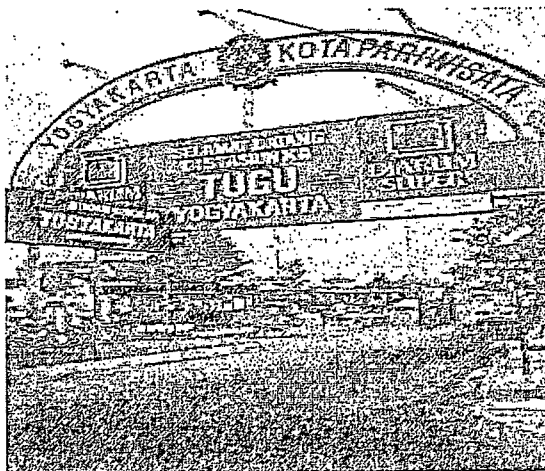
Those who have visited Yogyakarta reveal that this city makes them long for it. Just visit here, then you will understand what this means. (from www.yogves.com)

a. Brainstorming activity using Indonesian song and pictures

For pre-activity before we show this text to the students we can have a brainstorming activity. We can ask our students to listen to a song with the title "YOGYAKARTA" (a song of KLA Project) and by which we can ask them some questions such as:

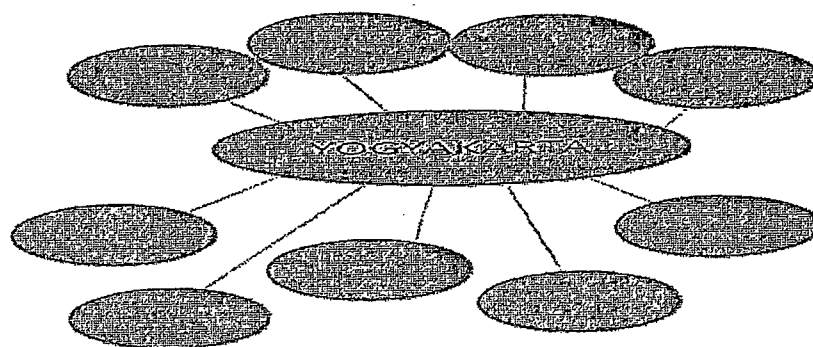
- What's the title of the song?
- Who's the singer?
- How does the singer describe Yogyakarta?
- Have you ever been to Yogyakarta? If yes, when and what were you doing there?

We can also use pictures of Yogyakarta for this activity. Teachers can get those picture for examples by downloading from www.google.com.



b. Mind-mapping activity

Related to brainstorming activity, teachers can develop the topic into a mind mapping activity. They can ask the students to fill the bubbles to show any words related to Yogyakarta:



c. Jigsaw reading

Students will work in group of 5 to arrange jumbled paragraphs into a good text. Teacher can create those jumbled paragraphs from the text above, for example:

A

Here the society lives in peace and has typical Javanese hospitality. Just try to go around the city by bike, pedicab, or horse cart; and you will find sincere smiles and warm greeting in every corner of the city.

B

An artistic atmosphere is deeply felt in Yogyakarta. Malloboro, as the center of Yogyakarta, is overwhelmed by handicraft from all around the city. Street musicians always ready entertain the visitors of the lesehan food stalls.

C

Yogyakarta is a city with outstanding historical and cultural heritage. Yogyakarta was the centre of the Mataram Dynasty (1575-1640), and until now the kraton (the sultan's palace) exists in its real functions. Also, Yogyakarta has numerous thousand-year-old temples as inheritances of the great ancient kingdoms, such as Borobudur and Prambanan temple established in the ninth century by the dynasty of Syailendra.

D

Those who have visited Yogyakarta reveal that this city makes them long for it. Just visit here, then you will understand what this means.

E

More than the cultural heritages, Yogyakarta has beautiful natural panorama. The green rice fields cover the suburban areas with a background of the Merapi Mountain. The natural beaches can be easily found to the south of Yogyakarta.

Teacher can give some clues to help the students in arranging the jumbled paragraph for example by providing the following instruction:

Arrange the following jumbled paragraphs based on the following sequence:

1. The cultural heritage in the city
2. The beauty of the scenery in the city
3. The hospitality of the people
4. The artistic atmosphere
5. People's feeling about the city

d. **Retelling with your own words**

Teacher ask the students to retell the description of Yogyakarta with their own words. This can be a post reading activity.

e. **How about your city**

After reading the description text about Yogyakarta, students might want to describe their own hometown. If they want to, they can add any pictures of their hometown in their description and teacher can ask them to tell about the picture in front of class.

2. **A folktale : Narrative Text**

The following example is about a folktale which is included in the genre of narrating.

KABAYAN NEVER BECAME RICH

Once upon a time in Pasundan West Java, there was a man called Kabayan. He was very poor, so he really wanted to be a rich man. He and his wife decided to go to Mountain Gede to spend some time for praying, fasting and meditating, so that their wish to become rich might be granted.

One day, in the midst of their meditation, they heard the voice of god calling them.

"Kabayan!", said the voice. " I grant you two wishes. Only two. You had better talk it over with your wife before you make them".

Kabayan and his wife then had a long discussion about what they should wish for. It seemed that it was impossible for them to agree. Kabayan wanted to wish a great amount of money, but his wife thought they should wish for abundant supply of rice. Finally Kabayan became so annoyed with his wife that he said, " I wish god would turn you into a monkey !". Immediately Kabayan's wish was granted, and he saw his wife transformed into a monkey before his very eyes.

Kabayan regretted his words very much, then he wished that his wife would become herself again. His wish was promptly granted. But with these two wishes Kabayan's chance to ask for wealth was gone. Therefore he and his wife remained poor as long as they lived.

Source of original text : Margaret Muth Alibasah's *Indonesian Folktales* in 1998

a. Brainstorming activity: talking about Indonesian folktale

Teacher can start the discussion by explaining a brief and simple definition of folktale, for example by mentioning an example of famous Indonesian folktale. Some leading question also can be used to guide the students to the target text, for example:

- Do you like folktale?
- What kinds of folktale you've ever heard?
- Who did tell you that folktale?
- What do you think about the stories?
- Do you like the characters or the plot?
- Make a list of famous folktale in Indonesia ! (students work in pairs and later they can compare their list)

No.	Folktales	Origin
1.	The Kabayans	West Java
2.	
3.	
4.	
5.	
.....	

a. Focus on grammar

Through the following exercise, teacher can focus on the grammar in the text while at the same time facilitating students' reading activity:

"Change the words in the bracket into the correct tense and arrange the jumbled sentences into a folktale "

KABAYAN NEVER BECAME RICH

A. He (be)..... very poor, so he really (want)..... to be a rich man

B. One day, in the midst of their meditation, they (hear)..... the voice of god calling them

C. Once upon a time in Pasundan West Java, there (be)..... a man called Kabayan.

D. It (seem)..... that it (be).....impossible for them to agree. Kabayan (want)..... to wish a great amount of money, but his wife (think)..... they should wish for abundant supply of rice.

E. He and his wife (decide)..... to go to Mountain Gede to spend some time for praying, fasting and meditating, so that their wish to become rich might be

F. Finally Kabayan (become)..... so annoyed with his wife that he said, " I wish god would turn you into a monkey !".

G. Kabayan and his wife then (have)..... a long discussion about what they should wish for.

H. His wish (be)..... promptly granted, but with these two wishes Kabayan's chance to ask for wealth (be)..... gone

I. Therefore he and his wife (remain)..... poor as long as they lived.

J. Kabayan (regret)..... his words very much, then he (wish)..... that his wife would become herself again.

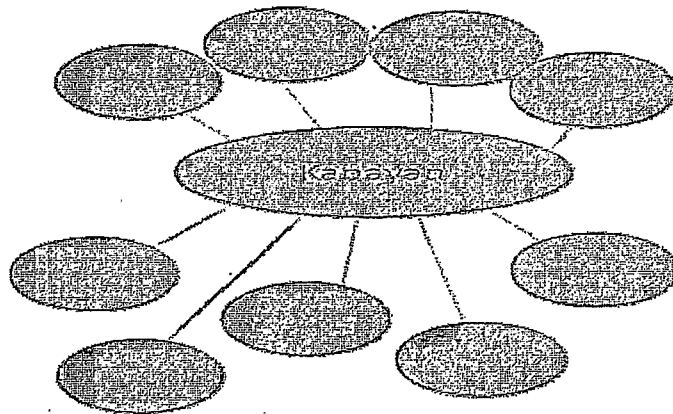
K. Immediately Kabayan's wish (be)..... granted, and he (see)..... his wife transformed into a monkey before his very eyes.

L. "Kabayan!", said the voice. " I grant you two wishes. Only two. You had better talk it over with your wife before you make them".

b. Talking about the characters

After the students read the text, teacher can ask their opinion about the stories, for example about the characters. A mind-mapping activity can be used here. Students might work in groups and discuss a particular character in the target text, for example:

"After reading the folktale, what do you think about Kabayan? Work in groups of 4 and then discuss any adjective you think you can use to describe Kabayan!"

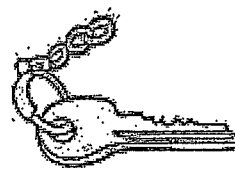


c. Create your own narrative text/ stories

As a post activity of reading a narrative text, teacher can give students opportunity to show how well they can create a story. In doing so, teacher can provide some pictures and ask the students to choose three different pictures and then create their own story based on their chosen pictures. For example, teacher provides the following pictures:



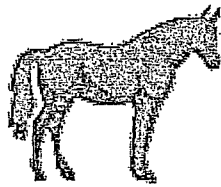
frog



key



beautiful girl



horse



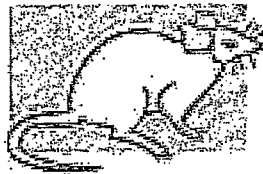
king



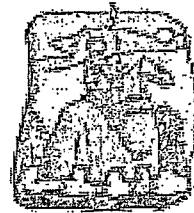
kettle



palace



mouse



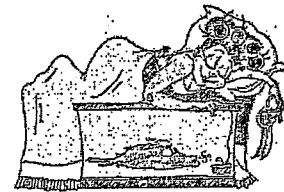
knight



witch



rose



princess

Students may choose rose, princess, and knight; it means that they will create a story which involves rose, princess and knight. The expectation is that the students will create a creative plot of a story.

CHAPTER III

CLOSING REMARKS

This paper has highlighted the importance of materials development in language program. This paper has shown that in conducting materials development, teachers' understanding to the condition of their learners is needed. When the teachers decide to adapt authentic or created materials, it means that they are bridging the gap between the classroom and the world. Nevertheless, despite teachers' awareness of conducting materials development, teachers' willingness for not considering that activity as a burden will support their success in providing good materials for their students.

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