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序言

　　面对百年未有之大变局，提高人才培养质量是当前我国教育改革与发展的迫切任务。而人才培养的质量取决于两大根本支撑，其一是教师，其二就是教材。教材的重要性不仅在于它为教学提供知识内容与教学方法，而且在于它在很大程度上决定了人才培养的价值取向，即为谁培养人的问题。在此意义上，教材成为国家事权。目前，我国教育界普遍认识到，教材必须体现党和国家意志，必须坚持马克思主义指导地位，体现马克思主义中国化要求，体现中国和中华民族风格，体现党和国家对教育的基本要求，体现国家和民族的基本价值观，体现人类文化知识积累和创新成果。

　　外语教材在我国教育体系中占有突出的重要地位。外语（英语）是唯一贯穿我国基础教育和高等教育全过程的科目，又是直接输入外国文化特别是西方文化的科目，教学内容承载着各种意识形态和价值观，影响学生时间最长、人数最多。在高等教育阶段，外语不仅是人人必修的公共课程，而且成为最大的专业类课程之一。不仅如此，外语（专业）教学较之其他科目（专业）的教学，更多地依靠教材所提供的学习材料。就教材的种类和出版的数量而言，外语教材无疑名列前茅。因此，外语教材的建设和研究应受到特别重视。

　　当前，加强外语教材研究应着眼于两个基本目标。一是把握方向，即保障外语教材正确的价值导向，服务于立德树人和培养社会主义建设者和接班人的根本教育方针。二是提高质量，即根据外语教育教学的基本规律，结合我国外语教育教学的实践经验，揭示具有中国特色的外语

教材编写理论与方法，打造融通中外的外语精品教材。

随着全国首届教材工作会议的召开，外语教材建设和研究进入新的发展时期。中国高等教育和外语教育的提质升级对外语教材建设和研究提出了一系列重大课题。在外语教材编写中，如何全面贯彻党的教育方针，落实立德树人根本任务？如何扎根中国大地，站稳中国立场？如何体现社会主义核心价值观？如何加强爱国主义、集体主义、社会主义教育？如何引导学生坚定道路自信、理论自信、制度自信、文化自信，成为担当民族复兴大任的时代新人？在中观和微观层面，外语教材编写如何吸收语言学、应用语言学、教育学研究的最新成果？如何提炼和继承中国外语教育教学的宝贵经验并开拓创新？如何借鉴国际外语教材编写的先进理念与方法？在全面贯彻落实《教育信息化 2.0》的时代背景下，外语教材如何支持和引领混合式教学、翻转课堂乃至慕课建设？一句话，外语教材如何为培养具有国际视野、中国情怀、思辨能力和跨文化能力的国际化人才提供坚实支撑？所有这些紧迫问题，都需要中国外语教材研究者用具有中国特色的理论与实践做出回答。

在此背景下，中国外语教材研究中心与外语教学与研究出版社策划了"外语教材研究丛书"。本套丛书一方面积极引进国外外语教材研究经典著作，一方面大力推出我国学者的原创性外语教材研究成果。在国内外语教材研究尚显薄弱的当下，我们首先精选引进了一批国外外语教材研究力作，包括：

—《外语教材中的文化呈现》（*Representations of the World in Language Textbooks*）

—《英语教材研发：创新设计》（*Creativity and Innovations in ELT Materials Development: Looking Beyond the Current Design*）

—《英语教材研究：内容、使用与出版》（*English Language Teaching*

Textbooks: Content, Consumption, Production）

— 《英语教材研究：国际视角》（*International Perspectives on Materials in ELT*）

— 《英语教材与教师角色：理论与实践》（*Teaching Materials and the Roles of EFL/ESL Teachers: Practice and Theory*）

"它山之石，可以攻玉"，引进的目的在于批判性地借鉴和自主创新。期待本套丛书为中国外语教材研究提供理论启迪和实践指导，最终为中国特色外语教材的编写、使用、研究做出贡献。

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孙有中

2021 年 1 月 30 日于北外

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Contributors

Alan Maley has lived and worked in 10 countries worldwide for over 50 years, including China, India, Singapore, Malaysia and Thailand. He has published over 40 books and numerous articles on ELT, most recently *Creativity in the English Language Classroom*, co-edited with Nik Peachey (British Council, 2015), *Integrating Global Issues in the Creative English Language Classroom*, co-edited with Nik Peachey (British Council, 2017) and *Creativity and English Language Teaching: From Inspiration to Implementation*, co-authored with Tamas Kiss (Palgrave Macmillan, 2018). His main interests are in creativity and literature.

Brian Tomlinson has worked as a teacher, teacher trainer, curriculum developer, film extra, football coach and university academic in Indonesia, Italy, Japan, Nigeria, Oman, Singapore, the UK, Vanuatu and Zambia, as well as giving presentations in over 70 countries. He is Founder and President of MATSDA (the International Materials Development Association), an Honorary Visiting Professor at the University of Liverpool, a Professor at the Shanghai International Studies University and a TESOL Professor at Anaheim University. He has over 100 publications on materials development, language through literature, the teaching of reading, language awareness and teacher development, including *Discover English* (with Rod Bolitho), *Openings*, *Materials Development in Language Teaching*, *Developing Materials for Language Teaching*, *Research for Materials Development in Language Learning* (with Hitomi Masuhara), *Applied Linguistics and Materials Development* and *SLA Research and Materials Development for Language Learning*. He has recently co-authored with Hitomi Masuhara *The Complete Guide to the Theory and Practice of Materials Development for Language Learning* (Wiley, 2017).

Dat Bao has worked with Leeds Metropolitan University in the UK, National University of Singapore, Cornell University in the US and Assumption University of Thailand, and is currently Senior Lecturer at Monash University

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Ranran Liu is a graduate scholar in the Faculty of Education at Monash University. With experience and training in early childhood and primary education, she enjoys researching into child play in education, communication in the early years, as well as linguistics and sociocultural competence in children. She holds a bachelor's degree in English language education and upon completing her master's degree in early childhood education she is planning to pursue a doctoral degree with a focus on creativity in child play within the context of education.

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teacher with children from multilingual and multicultural backgrounds. Inspired by her field of work and motivated by the enthusiasm in second language teaching and learning, she has researched the perspectives of parents and teachers on materials to inform scaffolding strategies for second language learners.

Preface

This book recruits and showcases innovative voices in language curriculum issues. Some of those issues are insufficiently addressed in current debates and might need richer engagement; others remain less noticeable and thus less exploited in academic practice despite their significant potential. The volume brings together 14 academics in ELT materials development. Some are renowned scholars, the authors of profound publications that have shaped the field; others have recently joined the discipline with something new to say. We value all voices and refrain from listening solely to the dominant discourse, believing that sometimes an unusual thought might be worth noticing for disturbing current knowledge and revealing common practice as improvable.

Key issues discussed in the book include why commonly used language tasks should be challenged, what pedagogical choices accelerate creativity, why learners need more flexible activities, what types of task nurture children's creativity, how constraints promote innovations, whether imaginary content can merge with authentic materials, what place literature occupies in a multicultural context, whether technology can shape pedagogy, how classic SLA theories support creative digital learning, how teachers can be involved in developing materials, why learners' creative work should enter into task construction and how teacher perception helps adjust the socio-cultural content of a coursebook. Although the authors may or may not address all of these questions to readers' full satisfaction, we raise these concerns in the hope of expanding current practice in coursebook design. Despite decades of scholarly research there remain gaps and unresolved issues, and scholars in this field never cease to challenge the dominant discourse in order to advance theorisation in ELT materials.

The book falls into three parts. Part 1, 'Improving ELT Materials Through Creative Pedagogies', discusses how innovative task-writing ideas can make materials more original and inspiring. Part 2, 'Improving ELT Materials Through Specific Resources', suggests how different forms of arts and technology can be used to craft innovations in coursebooks. Part 3, 'Improving

ELT Materials Through Teacher and Learner Involvement', portrays how teachers and learners can participate in materials writing and negotiate ways to personalise learning. Together, the three parts of the book identify areas of debate in materials developing strategies, present critical views on various components of the coursebook and make recommendations on how to engage students in more fruitful and novel ways of learning.

The chapters invite readers to reflect on areas of contemporary materials development that can be enhanced through empirical research and pedagogical conditions for creative learning. One important message conveyed in this volume as a collective voice is that English course materials in today's local and global context need to become more inclusive and inspiring, by utilising all the artistic, cultural, theoretical and technological resources that we have. With rich materials at hand, learners not only learn better but also discover more diverse means to become linguistically innovative and culturally open-minded.

Dat Bao
Melbourne, 2018

1 Expanding the Discourse in ELT Materials Development Through Creativity and Innovation

Dat Bao

This chapter provides an overview of how ELT materials can be improved through creative mindsets and innovative efforts, as well as through materials personalisation and localisation. It is not, however, a review of current approaches to the ELT curriculum but mainly offers innovative insights to enrich current ways of developing course materials. It addresses the three main areas covered by this book, namely creativity, innovations and teacher–learner involvement in coursebook design.

One important obligation in the quest for successful English language education is to create and apply new experience in course materials. As the theme of this book indicates, materials writers are constantly challenged by the need to produce novel ideas (creativity) and implement them via coursebook design (innovation). Innovation in general refers to new procedure (Markee, 1992) and untried methodology (Hutchinson & Torres, 1994) that bring about improvement (Nicholls, 1983).

Innovators are often defined as agents of change (Hall & Hewings, 2001) and for change to happen, materials developers need to understand the learning process. Although this book is about materials, it places the learner at the heart of much of the discussion. As Hae-ok Park highlights in Chapter 7, learners are active participants in research and in the practice of innovative problem solving. The implementation of creative elements, or innovation, can be understood in two ways. One is that materials themselves need to be creative in taking novel content from diverse resources such as literature, drama, poetry and multimedia resources. The second is that materials need to be innovatively employed through flexible tasks, original combinations and multiple options.

This introductory discussion is written to interact with the chapters in the book not only by capturing the essence of what is being raised but also

by commenting on those issues. Although readers can interpret every topic in each chapter by themselves, the commentary below might provoke further thoughts and trigger more in-depth reflection. The key arguments in the contributing chapters somehow defy current practice in order to bring about positive transformation in materials development.

Part 1: Improving ELT Materials Through Creative Pedagogies

Part 1 identifies a number of pedagogical areas in second language materials which could be further enriched. Having problematised current practices, the contributors propose ways to improve them. Chapter 2 expresses dissatisfaction with a number of conventional activities as they offer little stimulus and low pedagogical value to the learner. Chapter 3 redefines the essence of creativity and suggests ways to implement it in task modification. Chapter 4 challenges common ways of understanding creativity via a constructivist lens and proposes strategies to enhance task quality. Chapter 5 explores the discourse in children's creativity and based on such understanding builds a framework for creative activities at primary level. Chapter 6 plays with the effect of constraints on creativity and connects that understanding to learner autonomy.

By and large, the chapters are written to refresh certain areas of theorisation that have not been sufficiently deployed in L2 curriculum development. They share the recognition that learners' inspiration and optimal output are often restricted by the presence of many mundane, uncreative and inflexible pedagogies in current task design. In doing so, the chapters address the following questions:

- What is problematic with typical language tasks?
- What pedagogical choices accelerate creativity?
- Why do learners need more flexible materials?
- What types of task nurture creativity in young learners?
- Do constraints impede or facilitate the innovative mind?

I shall re-articulate the authors' insights below and interact with them as a way of keeping the dialogue open, bearing in mind that no answers to academic enquiry should be theoretically conclusive but need to stimulate further debate.

Rethinking typical language activities

To resist routine is to take one step towards creativity. Incompetent teachers treat all students alike, and ineffective textbooks tend to provide mostly typical tasks, assuming that all learners will accept them and will not ask for more. Typical activities, as a matter of fact, offer little room for learners' personalised participation. For tasks to be inspiring, they need to stimulate improvisation among students so that they become more active in applying what they are learning (Cakir, 2006). Unfortunately, such activities need to be thoughtfully designed rather than purely reliant on the availability of real-life resources. This is because not all authentic materials facilitate learning if the content seems too ordinary. ELT discourse has highlighted occasions on which the typical choice of natural, native-context texts might lead to boredom and unproductive learning, simply because there is nothing exciting that stimulates the desire to learn (see, for example, Timmis, 2005).

Brian Tomlinson in Chapter 2, based on his own research, cautions us against routine-oriented, demotivating materials that restrict input, reduce emotion, produce little learning and hinder authentic language use in the real world. From a creative point of view, being typical amounts to being average and short of uniqueness, which is unacceptable, or even humiliating, as it suggests a lack of achievement. When learners are exposed to typical materials, their curiosity switches off and their learning capacity is narrowed down. The author not only criticises typicality but more importantly proposes a range of strategies to improve on mediocrity and inspire learning. He also adds illuminating examples to assist those who wish to try fresh ways of adapting materials. The examples might look simplistic but are powerful in helping teachers escape boredom and routine practice, to move into enjoyment and real-world communication. Both Brian Tomlinson in that chapter and Alan Maley in Chapter 3 propose ways to make such transformation possible, and give personalised and stimulating demonstrations of how upgraded tasks produce a more novel learning impact.

Redefining creative materials

Alan Maley in Chapter 3 refreshes our conceptualisation of creativeness by looking into whom creativity serves and the quality of learning it might bring. In other words, creativity itself does not have value in materials design unless it makes a change, by fostering creativity in teaching and learning. Thus, we are invited to problematise the construct creativity in ELT materials

design. First of all, scholars' appeal for creativity has been so frequent that it risks becoming commonplace; moreover, when one attempts to be different without being able to enhance learning by much, creativity turns into a tedious responsibility. Secondly, creativity often means freedom, but whose freedom, and what for, are questions we must consider. Suppose textbook writers utilise freedom to develop original tasks that learners do not find useful for learning: such activities look fancy but turn out to be useless. The fundamental argument here is that trying to be creative and trying to be effective may not denote the same pedagogical intention.

Based on this understanding, the most important aspect of creativity in language instruction, as implied in the chapter, is the need for it to be well associated with positive learning impact. In reading the chapter, we are provoked to reassess the significance of creative effort: it is only worthwhile if we look into what a task eventually does for the learner rather than what it looks like to the reader.

One example of effective creativity in materials is the introduction of a variety of ways to perform the same task and allow learners to make their own choices of what suits them best. Another example is the 'marvel effect', as suggested by Schmidhuber (2006), which taps into learners' curiosity and inspiration for learning. Along these lines, Alan Maley offers a range of ideas to guide creative efforts in materials development, in order to produce a social effect on learners and enable them to connect, engage, control, enjoy and interact in their own optimal ways.

The appeal for materials to be more flexible

A coursebook to some extent should represent its immediate users rather than stay outside of their world and tell them what to learn. It is therefore important to raise the awareness that teachers and students can take control of material content through negotiation with it. Dat Bao in Chapter 4 argues that creativity does not grow in the independent mind but interacts with facilitating resources, a process which leads to the point where both coursebook users and the coursebook itself co-construct learning. To make this possible, the author appeals for materials to take on qualities such as novelty, openness to multiple responses, and challenge to learners' cognition and emotion, as well as to provide conditions for adaptation, contextualisation, choice and respect for cultural diversity.

The chapter provides an example of a flexible task that allows learners to

give a positive, non-biased interpretation of events, reduce over-simplification of non-English-speaking cultures, share cultural information and lessen stereotypes imposed on them. Such negotiation with material content is important, in view of research into cultural values in ELT materials that has indicated that many coursebooks are filled with cultural stereotyping that distorts reality (Ndura, 2004), simplifies many cultures (Skopinskaja, 2003) and marginalises less privileged social groups (Sherlock, 2016).

Types of task that nurture children's creativity

There is presently a strong tendency for children to start learning English at an earlier age than ever before, which has come as the result of education reform around the world. Because of this, the teaching of English to young learners is becoming a field of study in its own right. While there is little SLA evidence that supports the superiority of an early start, when it comes to creativity or creative learning, educators and scholars in early childhood education tend to agree that the earlier the better. The flexibility of the young mind, which applies to learning in any field, needs a foundation of early learning for children to continue being creative when growing into adulthood.

Unlike many adults, children come into the learning environment with a great deal of inherent curiosity, physical vitality, the passion to play and a sense of resistance to formal learning. The dynamic of such a disposition suggests that the resources for capturing children's interest and attention also differ from what inspires adult learners. Young learners need more individualised attention, social guidance, toys, games, props, fantasy, kinaesthetic play and the conditions for exploring the world, which is still fresh to them. With this understanding, Chapter 5, by Dat Bao and Ranran Liu, provides some ideas for the construction of tasks that will tap into the learners' creative responses. These ideas, which come from a discussion of literature related to both L2 learning and children's creative development, are presented in a framework of references/criteria to assist ELT materials writers in designing English language tasks that simultaneously meet children's learning needs and allow for pleasurable play.

How constraints impede or promote creativity

Although creativity is often defined as freedom from control, Tan Bee Tin in Chapter 6 provokes readers' thinking by restating that creativity can be promoted by decreasing freedom. She argues that when there is less freedom,

the constraint will recondition learners' thinking mechanisms, to produce unpredictable outputs. This phenomenon, in my experience, is sometimes known as the psychology of limitation or the energy of despair. According to Wortman (2016), legend has it that Ernest Hemingway wrote the six-word story below, which is an excellent example of how limitation is capable of generating a masterpiece:

For sale: baby shoes, never worn.

Tan Bee Tin also connects autonomy with creativity by arguing that learner autonomy can be promoted through creative tasks. In her observation, some learners faced with excessive freedom might avoid exercising autonomy but tend to rely on external resources, and one way to save them from such dependency is to provide constraints. Here, readers might come up with a counter-argument: in many cases, constraints might serve as guidance, which does not really promote autonomy. For example, when a teacher asks students to write about themselves and they are at a loss, the teacher might recondition the requirement and suggest that students write about what they have done in the past three days that they hated. This task then becomes easy. Would we regard the revised instruction as a constraint or as guidance? One might say it is constraint, which helps students exercise autonomy and write creatively. Another might suggest that it is guidance, which supports students in their writing output but in this case creativity and autonomy are not really involved. These scenarios suggest that constraints might need to be examined more qualitatively to be richly understood.

Materials writers in their task design might like to vary instructions for the same activity by suggesting different constraints and letting coursebook users decide which to try. In a research study on the effect of constraint on creativity, Joyce (2009) manipulated constraints along a continuum from low to high for stimulating learner creativity; moderate constraints tended to be more productive than high or low levels of constraint. The study also concluded that constraints can be either limiting or directing. For instance, when the degree of challenge seems too high, learners may experience a threatening emotion that restricts creativity (Csikszentmihalyi, 1996). In addition, it is believed that both absolute freedom and heavy constraint can be damaging to creative effort (Amabile & Gitomer, 1984). After all, the effect of constraints on creativity is complex, as it is subject to the influences of learner autonomy, personality and motivation, as well as teacher instruction and other conditions in the learning process.

Part 2: Improving ELT Materials Through Specific Resources

Part 2 of the book examines how distinctive resources such as drama, poetry, literature, technological tools and online content can help improve the quality of course materials. In four chapters, the authors present their cases of innovation. Chapter 7 reviews process drama and recommends strategic ways for it to enter into materials. Chapter 8 advocates fiction resources, with rationalisation of how they help enhance the quality of learning. Chapter 9 problematises the current status of ICT in language education and suggests a set of guiding principles to assist the integration of technology in coursebooks. Chapter 10 employs SLA theories as a foundation to connect digital capitals with creative learning. What these discussions have in common is that they look into a number of accessible capitals that have not been exploited to the optimum and find ways to expand their usefulness. In particular, the discussions address four key concerns in the language curriculum:

- Do imaginary worlds have a place in authentic ELT materials?
- What position should literature occupy in the modern-day multicultural context?
- To what extent and in what way can technology help writers make materials more effective?
- Can classic SLA theories support creative digital learning?

I shall capture at least one key insight from each author and make some comments, but leave the rest of the conversation for readers to engage with in the chapters themselves.

Attempts to create imaginary worlds in ELT materials

Although scholars in materials development often highlight the need to connect classroom learning to real-world events, an alternative view advocates creative imagination over boring reality as a way to make learning more fantastic. There are multiple methods to make this happen and one of them, as suggested by Hae-ok Park in Chapter 7, is through the use of process drama. Originated from a method of teaching drama, this approach has entered other areas of education (see, for example, Heathcote & Bolton, 1994) for scenario creation or problem-solving skills very much through imagination and unscripted play.

The term 'process drama' was originally used in the 1990s (O'Neill, 1995) to denote the dramatic world co-created by teachers and students. Later, due to its potential in having learners try on different shoes to comprehend the roles or perspectives of others, process drama became a practical tool for students to develop creative language use. Hae-ok Park connects this approach with tasked-based instruction as well as content and language integrated learning and then invites readers to consider ways to integrate it into materials development. The value of creative drama-based pedagogy in tapping into the multiplicity of learner competences has been widely acknowledged in language education discourse. The benefit of drama is that it supports the early stage of L2 development (Elgar, 2002; Heldenbrand, 2003), active involvement (Sam, 1990), emotional response (Whitear, 1998), learning enjoyment (Mordecai, 1985), self-discovery (Maurer, 1987), the freedom to be wrong (Maley & Duff, 1982), multisensory learning (Baldwin & Fleming, 2003), creative thinking (Zafeiriadou, 2009) and improvisation (Hornbrook, 1989).

Nevertheless, one might not wish to assume that drama naturally works for everyone. The potential weaknesses of drama approaches come from their unpredictability and disruption to routine that might take away learners' sense of safety. Some learners resist such pedagogy, as they perceive it to limit their motivation and engagement (Zafeiriadou, 2009) due to their inherent verbal reticence (Dora To *et al.*, 2011). Many teachers also hesitate to employ drama in consideration of time constraints, the lack of training, the requirement of high enthusiasm and self-perceptions of absurdity (Royka, 2002). At some points, coursebook writers might like to consider a reasonable balance between real-world content and imaginary content, to connect with learners in both practical and inventive ways. Again, such decisions cannot be made in a vacuum but need to rely on our knowledge of what the target learner wants from the coursebook.

The role of creative texts in enhancing materials quality

Paul Hullah in Chapter 8 cites one of his former students in Japan speaking of how the use of literature left an impact on his communication facility: 'They don't only know I can speak English. They also know who I am.' This reflection reminds me of how I have learned L2 through literature. I imagine that I would stop learning if curiosity died in me, yet literature offers the linguistic and content substance that keeps me constantly inquisitive. It

has been argued that literary works play the role of training the whole person (Clandfield & Duncan, 2004). Literature helps children overcome fear and deal safely with new experiences. Stories of friendship teach one how to love and care about others. Survival stories assist children in dealing with their dark feelings in order to find laughter again in life.

Many language teachers fear literature, and assume that it is complex and difficult for learning, and such apprehension is realistic to some extent. Scholars have recognised that in order to benefit from literary texts, learners need to have achieved a certain level of English proficiency (Hirvela, 2005). The good news, however, is that SLA research has confirmed that literature is closely associated with learners' linguistic gains (Ghosn, 2003) and noticing mechanisms (Johns *et al.*, 2008). Many literature-based writing courses have shown that students develop positive attitudes towards literary resources. It has also been found that students do not need to produce literary works – literature can still serve as a tool for learning writing skills across different genres (Hirvela, 2005).

Language use in literary texts produces an enriching impact on the learning mind in multiple ways. As Paul Hullah contends, literature promotes more complete linguistic competence by tapping into learners' expressive potential with all the language-playing skills that can hardly be achieved through other means. Such skills include register, tone, imagery, irony, metaphor, narrative and symbolism, to name a few. He also implies that literature facilitates critical thinking and creative thinking, which denote both cognitive and affective engagement, and which are advanced ways to reflect, communicate and engage with new knowledge.

Teachers might like to share with learners various ways to select and enjoy online literary resources, such as poetry and novels, and e-literature, such as interactive fiction or blog writing (Unsworth, 2008). This guidance might require a new framework for teachers' pedagogical responses that acknowledges students' range of expertise and experience with multimedia. Such responses are particularly important because learners often feel most motivated to enjoy literature when they are able to relate it to their own identity (Desai, 2006), that is, when their own values are recognised in literary works. In many cases, students resist literature when they feel that literary writings are artefacts originating from a different day and age, detached from today's social media and multiple ways of living their world. It is therefore the responsibility of materials developers to select contemporary themes and cultivate a modern,

contextualised way of approaching literature, rather than simply feel upset that the young generation fails to appreciate the beauty of language.

Ways of integrating technology in ELT materials

Discourse in ELT has acknowledged that the 21st century's digital age has contributed tremendously to the adoption of global English (Shyamlee & Phil, 2012). In catching up with modern trends, researchers and course writers are struggling to develop systematic ways to embrace, select, utilise and incorporate the wealth of online resources in education. In the meantime, many classrooms are experimenting with ICT tools. Some teachers overuse multimedia tools in a way that interferes with student learning rather than genuinely improving it. Others continue to use the computer screen in the same way that they would traditionally use a blackboard, adding no new pedagogy to the classroom process.

What the field needs, therefore, is not unplanned, improvised choices but rather a research-informed system that guides course writers in incorporating technology into course materials, to produce the kind of learning effect that could not happen without the help of technology. At the moment, research into the impact of technology on L2 education remains constrained within small-scale ICT projects in the classroom and with focuses on the chat environment, teacher development and entertainment value. This situation leaves a great deal to be desired, especially in the area of teacher participation in ICT research and in the application of ICT research findings in L2 materials development.

Dat Bao and Xiaofang Shang in Chapter 9 present the current challenges facing ICT in materials development and propose a set of principles that might be considered for incorporating technology into ELT materials. For example, the choice of ICT materials should not rely on one's teaching habits or one's excitement with novel technological tools but needs to consider relevancy in learning content, social relationships and learners' cultural values. Occasionally, research attempts have been made to help teachers and learners evaluate online resources and learning websites (Yang & Chan, 2008). Along these lines, Flora Floris, Willy Renandya and Dat Bao in Chapter 10 offer helpful ideas regarding how online resources can be considered as pedagogically effective.

Coursebook writers might like to interact with some suggestions made in Chapters 9 and 10 when employing internet resources, tools and environments.

One example of a useful online environment is the guided use of Facebook. Research has acknowledged its usefulness in enhancement of interaction, more opportunities for L2 practice, and an increase in motivation to learn (Bloch, 2008; Godwin-Jones, 2008; Kabilan *et al.*, 2010). A second example of a practical tool is the use of mobile phones. Research conducted by Habbash (2015) demonstrates a certain degree of interest in and support for productive, guided use of mobile phones for vocabulary learning and peer interaction. A third example of students' ICT practice is how web-based listening tasks bring out students' positive learning experiences with online resources (Suarcaya, 2011). These case studies indicate how face-to-face learning can be improved through the use of technology and online resources if teachers develop a clear agenda for what to teach and what tool is needed. It would be exciting to see how materials developers keep track of such research outcomes and utilise these controversial tools to create more innovative technology-based tasks.

Connecting SLA principles with creative use of digital resources

It has been acknowledged that SLA research and theories to some extent have left a positive impact on materials development (Sánchez *et al*., 2010). In today's digital context, being able to utilise online resources in a pedagogically efficient manner is not an easy task, a situation that requires the development of guiding principles. The more extended the wealth of digital resources becomes, the more challenging it is to decide what is best for a teaching situation. In responding to this need, Flora D. Floris, Willy A. Renandya and Dat Bao in Chapter 10 attempt to connect classic SLA theories with the choice of online materials, which in many cases tends to happen on an arbitrary basis.

Drawing from SLA discourse, the authors argue that if an online resource serves the right level, has a meaningful intended learning value, allows recycled language use, evokes learner response, stimulates interpersonal communication and motivates students to learn, that material has strong potential to facilitate language acquisition and thus can be selected for a coursebook. What especially makes the proposed principles highly applicable is the range of practical examples offered in the chapter to show what websites can be employed for effective learning, as well as how online resources can be selected and optimised.

Many coursebook writers tend to neglect SLA research and make slow progress in writing quality (see, for example, Aski, 2003; Ellis, 2002). Although a number of scholars have summarised SLA research findings in

the form of principles to assist coursebook writing (Duran & Ramaut, 2006), practical guidance for developing effective materials remains rare (Tomlinson, 2012). Whether coursebook developers learn from research is a matter of individual effort. For example, Richards (2006), Al-Busaidi and Tindle (2011) and Mishan (2010) have claimed that they have benefited a great deal from research in SLA while developing their materials. In practice, those who are both coursebook writers and researchers will benefit more from research achievements than will those who do not conduct much research in their writing career.

Part 3: Improving ELT Materials Through Teacher and Learner Involvement

Part 3 of the book argues that teachers and learners should have their innovative say in materials design, in this way negotiating the crafting of their classroom materials. Chapter 11 reports an exercise that has been tried out in the construction of English materials in a teacher education programme at a Thai university. Chapter 12 handpicks scholarly insights in visual pedagogy for their creative implications in task construction. Chapter 13 reports a practical case study of coursebook evaluation in the Bangladeshi context, and maps out several creative connections between theory and practice. Not only do the authors share their hands-on experience of course enhancement in authentic settings, but they also offer theorisation from such practice to assist course writers in materials modification. Thus, the chapters in Part 3 focus on the process rather than the product, while also providing examples to show how innovative ideas operate. In doing so, the authors address three questions:

- Are there ways to train teachers in developing materials?
- Why should learners' creative work enter into coursebooks?
- How do teacher perceptions matter in presenting sociocultural values in coursebook content?

I will touch on a few insights from these chapters and interact with them to a small degree, while again leaving the full content for the reader to contemplate later in the book.

Learners as materials co-developers

It has been acknowledged that both teachers and learners should be active participants in coursebook creation (Davies, 2002; Shawer, 2010) so

that materials can be more effective, meaningful and well connected with the user. Despite this appeal, it is experienced teachers rather than learners who have been mentioned as inherently and legitimately materials developers, not only because they frequently work with students but also because they have hands-on experience in selecting, adapting and developing tasks. Rajeevnath Ramnath in Chapter 9 provides an insider account of how student teachers during training are guided through a process of creating their own texts or adapting them from reading resources. To focus on texts is to engage with real-life discourse rather than with the sentence level (see, for example, Lin, 2003). This helps teachers practise critical evaluation of texts, build confidence in materials writing, connect resources with the target learner in mind, be motivated to use their own materials and visualise themselves as coursebook writers.

The author resists sacrificing the joy of learning and abandoning learners' sociocultural relevance to attend to assessment grades. He appeals for learners' appreciation of the beauty of the language, for personal engagement and for the pleasure of learning through rich resources. From this ideology, student teachers are guided through a process of creating their own materials, moving away from information texts to learners' own creative writing.

In this constructivist approach to materials development, participants learn to read for writing, evaluation, reflection and revision. They also make personalised efforts, engage in social activities and maintain a positive relationship with a common goal. Besides, flexible materials do not have to come in book form but can be a collection of resources (Candlin *et al.*, 2002) being teacher-driven, process-oriented, computer-mediated, as well as open to situational trials and constant revision. It is also worth exercising caution about the pitfall of genre pedagogy, where learners might perceive language as formulas and conventions (Henry, 2007) rather than internalise the functional diversity of each genre in context.

An additional worthwhile question to raise is: can a coursebook be written with learner involvement in the ongoing process? Research in materials development might like to explore how learners can be organised to select available resources that are attractive and meaningful to them, create visual images and choose favourite genres to represent their voice, and evaluate pre-publication activities with regard to learning usefulness and stimulating cultural values. Arguably, such contributions need to take place at the early stage of a coursebook project rather than at the end, when the printed book

is already sitting on the desk and learners are forced to adapt what was not originally written for them.

At the moment, interaction between materials and pedagogy in context remains rare and there should be more action-based evaluation projects for a different way of approaching the field. Although research discourse has not been strong in this, many university programmes with a teacher training component in materials development for a long time have been practising such trials and observations in classroom settings. Unfortunately, the practice often occurs within training rather than research and Rajeevnath Ramnath reports such an experience to demonstrate how materials can be developed in a more proactive manner. In many cases, much of the evaluative research still emphasises post-use reflection (see, for example, Felicia, 2011) while one actually needs to focus more on procedural involvement in ELT materials design (Weltman, 2007). After all, improving an irrelevant textbook after it has been published is not as efficient as creating a relevant or flexible one from the start.

Learner-initiated drawings as a way to personalise ELT materials

Dat Bao in Chapter 12 experiments with the idea of bringing learners' imagination into material creation. He interprets the discourse in pedagogical visuals and highlights the lack of innovative pedagogy in the use of visuals in coursebooks over the past several decades. It is interesting to note that classroom-based research has discovered that learner-generated visuals can serve as methods to create ideas, express meaning, share world view, rehearse problem-solving skills and extend complex thinking ability. The discussion appeals for learners to be social actors who employ their own creative expressive means to take charge of the learning process. One of those tools could be the use of learner-made drawings to demonstrate one's graphical thinking, which could be strategically embedded in L2 materials design. Although drawing has occasionally been practised in the classroom by more creative teachers, this approach is far from conventional in ELT materials development and therefore is worth more than just a passing thought.

How teacher perceptions matter in presenting sociocultural values in materials

Chapter 13, by Mohammod M. Roshi, Md Zulfeqar Haider and Hosne A. Begum, gathers views from teachers on a specific textbook. Their evaluation

project taps into teacher perceptions as connected with their experience of having used the book *English for Today* in Bangladesh. The discussion raises interesting, worthwhile issues about who evaluates coursebooks and whom that evaluation serves.

Occasionally, materials writers have carried out trials of their course materials in order to get users' feedback (Hu, 2011). This, however, has not been recorded in a systematic manner. Mohammod M. Roshi, Md Zulfeqar Haider and Hosne A. Begum contribute to this conversation through their study of teachers' views of a particular English textbook in practical use in Bangladesh, which has implications for a broader global context. The chapter also discusses the embedding of learners' sociocultural values in coursebooks, the advocacy of intercultural awareness and the diminution of the dominant native-English-speaking values. It appeals for materials to be sensitive to more humanistic ways of treating issues of gender, race, religion and ethnicity. The discussion recommends selective use of authentic texts that not only reflect various contexts and cultures but also promote intercultural awareness and competence.

Conclusion

By and large, the chapters recommend a range of fresh ideas for making course materials more inspiring, and more likely to encourage students' learning and participation. One special feature of most discussions in the book is that they balance theoretical insights and practical applications, and give concrete examples. Having worked in and conducted research in various international contexts, the authors speak in the role of those who have actually practised what they appeal for and have witnessed some rewarding outcomes from such exercises.

English course materials in today's local and global context need to be more inclusive, so that learners not only share their own experiences and viewpoints but also can interact with diverse voices to become both linguistically proficient and culturally sensitive. Teacher training should focus not only on effective pedagogy but also on teachers' ability to select, adapt and develop materials (McGrath, 2013) in ways that engage learners culturally, intellectually, affectively and aesthetically (Tomlinson, 2011). Coursebook content should be contextualised to reflect the local and global world that teachers and learners live in. In such materials, learners need a balance between the need to find a comfortable space in which to express themselves

and a novel space in which to explore the lives of others.

As can be inferred from this book, effective materials should offer pedagogically purposeful creativity rather than aimless creativity for its own sake. Course writers might consider reducing typical activities of low acquisition value, and instead recommend both digital and printed resources, integrating appropriate technology for learning enhancement rather than following ICT trends, refraining from cultural bias, making course content comprise both local personalisation and intercultural interaction, and inviting imagination as a tool for learning enhancement. It should be a constant task to improve upon previous materials by working closely with materials users in action and context.

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