

COLECCIÓN
ACADÉMICA

MATERIALS DESIGN

Key Elements for English Language
Teaching in Colombia



Authors

Jahir Aguirre Morales
Bertha Ramos Holguín
Jhonatan Vásquez Guarnizo

Correo electrónico
bertha.ramos@uptc.edu.co

MATERIALS DESIGN:

Key Elements for English Language
Teaching in Colombia

Authors

Jahir Aguirre Morales
Bertha Ramos Holguín
Jhonatan Vásquez Guarnizo



2022

Materials Design: Key Elements for English Language Teaching in Colombia / Diseño de Materiales: Elementos Clave para la Enseñanza del Inglés en Colombia / Aguirre Morales, Jahir; Ramos Holguín, Bertha; Vásquez Guarnizo, Jhonatan. Tunja: Editorial UPTC, 2022. 110 p.

ISBN digital: 978-958-660-641-7
ISBN impreso: 978-958-660-640-0
Incluye referencias bibliográficas

1. Materials' design. 2. Materials' development. 3. EFL teachers. 4. English language teaching. 5. Pre-service teachers 6. EFL Material Designers

(Dewey 370 / 21) (Thema JNUM - Recursos y materiales didácticos para docentes)



Uptc
Universidad Pedagógica y
Tecnológica de Colombia



Primera Edición, 2022

50 ejemplares (impresos)

Materials Design: Key Elements for English Language Teaching in Colombia

Diseño de Materiales: Elementos Clave para la Enseñanza del Inglés en Colombia

ISBN digital: 978-958-660-641-7
ISBN impreso: 978-958-660-640-0

Colección Académica UPTC N°. 52

Proceso de arbitraje doble ciego

Recepción: mayo de 2021

Aprobación: agosto de 2021

© Jahir Aguirre Morales, 2022

© Bertha Ramos Holguín, 2022

© Jhonatan Vásquez Guarnizo, 2022

© Universidad Pedagógica y Tecnológica de Colombia, 2022

Editorial UPTC

Edificio Administrativo – Piso 4

La Colina Manzana 7, Casa 5

Avenida Central del Norte N° 39-115, Tunja, Boyacá

comite.editorial@uptc.edu.co

www.uptc.edu.co

Rector, UPTC

Óscar Hernán Ramírez

Comité Editorial

Enrique Vera López, Ph. D.

Zaida Zarely Ojeda Pérez, Ph. D.

Yolima Bolívar Suárez, Mg.

Carlos Mauricio Moreno Téllez, Ph. D.

Pilar Jovanna Holguín Tovar, Mg.

Nelsy Rocío González Gutiérrez, Ph. D.

Manuel Humberto Restrepo Domínguez, Ph. D.

Óscar Pulido Cortés, Ph. D.

Edgar Nelson López López, Mg.

Editora en Jefe

Lida Esperanza Riscanevo Espitia, Ph. D.

Coordinadora Editorial

Andrea María Numpaque Acosta, Mg.

Corrección de estilo

Lliceth Bohórquez León

Diseño e impresión

Búhos Editores Ltda.

Tunja - Boyacá

Impreso y hecho en Colombia

Printed and made in Colombia

Libro financiado por la Vicerrectoría de Investigación y Extensión - Dirección de Investigaciones de la UPTC. Se permite la reproducción parcial o total, con la autorización expresa de los titulares del derecho de autor. Este libro es registrado en Depósito Legal, según lo establecido en la Ley 44 de 1993, el Decreto 460 de 16 de marzo de 1995, el Decreto 2150 de 1995 y el Decreto 358 de 2000.

Libro académico resultado del proyecto de investigación con SGI 1277.

Citar este libro / Cite this book

Aguirre Morales, J., Ramos Holguín, B. & Vásquez Guarnizo, J. (2022). *Materials Design: Key Elements for English Language Teaching in Colombia*. Editorial UPTC.

doi: <https://doi.org/10.19053/9789586606400>

Abstract

.....

This book, which is intended for pre-service, novice, and in-service teachers and educators, looks at the key aspects that teachers, as material designers, should bear in mind when creating teaching/learning materials for EFL, thinking about the needs and the particularities of the population. This textbook is divided into twelve elements. The first four elements focus on the initial theoretical aspects that a teacher, as a text designer, should consider when creating materials. Element five introduces a clear description and differentiation between a teaching and learning objective. The next element, Element six, suggests that although all the English skills can be developed in a single workshop or guide, the material should have a protagonist skill. Element seven is based on the notion that teaching and learning materials, such as workshops and guides, can follow a series of steps that include a warming up activity, a presentation of the topic, a practice, and a production stage. Element eight describes the importance of instructions in materials design. The last Elements, nine, ten, and eleven, relate to instructional aspects when designing materials. All of these aspects help material developers have a more inviting and well-designed material. Finally, element twelve helps material developers self-evaluate the material they have designed through reflection.

Keywords: Materials' design, materials' development, EFL teachers, English language teaching, pre-service teachers, EFL material designers.

Resumen

.....

Este libro, elaborado para maestros en formación, maestros en ejercicio y educadores, centra su atención en aspectos clave que los profesores, en su papel como diseñadores de materiales pueden considerar cuando crean materiales para el aprendizaje y la enseñanza de inglés como lengua extranjera, considerando las necesidades y particularidades de la población. Este libro está dividido en doce elementos. Los primeros cuatro elementos se enfocan en los principales aspectos teóricos a considerar cuando se diseñan materiales. El elemento cinco describe claramente la diferencia entre un objetivo de aprendizaje y un objetivo de enseñanza. El siguiente elemento, el elemento seis, sugiere que, aunque todas las habilidades en inglés se pueden desarrollar en un taller o una guía, el material debe tener una habilidad que sea la protagonista. El elemento siete, está basado en la noción de que los materiales para el aprendizaje y la enseñanza tales como talleres y guías, pueden seguir una serie de pasos que incluyen una actividad de aprestamiento, la presentación del tema, la práctica y la producción. El elemento ocho describe la importancia de las instrucciones en el diseño de materiales. Los últimos elementos, nueve, diez, y once tienen que ver con los aspectos instruccionales cuando se diseñan materiales. Todos estos aspectos ayudan a los diseñadores de materiales a lograr materiales mejores diseñados. Finalmente, el elemento doce, ayuda a los diseñadores de materiales a autoevaluar el material elaborado a través de la reflexión.

Palabras clave: Diseño de materiales, desarrollo de materiales, profesores de inglés como lengua extranjera, enseñanza de inglés, maestros en formación, diseñadores de materiales para EFL.

CONTENT

.....

INTRODUCTION	9
---------------------------	----------

ELEMENT 1	13
------------------------	-----------

WHAT IS MATERIALS DESIGN?

Materials Design

Kinds of Material

ELEMENT 2	19
------------------------	-----------

THE NEED FOR EFL TEACHERS TO DESIGN MATERIALS

The Need to Design Teaching/Learning Material

Teachers as Material Designers

ELEMENT 3	25
------------------------	-----------

THE IMPORTANCE OF NEEDS IN MATERIALS DESIGN

Needs in Materials Design

Kind of Needs

ELEMENT 4	33
------------------------	-----------

THE SIGNIFICANCE OF BELIEFS, MOTIVATION, AND INVESTMENT

Teachers' Beliefs

Motivation and Investment

ELEMENT 5	39
------------------------	-----------

DIFFERENTIATING A TEACHING OBJECTIVE FROM A LEARNING OBJECTIVE

Type of Objectives

Learning Objective

Teaching Objective

ELEMENT 6	45
------------------------	-----------

DISCOVERING THE HIERARCHY OF COMMUNICATIVE ACTIVITIES

Hierarchy of Communicative Activities

Balancing Communicative Language Activities

ELEMENT 751

**LESSON PLANNING AND ITS CONNECTION WITH
MATERIALS DESIGN**

Lesson Planning and Materials Design

ELEMENT 861

**PROVIDING ACCURATE INSTRUCTIONS IN MATERIALS
DESIGN**

Instructions

Written Instructions

Oral Instructions

ELEMENT 971

WHAT SPACE TELLS US ABOUT MATERIALS DESIGN

Negative and Positive Space

Gestalt Principles

ELEMENT 10.....77

RULE OF THIRDS IN MATERIALS DESIGN

Rule of Thirds

Rule of Thirds for Images

Rule of Thirds in a Page Layout

Movement and Transition

ELEMENT 11.....83

CREATING EMPHASIS WITH FONTS

Font and Typography

Three Font Sizes

Three Fonts

Font Emphasis

Font and Audience

ELEMENT 12.....89

REFLECTION FOR SELF-ASSESSMENT IN MATERIALS DESIGN

Reflection and Self-assessment

CONCLUSIONS.....97

USEFUL WEB LINKS FOR FURTHER INFORMATION 100

REFERENCES..... 103

INTRODUCTION



Thirteen years ago, a group of teacher-educators created the research group TONGUE (Teaching on New Grounds Unexplored English Possibilities). At the time, we were interested in exploring diverse ways to teach and learn a language. That is why we initially ascribed to the following research lines: Teachers Development, Pedagogy and Interculturality, Pedagogical Innovations and Materials Development Design, Application, and Evaluation.

We noticed how materials design helped us connect intercultural practices and innovation in language teaching and learning. In addition, materials development also fostered teachers' development. As a result, we carried out projects aimed at designing more contextualized materials. The research group published the results of an initial study in a book titled "Instructional Material for Rural Schools: Design, Implementation, and Evaluation". The findings of this study guided us to better comprehend ruralities and rural education. Based on our understandings, we designed a series of workshops that considered the needs of the population.

Later on, the group started a new research project called "Designing Didactic Material through the Use of ICT to Enhance the Skill of Speaking in some Rural Schools in Boyacá". This time, we wanted to address the particularities of the population, as well as the main skills the population needed to foster. To do so, we designed, applied, and evaluated didactic material for rural institutions. This experience showed us the importance of designing contextualized materials.

As teacher-educators, we also noticed that most foreign language teaching programs in Colombia addressed issues related to materials design as part of their teaching methodology courses. However, the contents related to materials design and development favored the evaluation of learning/teaching materials. In fact, we, as the authors of this textbook, have taught courses related to materials development (English Didactics, Materials Design, Teaching Practicum). In these courses, the syllabus usually focuses on analyzing and evaluating the strengths and challenges of published material, particularly textbooks. What this means is that materials development and design, at least in language teaching programs in Colombia, have been taught from a theoretical perspective.

Another relevant issue that recently came to light was the pandemic. In the context where we work, we observed how pre-service teachers were concerned about their practicum. Although they had access to diverse material online, their students did not. In the schools in which pre-service teachers were carrying out their teaching practices, they were asked to design guides, workshops, quizzes, and other kind of materials to teach the language, and there were many design elements they did not understand. For example, some of the pre-service teachers were confused about what an instructional objective was. They were unaware about the importance of layout in material design, and they cut and pasted activities for only one language skill. Needless to say, most of the pre-service students failed to pay attention to the particularities of the context. In sum, they mostly relied on activities and exercises in the English textbooks designed by international publishing houses.

Based on our observation, the pre-service teachers tended to adopt materials they found in textbooks. The main point here is that English textbooks usually focus on the superficial aspects of western ideologies. In doing so, textbooks perpetuate stereotypes and lack the sociohistorical characteristics of the people they serve. Therefore, English textbooks reproduce coloniality. Quijano (2000) stated that coloniality deals with the development of capitalism as a neutral process that imposes a Eurocentric classification system. Language textbooks contribute to what students know and how they think about others (Pingel, 2010). In this vein, Restrepo and Rojas (2010) stated that coloniality is maintained alive in books through its three types: being, knowledge, and power. According to

Ramos-Holguín and Peñaloza-Rallón (2020), “coloniality of knowledge, is based on the insight that colonial societies have systematically vanished other kinds of knowledges, such as indigenous’ knowledges and farmers’ knowledges” (p.38). The same authors further mentioned that “the coloniality of being, is focused on the distinction between superior and inferior human beings based on their race” (p. 38). Finally, Ramos-Holguín and Peñaloza-Rallón (2020) stated that coloniality of power is related to the social classification of the world’s population as inferior or superior. The need to implement materials from textbooks can be seen as a colonial practice. As Kumaravadivelu (2014) said, intellectuals do not have a choice, rather they have to conform to the Western ways of knowing.

In the textbook, *Materials Design: Key Elements for English Language Teaching in Colombia*, we invite pre-service and in-service teachers to produce local and contextualized knowledge through the materials they design, which can be considered a decolonial practice (Kumaravadivelu, 2014; Mignolo, 2011). At the local level, just a few textbooks address instructional aspects about materials design (Núñez, Téllez, Castellanos, & Ramos, 2009). We may be able to find a wide variety of information on instructional materials, but there seems to be a lack of specific guidelines to design contextualized materials. Thus, this textbook presents initial elements for pre and in service teachers to start designing their own instructional materials considering the needs and the particularities of the population. This book, which is intended for pre-service, novice, and in-service teachers and educators, looks at the key aspects that teachers, as material designers, should consider when creating teaching/learning materials for EFL.

This textbook, the first of a series of textbooks, is divided into twelve elements. Elements one, two, three, and four focus on the initial theoretical aspects that a teacher, as a text designer, should consider when creating materials. What material design is, the kinds of materials a teacher can design, and the importance of needs, beliefs, and motivation are some of the aspects these elements consider. Element five introduces a clear description and differentiation between a teaching and learning objective. In doing so, the teaching/learning materials will focus on attainable learning objectives.

The next element, Element 6, suggests that although all the English skills can be developed in a single workshop or guide, the material should have a protagonist skill. Element 7 is based on the notion that teaching and learning materials, such as workshops and guides, can follow a series of steps that include a warming up activity, a presentation of the topic, a practice, and a production stage. Element 8 describes the importance of instructions in materials design. The last Elements, nine, ten, and eleven, relate to instructional aspects when designing materials. All these aspects help material developers have a more inviting and well-designed material. Finally, element twelve helps material developers self-evaluate the material they have designed through reflection.

ELEMENT 1

.....

WHAT IS MATERIALS DESIGN?

Objectives

To recognize what materials design is.

To identify the kind of teaching materials a teacher can design.

Materials Design

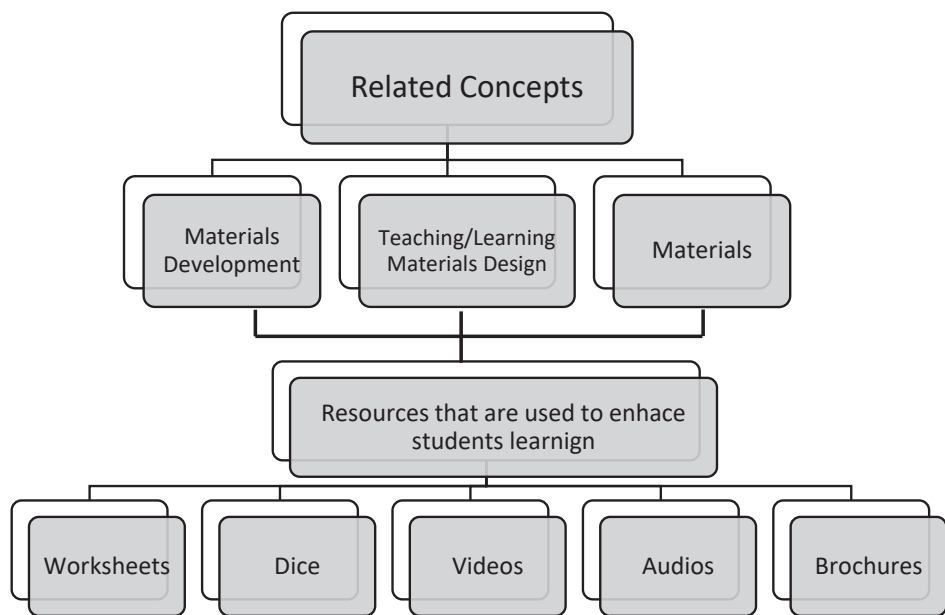
The concept of Materials Design is closely related to concepts such as material development, instructional material design, and teaching/learning material design. Many authors have defined materials design/development as resources that are used to enhance a student's learning (Graves, 1997; Harmer, 2007; Maley, 1998; Nunan, 1999; Núñez-Pardo, 2018; Núñez & Téllez, 2009; Penaflores, 1995; Small, 1997; Tomlinson, 2003).

In this textbook, we adopt the previous definition and the one stated by Tomlinson (1998), who assures that materials development is “anything which is done by writers, teachers or learners to provide sources of language input and exploit those sources in ways which maximise the likelihood of intake” (p.2).

Ramírez (2004) stated that teaching/learning materials is anything that the learner or the teachers use to simplify language learning. In this way, we can think of dictionaries, readers, workbooks, worksheets, workshops, videos, songs, and others as materials.

As such, the adaptation and/or creation of a teaching exercise, such a lesson, unit, or module, is also materials design as stated by Núñez and Téllez (2009). Printed materials and realia are just a few examples of the diverse materials you can create.

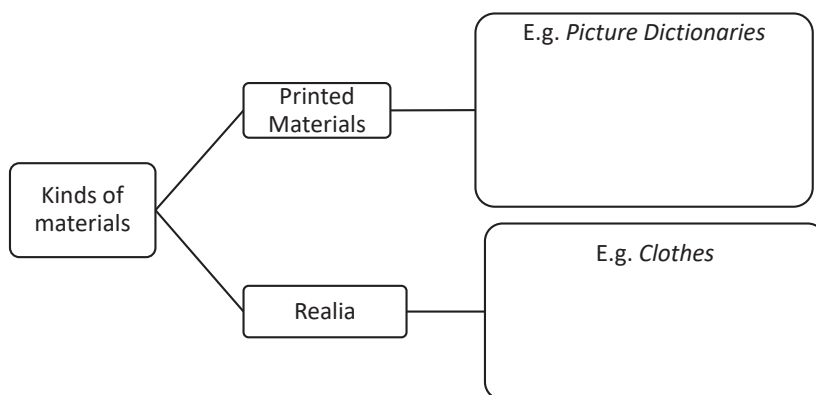
The following diagram summarizes the ideas presented above.



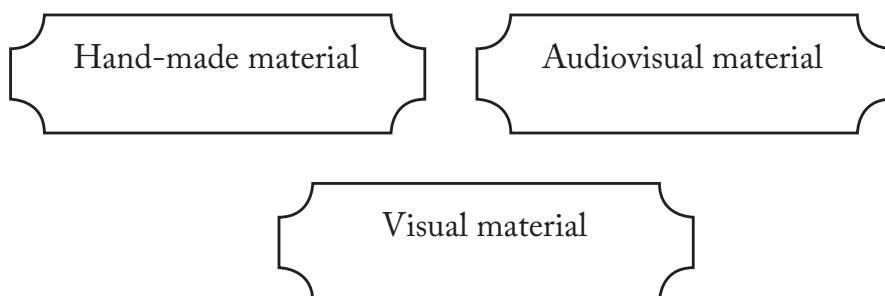
Kinds of Materials

1. Categorize the list of words below as printed materials and/or realia. Follow the examples in the diagram.

Picture dictionaries, flash cards, clothes, teaching guides, stories, balls, dice, cards, worksheets, units, workshops, card games, brochures, booklets, puppets, photographs, discovery tasks, study guides, cloze tests, puzzles, crosswords, posters, students' artifacts.



2. We can design or adapt other materials like videos, audios, internet material, etc. Select the category these materials belong to.



3. Write in the lines below some other materials you have used as a learner or as a teacher.

Teaching materials are very useful because they support learning. In fact, teaching materials can increase learners' achievements. That is why, it is essential for teachers to design teaching materials that embrace students' learning styles. This can be done by including materials that foster the five senses. Since we all learn differently, specific senses play a different role in our learning process.

4. Go back to all the teaching materials you have named. Arrange each teaching material around the sense it is meant to stimulate. If any of the senses are empty, you can think of a teaching material not previously mentioned. Follow the example below.

Sight

E.g. Photographs

Touch

Hearing

Taste

Smell

5. Check (✓) the right statements in the “Right” column. If the statement is wrong, cross it out (x) in the “Wrong” column. Then, compare your answers with a classmate and check what you have in common.

<i>Definition</i>	<i>Right</i>	<i>Wrong</i>
Materials development, materials design and teaching/learning materials are driven by similar theoretical bases.		
There are only two kinds of materials: printed and realia.		
Senses are fundamental to learning as they provide information about learning styles.		
Worksheets, workbooks, teaching guides and modules are the best teaching/learning materials.		
Teaching/learning materials help students' in their learning process.		
Sight is the most important sense when learning.		
The adaptation and creation of a test is materials design.		
Picture dictionaries are printed materials.		
All senses need to be perceived in the materials we design.		
All people learn differently.		
Printed materials are equally as important as audios and videos.		

ELEMENT 2

.....

THE NEED FOR EFL TEACHERS TO DESIGN MATERIALS

Objective

To acknowledge why and what for EFL teachers need to design their own teaching material.

The need to design teaching/learning materials

Núñez et al. (2004) mentioned that there is no textbook that completely fulfills all teachers' and students' expectations and needs to succeed in foreign language teaching and learning processes.

1. Do you agree with the previous statement? Why? Why not?

2. Compare your answers with a classmate.

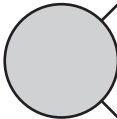
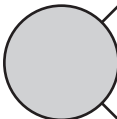
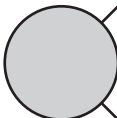
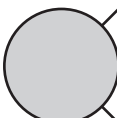
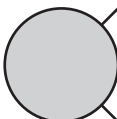
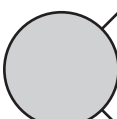
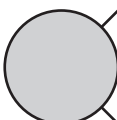
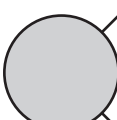
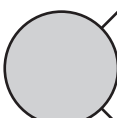
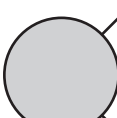
- 3. Based on your own teaching/learning experiences, write Yes or No in front of the following statements. Then, share your answers with a partner.**

Statement	Yes/No
You have used textbooks.	
You have used textbooks that reproduce values and cultural patterns of specific cultural groups.	
You have complemented the textbook activities with extra materials.	
You have designed a quiz.	
You have designed a test.	
You have designed an exercise.	
You have designed a workshop.	
You have designed a poster.	
You have felt frustrated when using a textbook.	
You have felt the need to use any kind of teaching/learning materials.	
You have seen gender stereotypes in textbooks.	
You have seen cultural stereotypes represented in the textbooks you have used.	
You have carefully evaluated the teaching/learning materials you have used.	
You have used textbooks to teach/learn about a foreign culture.	
You have used contextualized textbooks.	
You have used textbooks that represent everyday life.	
You have used textbooks that represent human plurality.	

- 4. Compare your answers with a classmate. Then, select two statements to talk about your experiences.**

Authors such as Núñez-Pardo (2018), Núñez and Téllez (2015), Ramos and Aguirre (2014), Vásquez-Guarnizo (2020), Kumaravadivelu (2012, 2014), Harwood (2010), Tomlinson (2003), and Kanpol (1999) have shown that the materials we use to teach a language should be contextualized. In this way, they ought to consider the historical, social, economic, cultural, and educational realities of the context. Furthermore, the authors above suggest that teachers should be the ones to design their own learning/teaching materials. Núñez et al. (2004) mentioned that “developing materials for EFL/ESL [English as a Foreign/Second Language] classrooms should not be viewed as a task confined to textbook developers” (p.129).

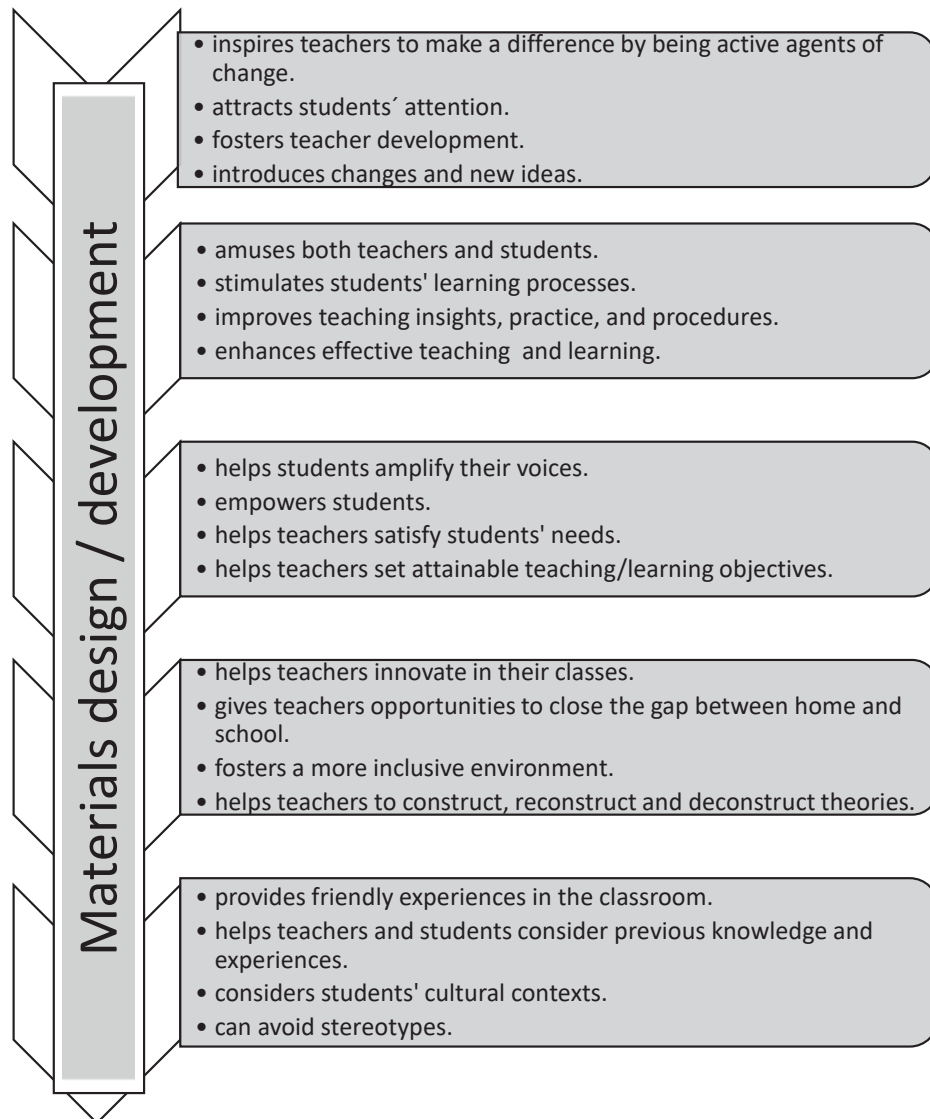
5. Most EFL teachers have the following qualities that are necessary to develop their own materials. Rank them from 1 to 10 considering that 1 is the most relevant characteristic and 10 is the least relevant one.

 The teacher knows the context's needs.	 The teacher knows about language learning strategies.
 The teacher knows his/her students realities.	 The teacher loves his/her students.
 The teacher wants students to feel safe and comfortable in the classroom.	 The teacher is a creative and passionate professional.
 The teacher wants students to learn the language.	 The teacher knows about second/foreign language acquisition/learning theories.
 The teacher wants students to participate in class activities.	 The teacher knows about cognitive and affective factors that take place when learning a language.

6. With a classmate, look at how you ranked the statements. Tell your classmate why number 1 was the most relevant for you.

Teachers as Material Designers

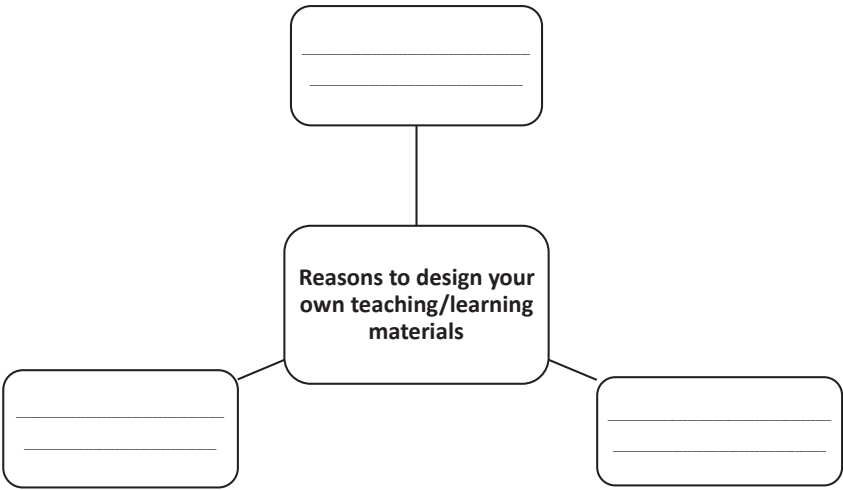
Núñez et al. (2009), as well as Ramos and Aguirre (2014), provided different reasons why teachers should design their own materials. Read more about them below.



7. Based on the previous chart, place the reasons in the table as being important for teachers, students, or teachers and students.

Teachers	Students	Teachers and students
<i>Materials design fosters teacher development.</i>		

8. Can you think of three more reasons why teachers should design their own teaching materials? Write them in the charts below.



ELEMENT 3

.....

THE IMPORTANCE OF NEEDS IN MATERIALS DESIGN

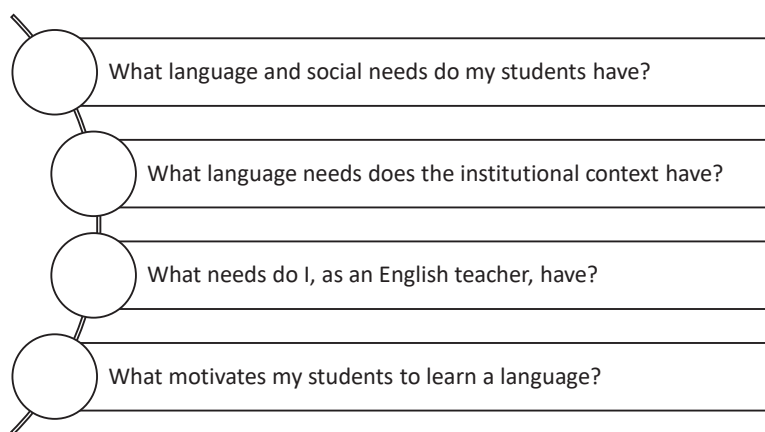
Objective

To recognize the importance and kind of needs in materials design.

Needs in Materials Design

One of the best ways to begin the process of designing your own EFL materials is for each one of us to reflect on the way we design materials. We can ask ourselves questions related to the students' needs, institutional context's needs, and teacher's needs.

Questions that need to be solved before starting any design are:



To start answering these questions, we ought to understand what each one encompasses.

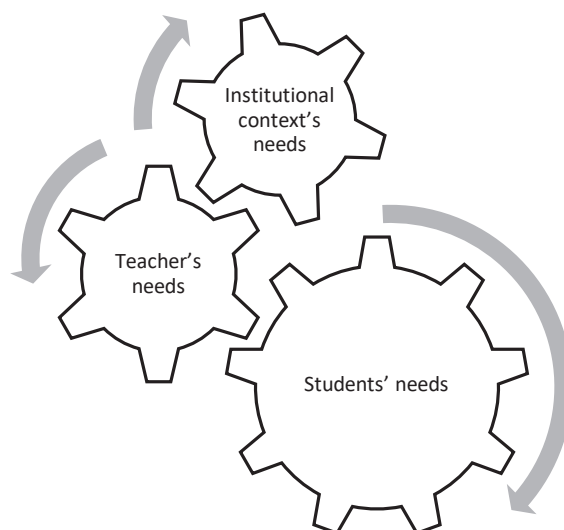
Teachers usually engage in decision-making processes during their experiences as teachers. For example, teachers will make decisions on what to evaluate, when to evaluate, what activity fits the content, etc. These decision-making processes are usually based on what teachers think the needs of their contexts are. However, in materials design, teachers ought to make informed decisions. Therefore, any decision to design an activity should be based on a systematic analysis of information collected within that context. In other words, it is paramount to carry out a needs analysis before starting any materials design.

According to Brown (1995), needs analysis is the activities involved in gathering information that will serve as the bases for developing a curriculum that meets the learning needs of a particular group of students. He further stated that once needs are identified, they can be used for establishing objectives, developing tests, and teaching activities and materials, among

others. Seedhouse (1995) mentioned that the needs analysis is useful for problem solving in the English classroom, as well as serving as the foundation for designing aims, courses, and materials.

Kinds of Needs

As material designers, it is essential to develop a needs analysis that can account for the necessities of the students, teachers, and institutional context. Graves (1997) suggested that analyzing students' needs help material designers contextualize materials based on the **students' sociocultural context**. Additionally, material designers can understand how that specific group of **students learns**. Teachers' needs provide us with a landscape on **how the teacher teaches** and what he/she considers relevant when teaching a language. Institutional needs serve as bases to analyze the role of **national and local policies at the institutional level**. Instruments that can be used to collect information in a needs analysis include the following: students' and teachers' journals, interviews, questionnaires, diagnostic tests, bio data surveys, group meetings, institutional documents, institutional syllabi, etc.



1. Imagine that you are conducting a needs analysis. Read the clues provided in the chart below. Then, write the kind of needs you would analyze based on the clues: institutional context's needs, students' needs, or teachers' needs. In the third column, you can write the instruments you would apply for a needs analysis depending on the kind of needs. Please follow the first example.

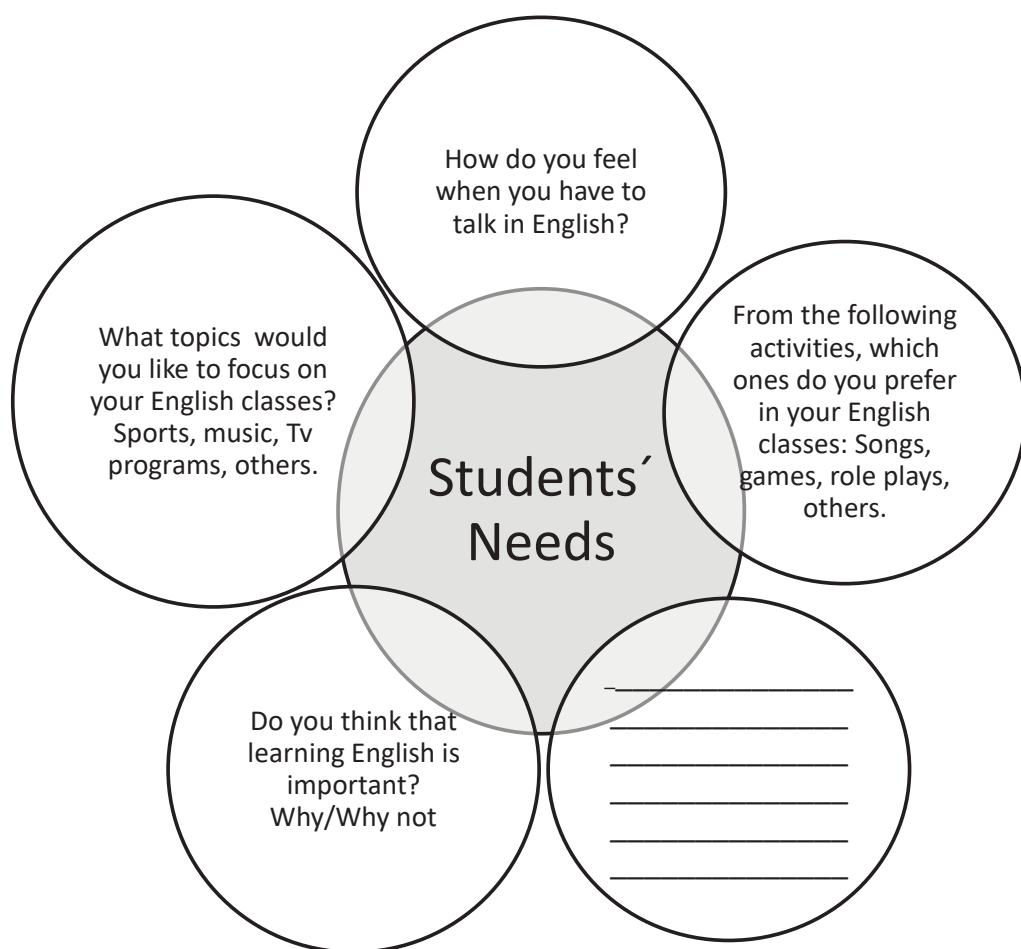
CLUES	KIND OF NEEDS	INSTRUMENTS
The situation in which language will be used	E.g. <i>Institutional context's needs</i>	E. g. <i>Institutional documents, Institutional syllabi</i>
The level of proficiency that will be required		
The students' age		
The students' location (Urban-Rural)		
The objectives and purposes for which the language is needed		
The material available for learning the language		
The students' learning styles		
The teachers' beliefs		
The skills teachers value the most when teaching a language		
The students' familiar environment		
The cultural aspects of the place		
The role of parents at school		
The students' resources		

2. Compare your answers in the chart with a classmate. Check what answers you have in common and what answers you differ with your classmate.

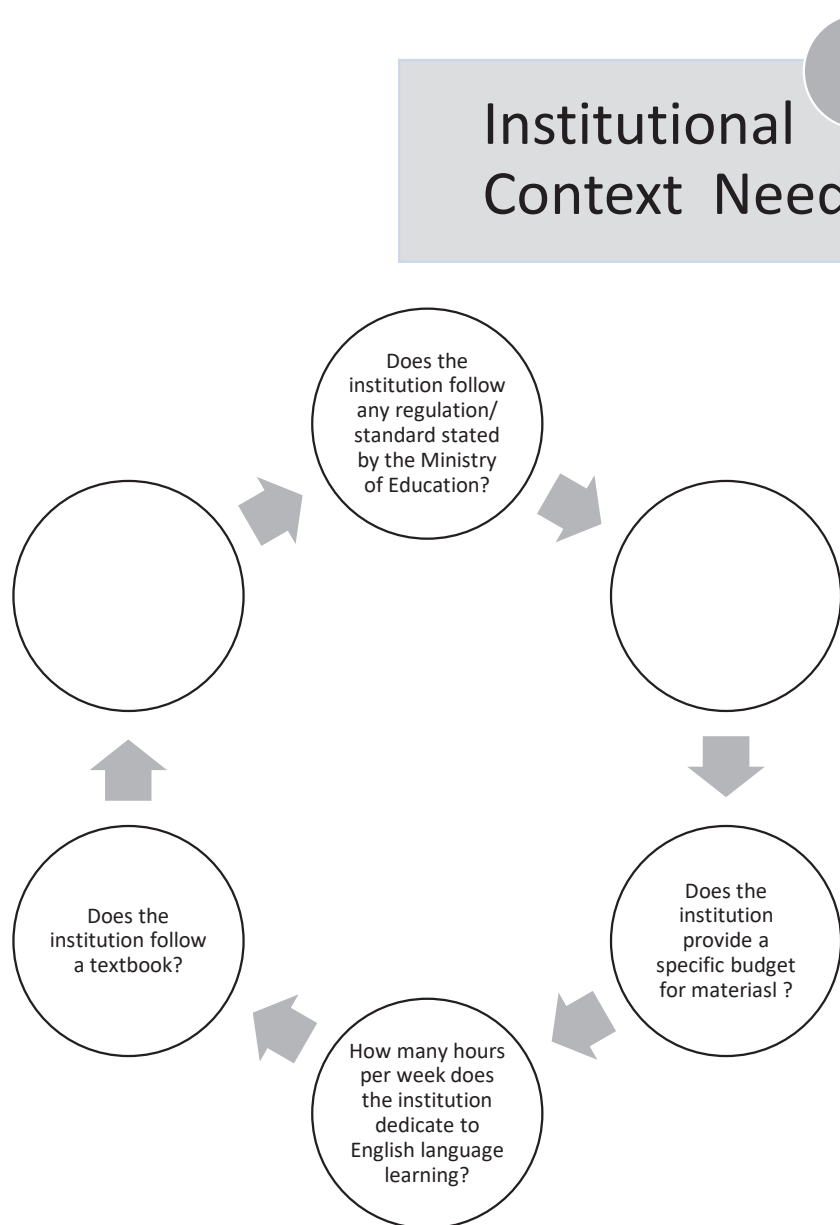
Common answers

Uncommon answers

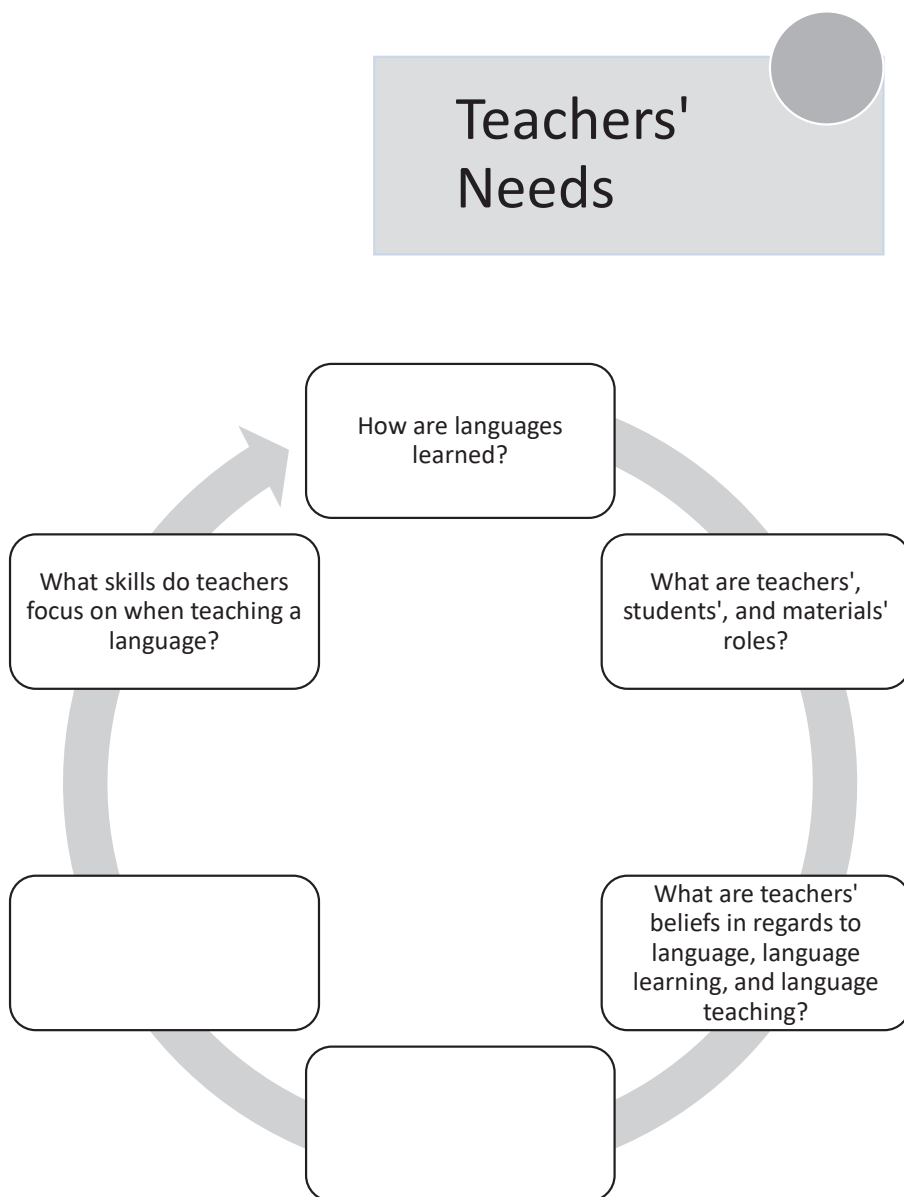
3. The following items/questions have been used by diverse material designers to develop their needs analysis. Read them, then write at least two more items/questions that you can use to collect information about students' needs.



4. The following items/questions have been used by diverse material designers to develop their needs analysis. Read them, then write at least two more items/questions that you can use to collect information about the institutional context's needs.



5. The following items/questions have been used by diverse material designers to develop their needs analysis. Read them, then write at least two more items/questions that you can use to collect information about teachers' needs.



ELEMENT 4

.....

THE SIGNIFICANCE OF BELIEFS, MOTIVATION, AND INVESTMENT

Objectives

To describe what beliefs are and their impact in materials design.
To connect motivation and investment as key elements in materials design.

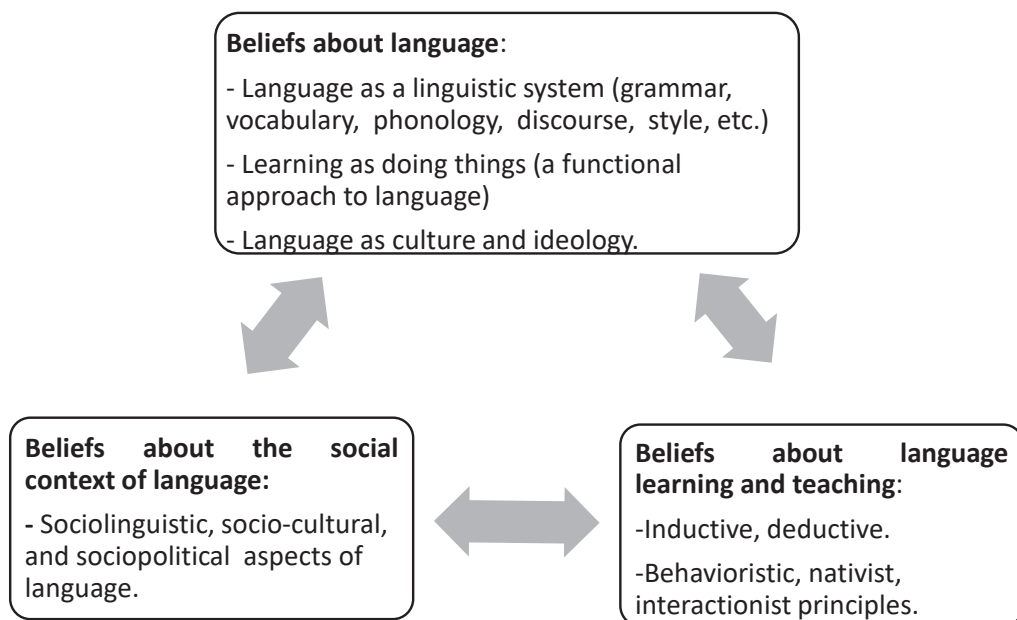
Teachers' Beliefs

The concept of beliefs has a foundation in psychology. Skott (2015) and Pajares (1992) stated that beliefs are a “messy” construct because of its difficulty to define. According to these authors, beliefs are dynamic and rooted in society and culture. Given its complexity, beliefs can be interpreted from different perspectives. Nevertheless, beliefs can be defined as the ideas that individuals consider to be truths. These ideas or principles are historically built, and they are constructed and negotiated with the communities people interact with during their lives.

Teachers shape and reshape their beliefs based on their past learning experiences, their current teaching practice, and their development of possibilities (Graves, 1997). Núñez et al. (2009) suggested that teachers

ought to be aware of their own beliefs since they affect their decisions when designing materials.

Stern (1992) mentioned that teachers hold beliefs about language, the social context of language, language learning, and language teaching. The following diagram summarizes these four beliefs:



1. In the following lines, you can write down your beliefs regarding each section.

1.1 Language
(What is language?)

1.2 The social context of language

(What cultural and political aspects are shaped through language?)

1.3 Language learning

(How do people learn languages?)

1.4 Language teaching

(How do you teach the language?)

2. Share your answers with a partner. Do you hold the same beliefs?
Why? Why not? Use the following lines to write down your answer.

Motivation and Investment

3. Answer the following questions. Then, ask a partner and write down his/her answers.

QUESTIONS	YOU	A PARTNER
Is it important to motivate students?		
How do you motivate students?		
Can some people destroy your motivation?		
How are you best motivated?		
How do you motivate your friends?		
What are some of the factors of motivation?		
What part does motivation play in effective teaching?		
What are three things that motivate you?		
Do you feel motivated when learning something new?		
How can we help people increase their motivation?		
Why do you study English?		
What is your proudest accomplishment so far this year?		
Do you find that motivated people are more successful than unmotivated people?		

Often, teachers will be affectionate toward their students and try to motivate them, so that the affective filter decreases. In doing so, teachers can better prepare students for the learning process and engagement with the material. Usually, experiences charged with a strong affective component reinforce long-term memory.

Musso and Ortega (2018) suggest that “motivation is a multifaceted construct with different components (need, desire, interest, attitude, behavior, etc.)” (p. 6). Overall, motivation in foreign language learning refers to a dynamic process that students go through while learning. Motivation combines what students’ want and the willingness to learn the language. Furthermore, motivation is widely considered to be an essential factor that influences language learning and achievement (Al-Hoorie, 2016; Dörnyei, 2009; Gardner & Lambert, 1972; Gardner, 2007; Goodridge, 2017; MacIntyre, 2002). Motivation is a concept based on psychological principals and is usually an individual process.

Authors such as Weedon (1987) said that the individual should not only be seen from a single dimension. In fact, social subjects have several dimensions, including cognitive features. The human being is holistic. Therefore, the concept of motivation should be linked to investment, so that social subjects are seen as much more than the sum of isolated dimensions put together.

Investment considers the relationship between the learner’s history and his or her social world. The concept of investment comes from sociological principles that acknowledge the meaningful connection between learners’ desire and commitment (Norton, 2010). Investment contemplates that individuals change across time and space. This author further stated that investment means commitment from the learner.

In other words, an individual’s investment depends also on the community that person interacts with. That is why, knowing the context where learning a language takes place is of paramount importance in materials design.

4. **Read the following case. With a partner, discuss the role social context plays in this case. What can we say about students' investment?**

You happen to be the school principal and the English teacher in a school located in a low-income town. In this school, the pedagogical aids have traditionally been scanty.

As their English teacher, you want students to learn the language and, if possible, to achieve the English National Standards. However, students usually repeat that they do not want to study English because they are never going to travel abroad, and they will remain in the same living conditions as their parents.

ELEMENT 5

.....

DIFFERENTIATING A TEACHING OBJECTIVE FROM A LEARNING OBJECTIVE

Objective

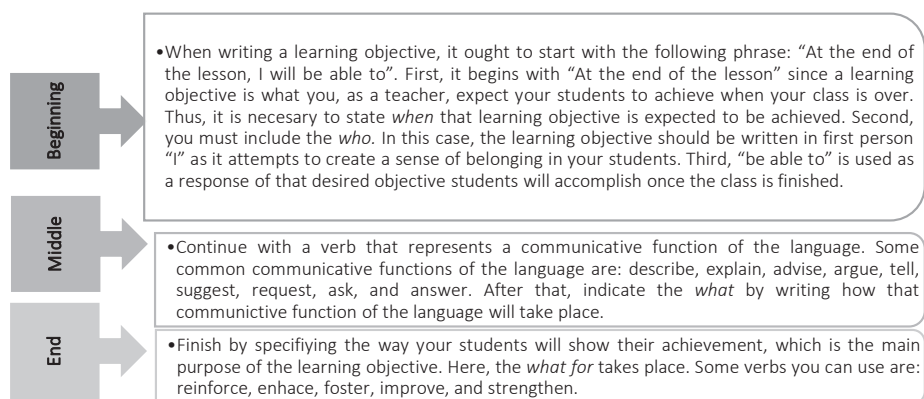
To differentiate teaching from learning objectives.

Type of Objectives

In educational settings, once you have identified students', teachers', and institutional context's needs, as well as the social factors that might influence learning, establishing an objective becomes a fundamental task. The objective provides purpose and direction toward achieving any goal. Throughout our teaching experiences, we have noticed that pre-service teachers struggle when it comes to writing an objective for their lesson plans and constructing their own materials. One of the issues is misunderstanding the differences between a teaching and learning objective. These are two distinct processes that need to be clearly understood, so that pre-service teachers successfully write a clear objective in their future academic tasks. In this manner, it is vital to define these two concepts separately to walk on solid ground and avoid confusion when referring to them in academic settings. Hence, this is our understanding of what a teaching objective and a learning objective are.

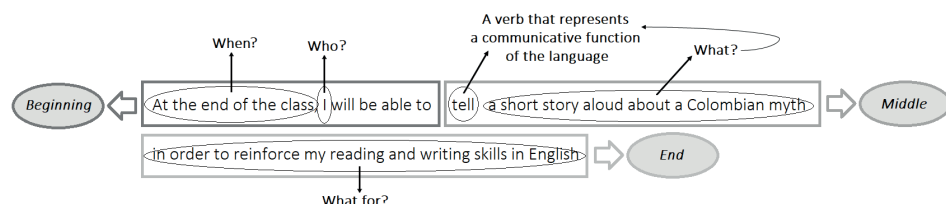
Learning Objective

On the one hand, a learning objective refers to what teachers expect students to learn. In other words, a learning objective is related to a desirable outcome that a teacher has for his or her students to accomplish in the class. When writing a learning objective, bear in mind the following structure:



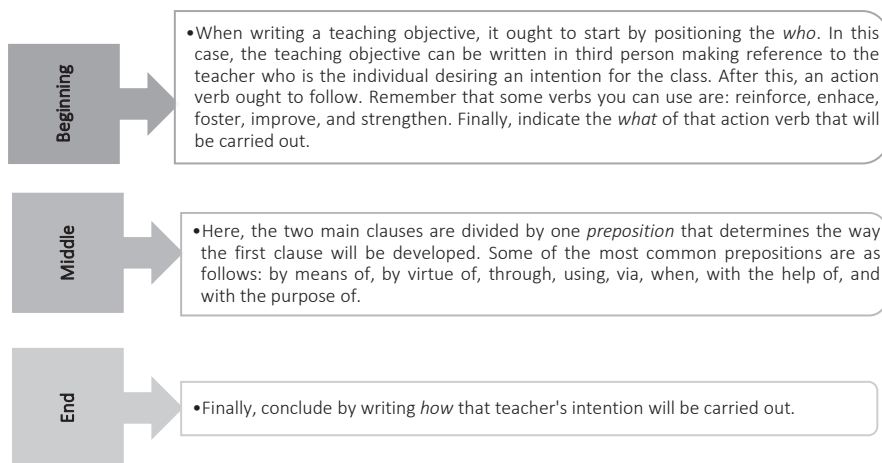
1. Look at the following example of a Learning Objective and its essential parts.

Learning Objective: At the end of the class, I will be able to tell a short story aloud about a Colombian myth in order to reinforce my pronunciation in English.



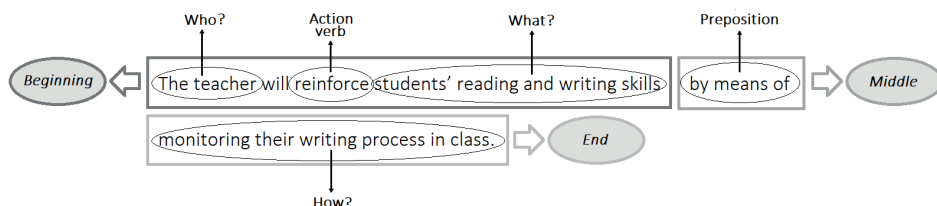
Teaching Objective

On the other hand, teaching refers to the process of constructing knowledge among individuals. Consequently, this reciprocal process of helping each other academically is mediated by teachers who contribute to their students' current and future lives. In this sense, a teaching objective is more closely related to the purpose teachers have towards their intentions regarding a class, as shown in the following structure.



2. Look at the following example of a Teaching Objective and its essential parts:

Teaching Objective: The teacher will reinforce students' reading and writing skills by means of monitoring their writing process in class.



- Please note that a teaching objective is directed toward the main intention that teachers have for their classes.
- Additionally, a teaching objective also follows the same structure as a learning objective; however, the difference is where the clauses are positioned.

3. In your own words, answer the following question: How would you define a teaching objective and a learning objective?

I think I could define a learning objective as ...

I think I could define a teaching objective as ...



4. Read the examples below. Then, find the mistakes in the following objectives and rewrite them correctly. Afterward, classify the objective into a teaching objective (TO) or a learning objective (LO) by crossing out the corresponding item in the chart. Finally, compare your answers with a classmate.

Example:

At the end of the lesson, my students could tell a short letter about what they did in their last vacation.

At the end of the lesson, I **will be able to write a short letter about what I did in my last vacation.**

(TO)

~~(LO)~~

- A. I will reinforce students' speaking skill by creating awareness about the importance of caring for the environment.

(TO)

(LO)

- B. My students will be able to understand the three different pronunciations of the ED ending through a short conversation in past tense.

(TO)

(LO)

- C. The teacher will strengthen students' speaking skill by presenting an explanatory video about ED pronunciation.

(TO)

(LO)

- D. At the end of the lesson, they will be able to debate the pros and cons of environmental problems through a mind map they will create about the importance of caring for the environment.

(TO)

(LO)

5. Write a learning objective and a teaching objective based on the following school context:

School Context	Learning Objective	Teaching Objective
•Urban High School. •Seventh graders. •Thirty-three students. •English class. •The skill students are going to practice is speaking. •The topic you are working on this week is: "My plans for my next vacation".	• _____ _____ _____ _____ _____ _____ _____ _____	• _____ _____ _____ _____ _____ _____ _____ _____

6. Now, think about a real school context you are familiar with and write it down in the first chart. For a moment, imagine you work at this institution, and you are about to plan your upcoming English lessons. Thus, select a main topic to work with and the language skills you want to foster. Finally, write your teaching objective and learning objective in the second and third charts, respectively.

Context	
Learning objective	
Teaching objective	

ELEMENT 6

.....

DISCOVERING THE HIERARCHY OF COMMUNICATIVE ACTIVITIES

Objective

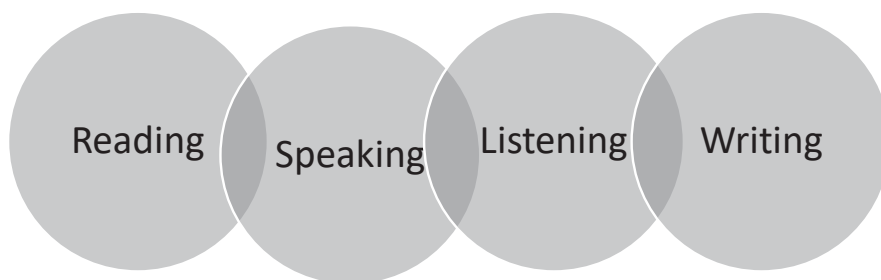
To determine the language skills to develop in the lesson.

Hierarchy of Communicative Activities

One of the starting points to design classwork material in a foreign language classroom is to think about a language skill learners are going to practice the most during the lesson. There are four language communicative skills: speaking, listening, writing, and reading. Not only do pre-service teachers have to think about language skills when designing material for their students, but they also have to consider activities and exercises for practicing those language skills. Complementary activities or exercises meant to practice language skills and reach the lesson objective are connected to subskills like mastering vocabulary, grammar, pronunciation, phonics, phonetics, etc. Often, activities such as filling in the blanks, matching, and true false exercises, support and prepare learners to activate their knowledge for the lesson.

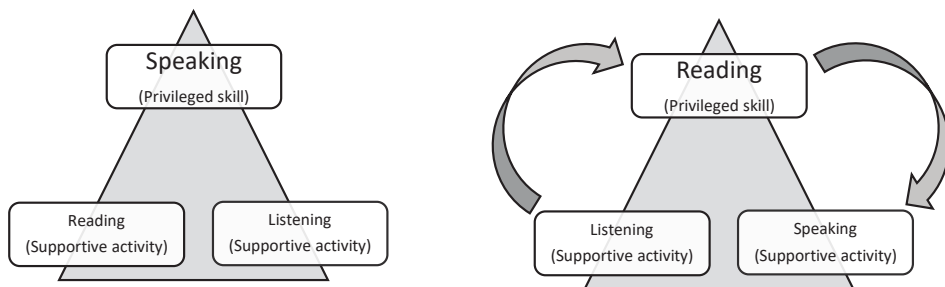
It would be great for pre-service teachers to integrate all the language skills in one lesson. This might help keep balance and provide learners the chance to learn and practice all four basic communicative language skills. It is also true that several variables can affect the classroom dynamics, which can impede practicing all the language skills. Some of these variables could be the number of students per class, the accessibility to printed material for learners, and the students' language level, motivation, or age just to mention a few.

COMMUNICATIVE LANGUAGE SKILLS



One way to tackle this situation is to plan the lesson by privileging the use and practice of one language skill over the others. This means that one language skill is going to be the protagonist, and the other language skills are there to be supporters. For example, if the main goal in a lesson is to promote learners' speaking production, the classroom material could also provide activities for vocabulary, reading, and so on. One way to start a lesson with speaking as the privileged language skill would be by incorporating activities related to vocabulary and pronunciation. Then, you can follow up with a short reading to help learners talk about and express their opinions. In this way, the classroom material paves the way for learners to reach the speaking objective.

HIERARCHY OF COMMUNICATIVE LANGUAGE SKILLS IN A LESSON



At the top part of the left triangle, we can see that speaking is the privileged skill for the lesson. Reading and listening act as supportive language skills to practice speaking. As speaking is the language skill at the top, this creates a hierarchy. In this case, reading and listening skills act as supportive language skills to promote speaking production, instead. A pre-service teacher can use the same three language skill elements and change the objective of the lesson to prioritize reading, for instance. Then, the hierarchy would change. Reading would be at the top, while speaking and listening would support the lesson to accomplish the objective (see the right triangle). By rotating the protagonist skill in each lesson or classwork material, you can find a balance among the four language skills. This rotation creates a dynamic classroom and breaks away from monotony.

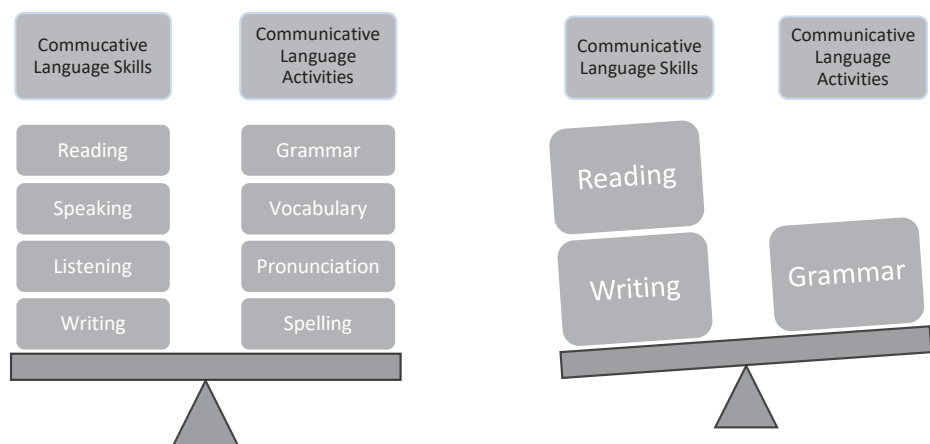
1. Classify the following words in the chart.

Writing- word puzzle -listening-
vocabulary- cross word-fill in the gaps-
scanning -matching-speaking-wh
questions-reading-pronunciation-true
false-skimming-listening for gists

Language Skill	SubSkill	Activity or Exercise
•Speaking	•Pronunciation	•Fill in the gap

Balancing Communicative Language Activities

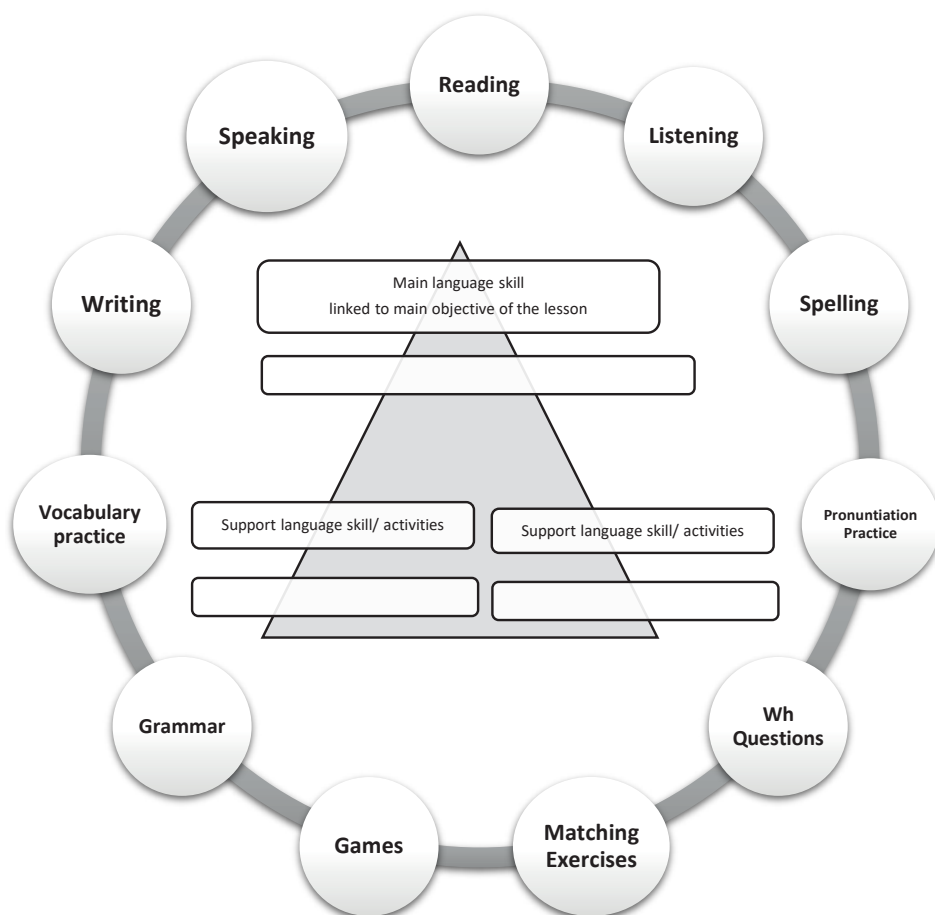
Toro et al. (2019) mentioned that human beings need to communicate, which is why teachers are called upon to develop effective and engaging communicative activities in the classroom. Besides the four communicative language skills (speaking, reading, writing, and listening), teachers may also want their students to master other elements of the foreign language, such as vocabulary, grammar, and pronunciation. These elements fall outside of the communicative category of skills, but they are fundamental in establishing the four communicative language skills. For example, understanding vocabulary about a specific topic can help students express and/or comprehend ideas correctly. Also, appropriate grammar knowledge maximizes the accurateness of language use. Proper pronunciation and intonation minimize the chances of misunderstanding. Pre-service teachers should consider the type of exercises when developing classroom activities. Each exercise or activity should focus on supporting the protagonist skill with other elements for any given lesson.



The more communicative language skills you can include in a lesson, the better the lesson for your students to reach their objectives. Variety in communicative language skills creates a balance in your lessons, such as the figure on the left above. On the contrary, if the lesson only favors a few language skills with only one activity, it will be disproportionate as shown in the figure on the right above.

2. The following diagram contains all four language skills and some language activities. Look at the diagram and think about a lesson you would like to plan.

2.1 First, select one language skill to be the protagonist of your lesson. Second, select the supportive language skills and/or activities for the lesson. Third, write the information in the triangle to visualize the hierarchy and balance you provide for the lesson.



3. Talk to a classmate and exchange information about the lesson you are planning. Discuss how you created balance with the language skills and activities you selected.

4. Answer the following questions based on the information you filled out in exercise 3.

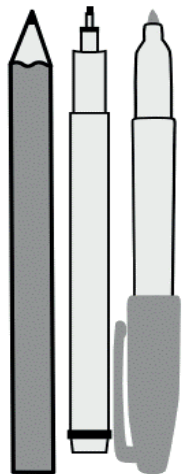
Which language skill is the protagonist of your lesson?

?

What is the main objective for your lesson?

?

5. Use the following lines to write about the way you understand keeping balance with communicative language skills and activities when designing material.



ELEMENT 7

.....

LESSON PLANNING AND ITS CONNECTION TO MATERIAL DESIGN

Objective

To relate the steps in a lesson plan to materials design.

Lesson Planning and Materials Design

Materials are much more than simple tools that a teacher uses in class without a purpose. That is why they need to be analyzed from a critical point of view. When designing materials, it is vital to go through a planning process linked to the way you will present your lesson.

Most teachers go through a phase, either consciously or subconsciously, before planning what to develop in class. This is called the pre-planning phase, in which teachers think of the following: ideas for individual or group exercises; activities that they have seen, heard about, or applied before; and materials for a possible starting point. Once teachers have a clearer perspective in what their lesson will be like, they may write everything down. This writing process is detailed, especially because written lesson plans are a helpful way of keeping track of what we intend to achieve in a period of time.

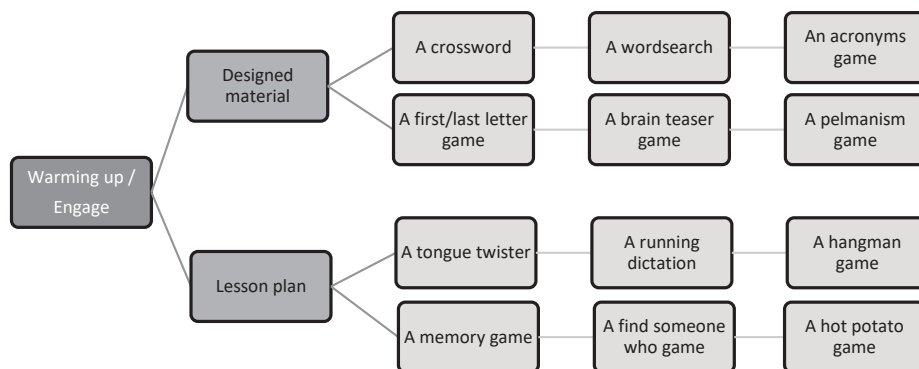
Furthermore, lesson plans are a response to an organized and detailed writing process. We can expect that anyone who looks at a lesson plan will be able to understand the steps written down. Consequently, lesson planning provides “the observer clear evidence of the thinking that has gone into the making of the lesson” (Harmer, 2007, p. 365). Moreover, novice pre-service teachers can feel confident in knowing what to do in the classroom progressively. Nonetheless, we need to consider that “planning a lesson is not the same as scripting a lesson” (Harmer, 2007, p. 365). Lessons cannot be thought of as scripts where the cast (teacher and students) must remember and reproduce words exactly the way they were written. Having a written lesson plan means that we are in constant dialogue between what we intend to achieve (what has already been written) and what will actually happen during the class.

Based on our experience as material developers, we have come to realize that it is possible to link lesson planning to material design. EFL materials are conceived as “sociocultural, pedagogical, didactic, and cognitive mediations that facilitate linguistic and cultural interactions” (Núñez-Pardo, 2020a, p.114) as they represent “mediations in sociocultural interactions among learners from diverse cultural worlds” (Núñez-Pardo, 2020b, p.18). Therefore, they take the form of learning exercises or activities, tasks, lessons, worksheets, didactic units, modules, workshops, or books (Núñez et al., 2009; Núñez & Téllez, 2015; Núñez & Téllez, 2009) that have gone through a well thought out process as the chart below shows.

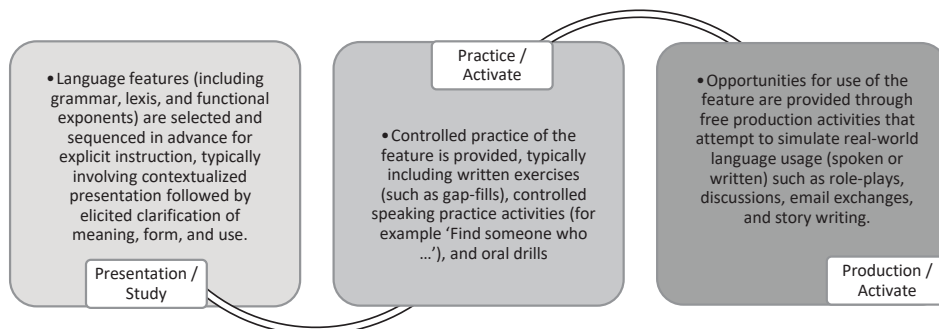
	Printed materials:	Visual materials:	Realia:
Materials	Worksheets, workshops, workbooks, modules, lessons, units, short stories, chants, etc.	Posters, flashcards, photographs, pictures, drawings, artwork, PowerPoint slides, picture dictionaries, flyers, booklets, brochures, etc.	Objects that are not specifically designed for learning but used in teaching processes to support performance in class, such as: hats, glasses, toys, balls, bags, etc.

For us, a written workshop should represent a well-planned lesson. In fact, as Harmer (2007) states “most teaching sequences need to help certain characteristics or elements” (p.51). The author further states that these elements are Engage, Study, and Activate. Therefore, we invite you to produce your own material, which indirectly suits your lesson plan. When designing your workshops, we also recommend following the PPP (Presentation, Practice, Production) model coined by Donn Byrne in 1976. The PPP model has been used to structure ELT lessons, and it has been remarkably durable. Furthermore, the PPP model is well known for its use in pre-service teacher education programmes worldwide (Anderson, 2016, p.218), and it has been popular for over 40 years after it first emerged (Harris, 2015). Another possibility is the one suggested by Harmer (2007) ESA (Engage-Study-Activate). We also acknowledge they are not the only ways to plan a lesson, but whatever the process selected it ought to follow connected steps.

In addition to creating your own material and using the PPP model, it is necessary to start your workshop with a warming up activity that motivates and activates your students’ learning. The warming up activity occurs at the beginning of class, and the teacher encourages and guides students to switch their thoughts to prepare for learning. A warming up activity should wake up students and catch their attention. The purpose of this enriching activity is to focus students’ attention keeping in mind that they were in a different situation before walking into the classroom. With this in mind, here are some warming up activities that might help you in starting your future lessons.



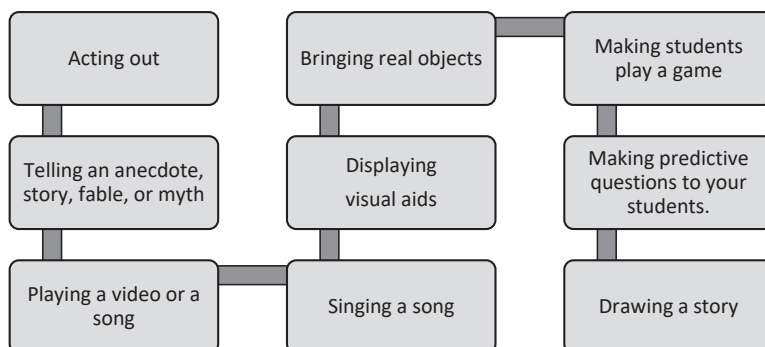
Byrne (1976, 1986) introduced the PPP model through stages, and Anderson (2016) envisaged them as follows:



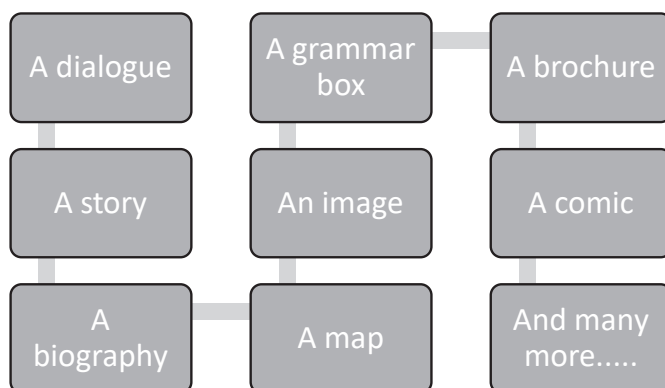
First stage: Presentation / Study

This first stage has to do with introducing content. Here, the goal is to present and explain a topic, which could be a structure of the language. Apart from being detailed and descriptive, the presentation stage together, along with the following two stages, should be written narratively for someone else to read it. Thereby, the three stages should be narrated in a way that a third person could easily understand the flow of your lesson.

We recommend that you find a way that makes you feel comfortable and helps your students discover the topic by themselves. In this sense, you can persuade students to look for knowledge that they can navigate with your help. Bear in mind that this presentation stage does not refer to a single activity. You can provide the ones you need until you reach your goal for this first stage. Hence, here are some resources you can follow to introduce your lesson:



It is noteworthy that when we design material like a workshop, resources go in the background. They are actions performed in class, and they are not written in the lesson plan. However, they are an essential aspect of our teaching practice and should be included in our planning process. Below, we will find more activities to give you an idea on how to design your workshop.



To sum up, the goal for this first stage is to make sure students understand the content by giving them opportunities to wonder and discover what you will teach them. Our final advice is to start this first stage with the same energy you began your lesson through the warming up. Then, maintain the same flow throughout the stages while engaging your students to learn.

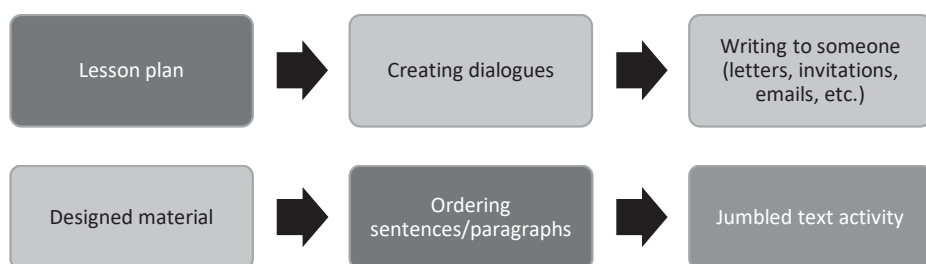
Second stage: Practice / Activate

The second stage is divided into three different spaces for practicing the language: guided practice, controlled practice, and free practice, which are all explained as follows.

Guided Practice:

According to Sharratt (2013), guided practice is a “transition practice that... allows teachers to pull back and the learners to step forward” (p.145). In other words, students have the possibility to have more control over their learning, while the teacher slowly steps back. Pearson and Gallagher (1983) mentioned that this guided practice is where the teacher gradually

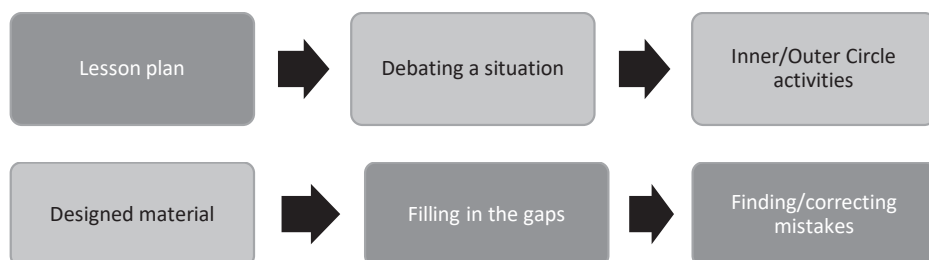
assigns task responsibilities for students. That is why, during this first space, your goal is to empower your students to practice the four language skills on their own for the first time. Here, you need to provide feedback as activities are completed. Meanwhile, you can also assess your students' progress and provide help for those who need guidance. In other words, the guided practice is the “*we do*” part of the lesson, where some autonomy is given to students in order to actively participate. They will have both your support, as the teacher, and their classmates' help when completing the task. Here are some activities that might help you when designing your guided practice space.



Controlled Practice:

Controlled practice is the second space of the practice stage in a lesson where learners are able to practice the language in a regulated manner. Here, your goal is to help learners strengthen their target language knowledge through exercises that re-enforce a specific language point. Controlled practice determines and helps you as a teacher identify the flow and understanding of your learners. The controlled practice is the “*you do*” part of the lesson, where you move from some given autonomy (guided practice) to assigned work they can develop on their own. As the teacher, you can move around the classroom and check on your students' progress. Lastly, feedback is fundamental in this space, so make sure you monitor your students closely and take time to give feedback immediately if you

see they are going down the wrong path. For ideas, we have included some activities below to help you design your controlled practice space.

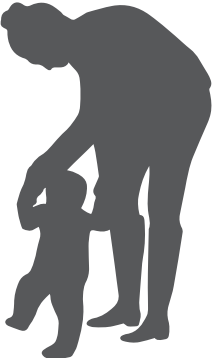


Free practice:

Finally, free practice is then used to describe closing activities that allow students to practice a specific language point in an unrestricted form. This usually happens after going through the previous spaces (guided practice, and controlled practice) since this last space gives students wings to fly in their language practice. Free practice activities are indispensable as they let students experiment with the language freely. Learners are given the chance to use the target language and their existing language knowledge without any restriction. In other words, the free practice is the “*I do*” part of the lesson where students are free to work independently by practicing existing knowledge in their own way. Thus, here are some activities that might help you when designing your free practice space.



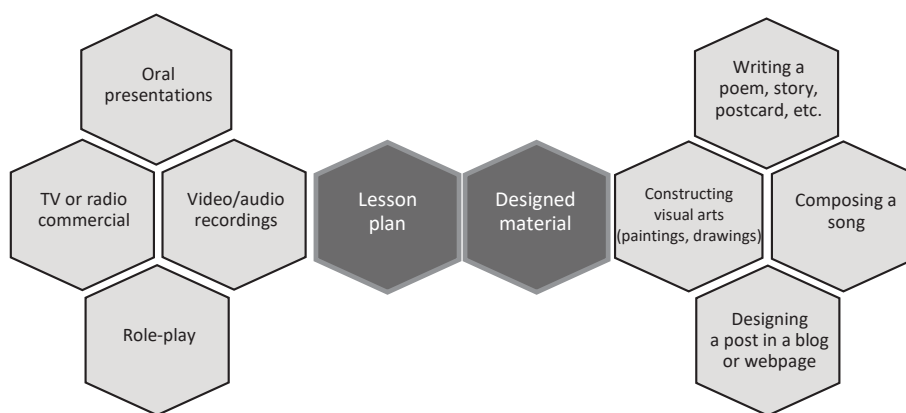
Bearing in mind that these three spaces of practice might cause confusion, we have come up with the following analogy presented in the chart below.

Guided practice	Controlled practice	Free practice
		
<i>"We do"</i>	<i>"You do"</i>	<i>"I do"</i>
Let us imagine a child learning to walk. In the first phase, the child is being guided by someone. This process is usually carried out when someone holds the child's hands and simulates him or her to walk (guided practice). Then, the child learns how to give his or her first steps but may stumble several times. So, someone places the child in a baby walker to help the child walk. However, the area where the child walks is limited since he or she needs to continue practicing with parental supervision (controlled practice). Finally, the child grows up, now parents consider that the child is ready to walk on his or her own. After preparing for a long time, parents can let their child explore the environment freely and safely (free practice).		

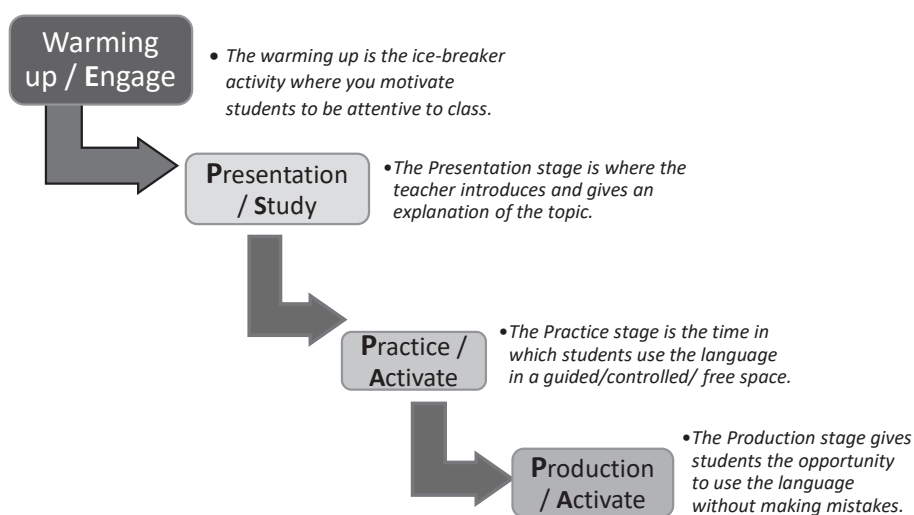
Third stage: Production / Activate

The third stage focuses on providing students with opportunities to use their own ideas in context. In this stage, students should have completely mastered the language objective and have learned how to produce it without many mistakes. Therefore, students start to produce language more freely since they have already gone through a practical process and learned how to use that target language correctly. Hence, this final stage has to do with performing things naturally. Here, students are expected to

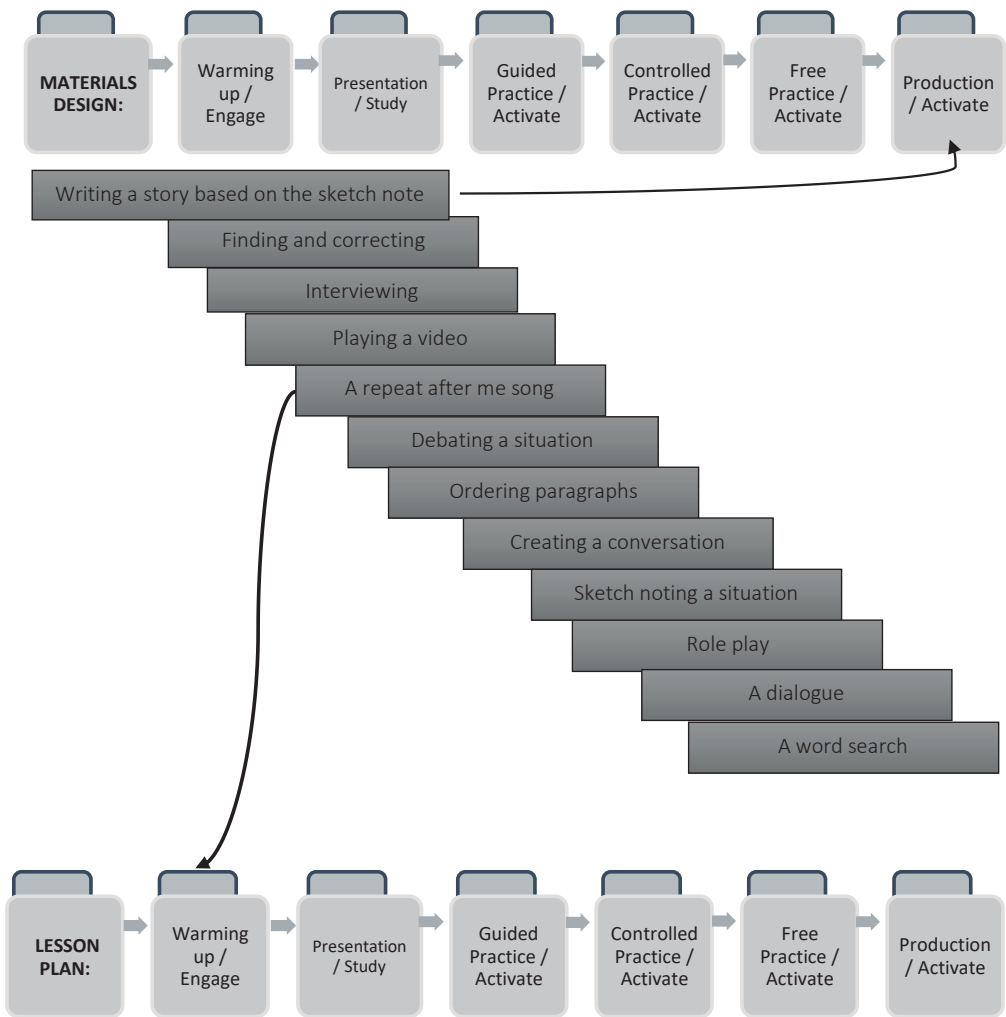
move flexibly without forcing output. As the teacher, you are not expected to intervene because students should not be intimidated by the task or making mistakes. Nonetheless, if mistakes are made, you can point them out once your students have completed the task. Otherwise, you will be stuck in the second stage (practice) and the production stage will be out of context. Consequently, this production stage can be developed in an oral and/or written way as shown in the following figure.



To summarize the PPP model and the ESA model, we have created the following figure to help you plan your future workshops, including the warming up activity as the starting point.



1. In the following chart, you will find activities for designing materials and a lesson plan. Now that you have learned how to link these two processes, draw a line to connect the activities you will select for materials design on the top and for a lesson plan on the bottom. Follow the example and remember answers may vary.



2. Compare your answers with a classmate and talk about the reason why you selected your options.

ELEMENT 8

.....

PROVIDING ACCURATE INSTRUCTIONS IN MATERIALS DESIGN

Objective

To distinguish the concept of an instructions and its types.

Instructions

According to the Cambridge Academic Content Dictionary (n.d), an instruction is defined as the act of teaching someone how to do something. For Huitt (2003), an instruction is one of many teacher behaviors that play a significant role in students' learning, along with planning and management. Therefore, an instruction has to do with lesson delivery, which refers to guiding the learners in the learning process (Ochoma, 2015). In this sense, Efebo (2005) mentioned that an instruction has to do with all the activities, that is interactions, which take place between the teacher, student, and content in the teaching/learning process. At the end of the interaction, students can demonstrate that learning has taken place. Hence, an instruction can be considered as the act of helping people learn by means of providing detailed directions to be followed.

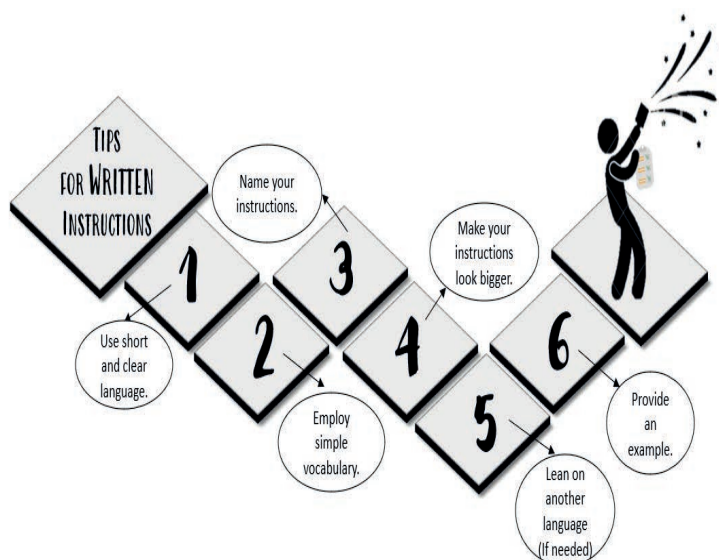
When it comes to educational settings, giving instructions is a crucial step in students' learning process and should be short and clear. We consider that giving concise instructions is fundamental, so learners will know how to follow those directions correctly. In our teaching experiences, we may have faced difficult situations where we have been unsure of what to do because of incomprehensible instructions. Because of this, we highlight the importance of getting straight to the point when providing instructions in any educational context.

Oral instructions are not the same as written ones. Imagine two different scenarios. The first one is when you face a context where students can only have access to written instructions through workshops, worksheets, modules, etc. The other one is when you as a teacher have the possibility of providing good use of materials, such as posters, flashcards, or slides. We have provided some tips below for you to consider when giving written or oral instructions.

Written Instructions

Tips when giving instructions

As the main purpose of this book is to provide a guide to design materials for EFL classrooms, written instructions play a crucial aspect to consider. Writing demands time, corrections, feedback, proof-reading, etc.; however, designing materials is “not a race, but rather a peaceful journey to be savoured each point along the path, each step of the route to be travelled” (Núñez & Téllez, 2009, p. 184). In this sense, we have designed the following path for you to walk through when designing your written instructions.



One of the biggest flaws we have found regarding written instructions is the starting point. Even though we know how complex it is to start writing, using short and clear language when giving written instructions is the key. When giving written instructions, it is fundamental to go straight to the point with short, clear, and concise language. You should transmit your instructions as brief as possible avoiding different ways that might confuse your learners, such as any kind of overloading or repetition.

Use short and clear language

1

Depending on the context, employing simple vocabulary when giving written instructions is crucial in providing an eloquent message. This second step on your path has to do with the use of uncomplicated words for your learners. Vocabulary is central to English language teaching; that

Employ simple vocabulary

2

is why, writing simple vocabulary when providing your instructions might increase the chances of your students receiving the message. Try to use true cognates, if possible.

Having the possibility to name your instructions through cardinal numbers, ordinal numbers, letters, and/or bullets is our third tip for you to tread when establishing your written instructions correctly, visually speaking. Organization plays a fundamental part when providing written instructions. Here, you will have to double check the way you are presenting your written instructions to your students.

For a moment, pretend you are a student and think about the way they will visually perceive those instructions. This will help you write your instructions better.

Name your
instructions

3

This fourth tip is connected to our previous one. After choosing one way to name your instructions, the following step is to make them look bigger. This tip will help you get your learners' attention and, consequently, help them focus on what you want them to develop.

Make your
instructions look bigger

4

This fifth tip is optional depending on your context. You can continue to the next one if necessary. However, if you find yourself in a situation where you need to provide written instructions in another language, this tip might help you out. Our advice to you when giving written instructions in another language is to stay true to the language you want your students to learn and have their native language as a reference point only. This means that the language they are learning ought to be the first thing they see on the paper (Follow tip #4). The language they have acquired already (their mother tongue) might be in the background to double check in case of any misunderstanding. Depending on your style, you can make the text look different by reducing the size, changing the font, or simply using italics.

Lean on another
language (if needed)

5

Finally, you have come to our last but not least tip. You will find that written instructions must always be connected to a visual example to follow. When learners see what they need to develop through an example at the end of the instruction, they are more likely to carry out the activity successfully. In such a way, we recommend that you place yourself in your students' shoes.

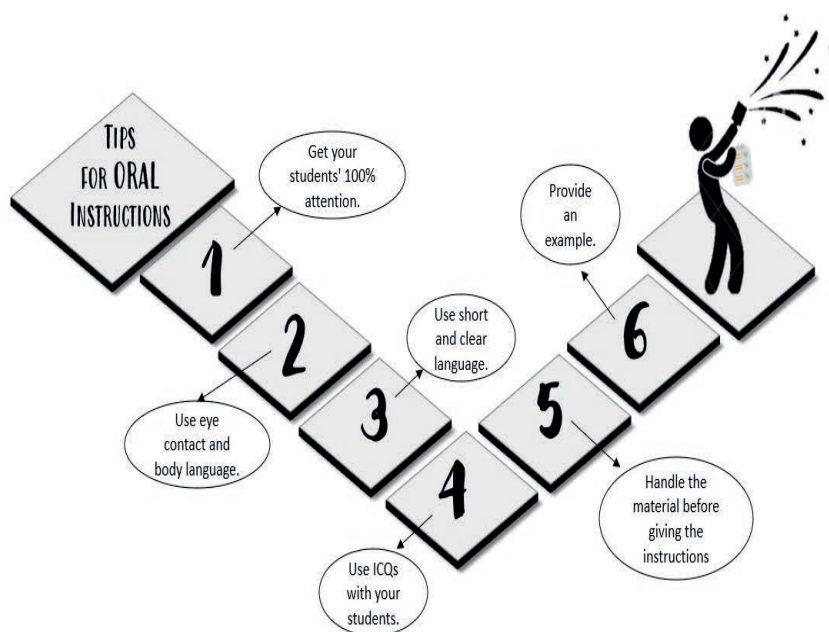
Provide
an example

6

Propose an example that shows them the path you want them to take. By doing so, your students' learning styles are put into practice.

Oral Instructions

Unlike written instructions, oral instructions have a different functionality. Oral instructions intend to communicate a verbal message, but they can be misinterpreted due to flaws when giving instructions. Often, teachers bring classroom materials like slides, posters, maps, and pictures that need complementary oral instructions. If clear instructions are not provided, then the materials would lose effectivity. Therefore, we have designed the following path for you to think about when giving oral instructions.



1

Get your students' 100% attention

The first thing you need to do when giving your students oral instructions is to get their full attention. This does not mean that no one is listening or that students' will not get the information from their peers. However, we can make sure that everybody is paying attention before starting. Otherwise, you may have to repeat what you already said many times. One recommendation we can give you is to try to use tip #2.

This tip is helpful in getting your students' attention before giving oral instructions, as well as maintaining the flow of the class. Eye contact and body language are necessary in showing your students that you are 100% attentive to every single detail in your class. When we talk about eye contact, we basically mean your eyes ought to be on your students the whole time. You need to be attentive to those who are following your ideas and those who are not. Also, body language is linked to the above mentioned since your students will connect your movements with the oral instructions. These movements, which can be intrinsic, are key to catching your students' attention and reinforce your message.

2

Use eye contact and body language

3

Use short and clear language

Similar to written instructions, short and clear language is fundamental when giving oral instructions. This third tip is concerned with giving a straightforward message and being concise and direct in order to avoid overloading or repetition in your instructions. Sometimes confusion occurs when you try to clarify your first instruction in a second, third, or more attempt. We may end up diverting the message because we did not use short and clear language to begin with. In this regard, we recommend following the next tip to know what to do if this situation happens to you.

ICQs stand for Instruction Checking Questions, and they are a vital aspect for you to consider when giving oral instructions. ICQs help teachers verify students' understanding by checking if your students understand what you have just told them to do. In this sense, you could ask ICQs to one or two students in to verify if you were misunderstood before letting them start the activity.

4 Use ICQs with your students

5 Hand out the material before giving the instructions

One of the biggest difficulties pre-service teachers face when teaching is to get students' attention and avoid repetitions when giving oral instructions. Now that you have stepped onto our fifth tip, you can reflect about those times when you have made the mistake of handing out materials while giving instructions, or worse, after giving instructions. Our tip here is to hand out the material before giving instructions and after going through all the aforementioned tips this path has. In this sense, you will ensure that your students are not distracted, and you will avoid repeating the same instructions all over again. Additionally, we recommend making sure you are not the only one who is guiding the oral instructions aloud. You can assign students to follow the reading and, if necessary, go back to tip #4. Do not hesitate in doing so!

Like the written instructions, proving an example at the end is essential when giving oral instructions. Since the message you will transmit is spoken, the example must be executed in the same way. Consequently, we recommend executing that example from your role as a teacher. Sometimes we ask one student to come up to the board to show the class how to develop your activity. However, this can intimidate the student and result in further misunderstandings. That is why we encourage you to be a guide in providing the final oral instructions through example. You can also make sure the example appears on paper as a model look at during the activity.

6 Provide an example

1. Find the mistakes in the following instructions. Correct and rewrite the instructions in the lines below. You can check the example. Lastly, compare your answers with a classmate.

E.g.

X

Complete the following paragraph with a suitable word, remember there are not correct answers, just let your imagination flow.

The following paragraph is about the history of the automobile. Try to complete the paragraph with the verbs used in the exercise before.



2. Improve the two following WRITTEN instructions.

X

A. Based on what you have learned so far, during the last three weeks after vacations, meet with at least half of your classmates, and read the stories. Think about pros and cons and share your thoughts.

X

B. Write about your life.

✓

3. Improve the two following ORAL instructions.

X

C. Now, you will make a group of three people each and will perform a situation that will be given. For this activity, you need to use the vocabulary you have learned in the previous classes about the past simple.

✓

X

D. Open page 42-43 from your English workbook and develop exercises 1, 3 and 5 on your own. Don't forget to use a pencil in case you need to erase.

✓

ELEMENT 9

.....

WHAT SPACE TELLS US ABOUT MATERIALS DESIGN

Objective

To identify space as positive and negative.

Negative and Positive Space

Usually when teachers start designing their own material for their courses, they may not know how to start. The white piece of paper or blank computer screen can feel intimidating. The blank paper or screen is called **negative space**. The opposite is **positive space**, and it is represented by pictures, charts, letters, graphs, and all other elements that teachers use to fill the white paper to accomplish the objective of designing and developing materials for their students.

Sometimes, teachers feel that they need to fill out every single space on the sheet of paper by creating more exercises for students to develop. This leaves little room for the eye to move freely throughout the paper. Students process and assimilate content much better when the information is well organized on the page. Teachers, as material developers and designers, have to keep a balance between the space used and white space to let the eyes travel and explore the content easily and comfortably. White space is also needed for the reader or student to better assimilate the information.

Designers need to use objects, images, lines, figures, and colors to transmit a clear message. However, they also need space for organization in any design he or she decides to use. All pages in a worksheet need to be thought in terms of organization. By leaving white space in the page design, there are more chances for students to perceive the material as attractive and engaging. Often, students complain that they do not have enough room in a textbook or workbook to answer the questions. Consequently, students limit their answers on the page, write them somewhere else, or jot down simple ideas. Foreign language teachers often look for well-structured answers to check students understanding, but if space is not provided, the chances of having detailed answers are low.

The accurate use of space in design comes from the **Gestalt theory** or **Gestalt principles**. It is a psychological theory about how humans tend to perceive elements distributed in space. The Gestalt theory addresses the terms proximity, similarity, closure, and continuity, which creates a relationship among elements. Gestalt principles provide an extensive list of items, but we can focus on the following ideas for material design. In Gestalt theory, visual composition is seen as single components, but all parts are seen as whole. According to Oviedo (2004), the word Gestalt comes from the German language, and it means form or shape. In sum, Gestalt theory has to do with perceiving all parts in a composition as a whole instead of unique elements, as stated by Guberman (2015).

1. Based on the information above, select if the following statements are TRUE, FALSE or It doesn't say (IDS).

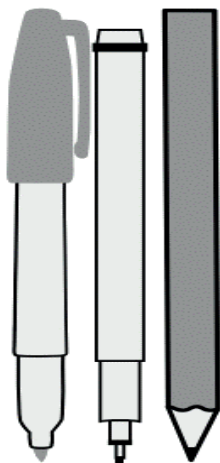
		True	False	I D S
A	Gestalt theory originated in Sweden.			
B	Negative space refers to an unorganized page layout.			
C	Worksheets need to be thought out in terms of organization.			

2. Read and answer the following questions according to the information about Negative and Positive Space.

2.1 Why is it important to keep balance between positive and negative space?

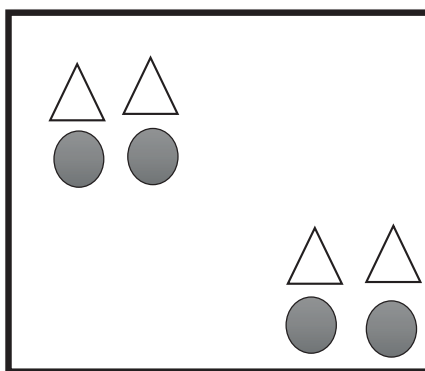
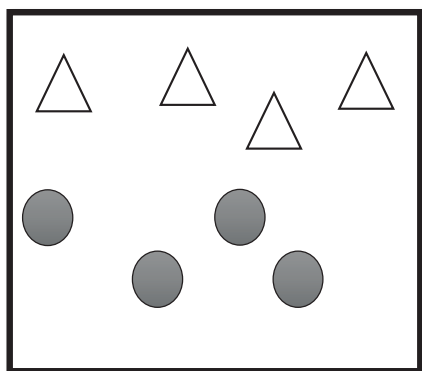
2.2 Where was Gestalt Theory created?

3. Use the following lines to write about the way you understand the use of space when designing material.

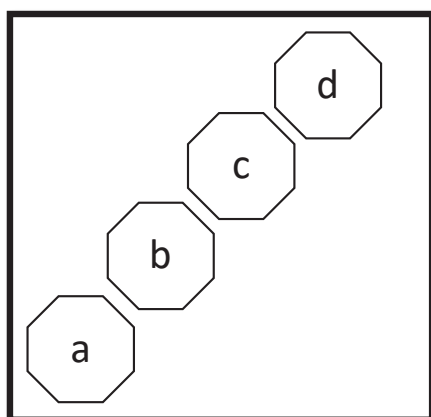
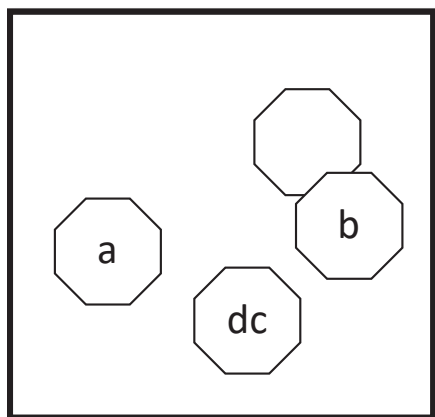


Gestalt Principles

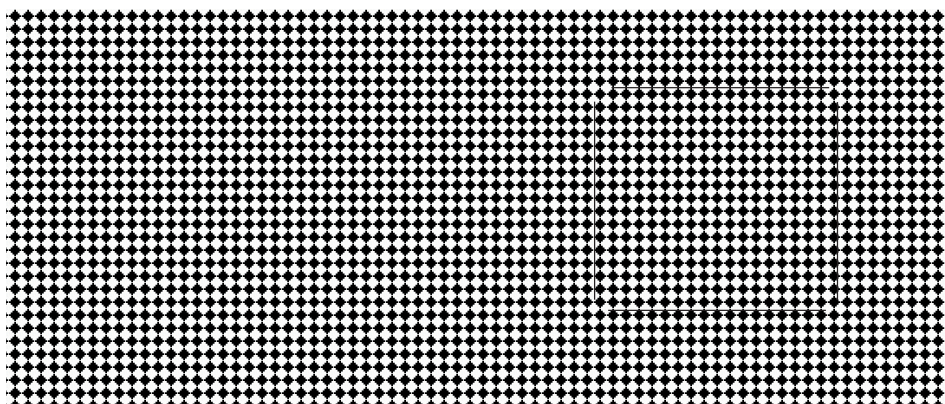
Proximity has to do with the organization of elements to establish a relationship among them. Elements that are close are identified as having a connection. Those elements could be letters, words, pictures, lines, drawings, and any other figure. If the elements of the group are close together, our vision tends to associate them as a group. Look at the two following charts and pay attention to how the shapes are organized.



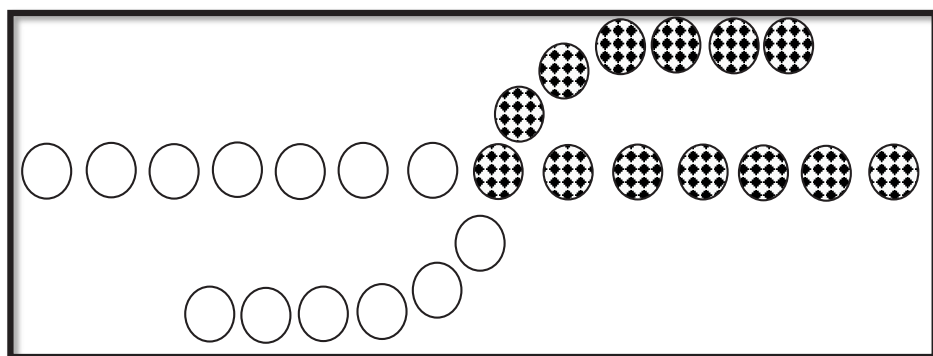
Similarity represents how the elements in the design share some characteristics. These characteristics could be shapes, figures, and colors to name a few. They do not need to be exactly the same, but there is at least one common pattern that unites the elements. Check the following examples.



Closure occurs when our vision tends to complete a shape or figure, even when the elements are not fully connected. If a line does not connect with another one, the human vision tends to join them. Observe the following lines. They are not connected, but the human brain continues the trajectory to form a triangle and a square.

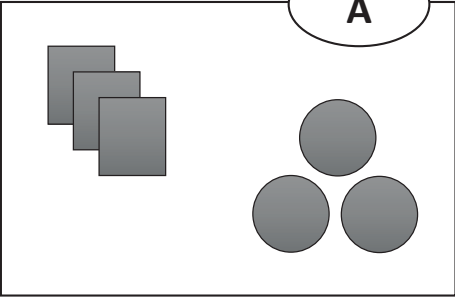


Continuity indicates that human vision tends to follow lines, even when they are interrupted. This happens because the brain sticks to a path. In the following figure, there is a horizontal line which starts with empty circles. Then, in the middle of the line, the circles are filled, but the lines are continuous. Human vision prefers to continue the line instead of stopping and thinking that the line was interrupted.



4. Develop the following exercises and share your answers with two classmates.

A



?

Which Gestalt Principles were used to organize the elements in rectangle A?

Challenge

Use five lines to draw a shape using the concept of Closure in rectangle B.

B

C

Challenge

Draw your own example for Continuity in rectangle C.

ELEMENT 10

.....

RULE OF THIRDS IN MATERIALS DESIGN

Objective

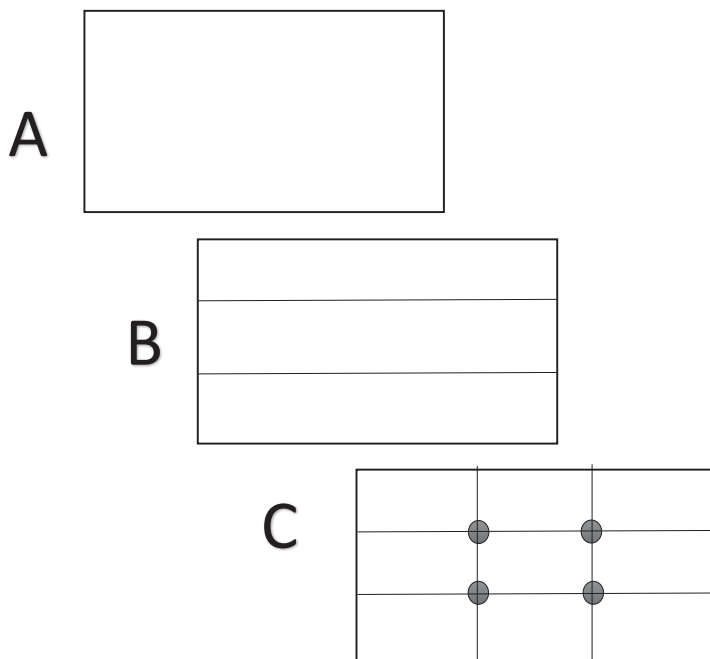
To understand space distribution for a page layout based on the rule of thirds.

Rule of Thirds

Rule of thirds has to do with the division, arrangement, and organization of elements in an image or page layout to create a focal point or points. As Amirshahi et al. (2014) stated, the rule of thirds is also a key point in image composition and photography. It is very common to place images and/or text in the central part of the space. In order to break this tendency, pre-service teachers can use a grid to divide the space while they are designing their teaching material. This division of space guides the viewers' attention to the desired focal points.

By simply drawing imaginary horizontal and vertical lines, we find certain parts for focal points. These focal points are where these lines meet. One easy way to divide the space in a page is by dividing it into segments with

three vertical and three horizontal lines. As a result, we end up with a grid in which the crossing lines could be used as focal points.



In the previous example (Figure C), we can perceive four focal points. They are located in the crossing parts of the vertical and horizontal lines identified with circles.

Rule of Thirds for Images

To create more attractive and balanced images, we need to place the main objects in one of the focal points or at least close to it. This simple choice creates a more aesthetic effect. Teachers, as material designers, need to bear in mind image composition connects students with the learning material. Take a look at the following example of the flower. The main object in the image is placed in one of the focal points.



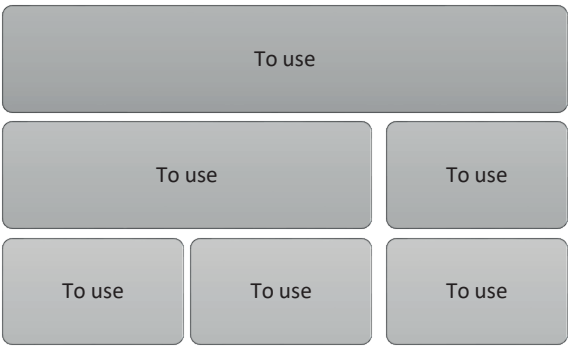
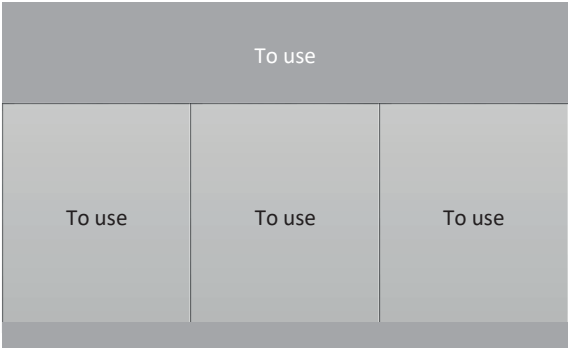
Rule of Thirds in a Page Layout

One way to improve the page layout is by applying the rule of thirds. This helps organize and balance content distribution. If teachers, as material designers, understand and apply the rule of thirds while designing teaching and learning material, it would help with the distribution and organization of the components (titles, subtitles, paragraphs, charts, graphs, images, etc.) in the page layout.

One advisable way to distribute the space on a page is by dividing it into three equal parts (three columns or three rows). Then, use two thirds for the written content and one third for an image to create a balance in the space used. In this way, the whole page has a balance between written and visual components. Also, each of the thirds could be subdivided in order to add more visual attraction. Thus, teachers, as material designers, have to keep a balance in the content and distribution of the elements in the page layout. You can create endless arrangements by outlining the page layout and applying the rule of thirds. In the following examples, we have included ideas for space distribution.

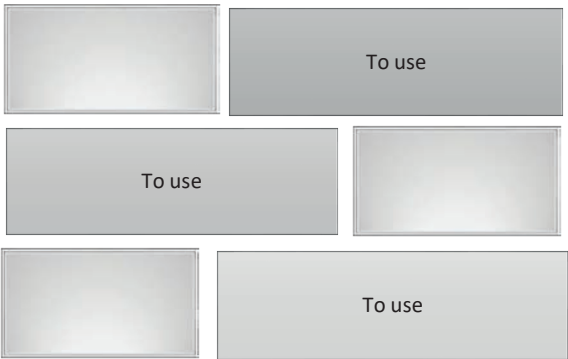
In the following three examples, each chart represents one possible arrangement for a page layout using the rule of thirds.

For this template, we have two segments. There is one horizontal row, which takes up the first third of the space. Then, we can see the second two thirds subdivided in three columns.



For this example, we have three horizontal segments. Each represents one third. The second third is subdivided in two (the part on the right side takes up two thirds plus one last third segment). The lower row is subdivided into three equal parts.

For this page layout, three equal segments are arranged horizontally. Each row is subdivided into two parts. Notice that each row takes up one third plus two thirds of the space.

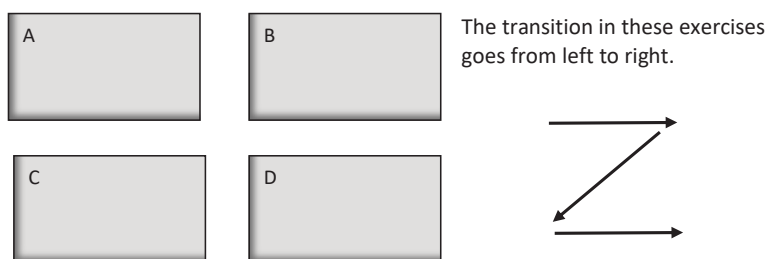


Movement and Transition

Teachers, as material designers, can decide how to guide their students' eye movement throughout the page. It is advisable to use some conventions as markers to help students follow a sequence. It might sound obvious, but teachers sometimes forget to place markers. As a result, learners can lose track of the exercise sequence. Also, sequence markers help teachers provide more precise instructions and locate a specific part in a text while providing instructions. The most common markers are cardinal numbers (1, 2, 3, 4...), ordinal numbers (1st, 2nd, 3rd, 4th...), roman numbers (I, II, III, IV,...), and letters (A, B, C, D,...).

In addition to thinking about content, teachers also should think about the way this content is displayed (titles, subtitles, paragraphs, dialogues, charts, graphs, images, etc.) and organized on the page. Part of the organization is planning how to move from one exercise to the next, which is indicated by markers.

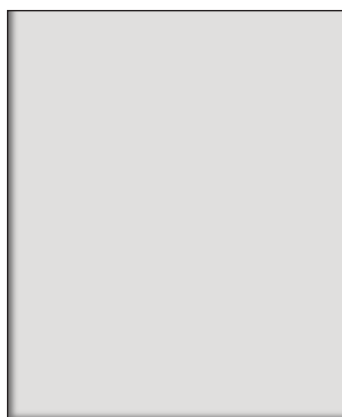
Observe how the following two examples have the same arrangement. What varies is the marker used and the transition it creates.



The transition in these exercises goes from top to down, then, from left to right.



1. Choose any English textbook or workbook. Then, select one page. In the following space, draw the layout design that you think the designer used. Finally, read the following question to analyze the layout in depth.



Which markers are used for the exercises?



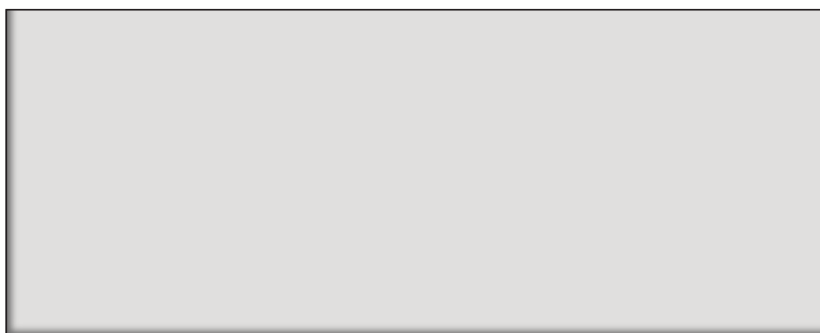
What transition or movement does the layout create?



Is the design text dominant or image dominant?



2. Use the following space to outline your own page layout template. Indicate where you would write the title and instructions. Specify the places in which you would add a chart, an image, and instructions. Also, select the type of markers you would use for movement and transition.



3. Share your outline with a classmate. Explain how you distributed the space using the rule of thirds.

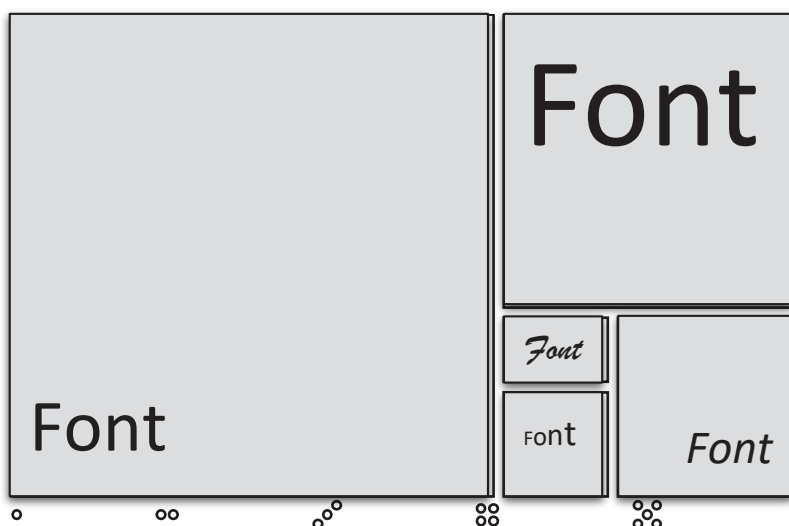
ELEMENT 11

CREATING EMPHASIS WITH FONTS

Objective

To specify the steps to create emphasis with fonts.

Font and Typography



Font, or typography, is a useful element for teachers as material designers, and it usually accompanies pictures, images, and charts. Textbooks use typography, pictures, charts, graphs, and/or drawings to present content. These are the most common elements used for any type of visual material for students. Fortunately, nowadays, most computers and software provide a huge selection of fonts to write any text, paragraph, title, headline, etc. Whenever possible, we can use fonts to highlight and emphasize any part of the text.

Graphic and web designers are keen on mastering the use of letter size, type of letters, and colors to create emphasis. However, teachers, as material designers, do not need to become graphic designers in order to understand, select, and provide attractive learning activities and materials that engages students.

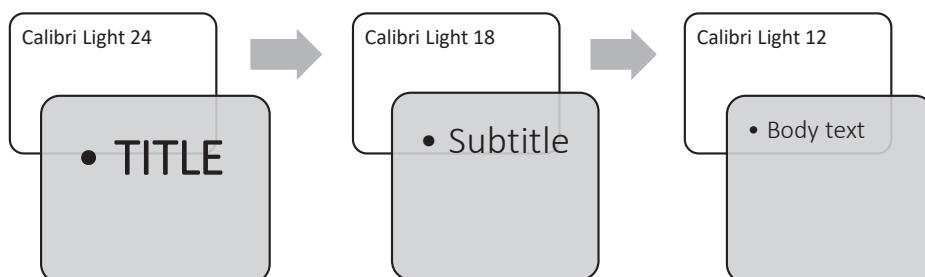
Due to the vast selection and options of font types, it is easy to mismatch the font size or design with the audience that will use the material. One thing that we point out is that using too many fonts in one document can create a confusing mess. Additionally, the information can look unorganized, thereby, creating the opposite visual effect that we are looking for.

To avoid any unwanted confusion with fonts, there are some simple steps teachers can follow to create engaging material for learners. After teachers have the content written down and an outline of the exercises for learners, they can try several fonts to see what looks best. First, select two or three font types to use with the written text. Second, select the sizes for the font. Third, select the part you want to emphasize, and check how it looks. Try to match the font with the intended audience.

Three Font Sizes

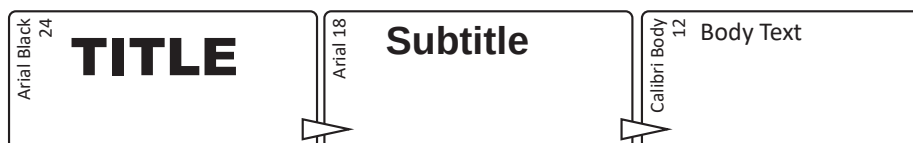
To create a visually attractive effect with fonts, the teacher, as a material designer, can select one type of typography to use throughout the entire document. This creates a sense of visual homogeneity. To add visual effects, teachers, as material designers, can modify the size font by enlarging it for headings and subheadings. In this way, you would have one selected font type, but the size of the font varies. Moreover, the reader could easily distinguish essential parts, such as titles, subtitles, instructions in the document, or any other important information. In the following example,

the font type is the same (Calibri Light), but the emphasis is given with different sizes. For the title, the size is 24 with capital letters and in bold. The subtitle is size 18, and the body text is 12.



Three Fonts

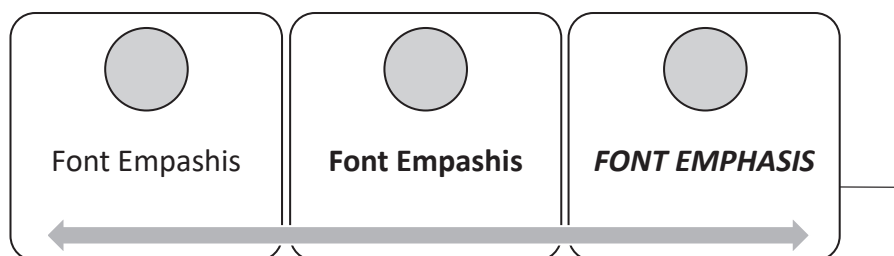
To add visual variety to the written text, you can select two or three types of fonts to use in the text. This is one way to visually enrich the text. Our advice is to select one type of font for titles, a second type for subtitles, and a third one for the body of the text. The three types of fonts combined with different sizes could add and create attractiveness in the layout when designing material.



Font Emphasis

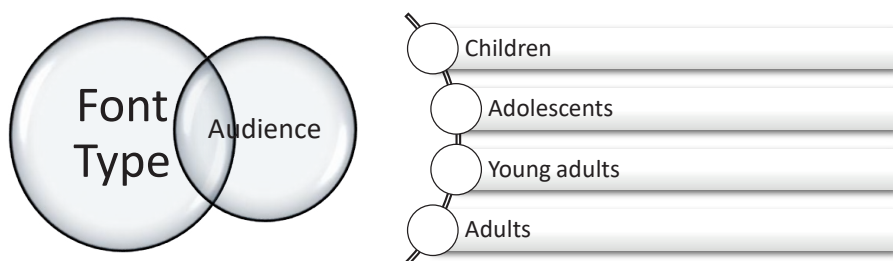
Font emphasis refers to the way we can highlight some words, letters, and headings in a text. By selecting diverse type of fonts and sizes, teachers can add emphasis to the text. Teachers, as material designers, can also add extra emphasis in the text by using letters, words, phrases, titles, instructions, etc. in **bold**. Another way to highlight any part of a text is by changing the text to *Italics* and/or underlining it. For example, the following two words, **font emphasis**, are in bold, italicized and underlined. Though the previous

example uses three effects, we recommend using two, such as italics and bold, as seen in the following example: *font emphasis*. As a result, we will not oversaturate the effect for the reader.

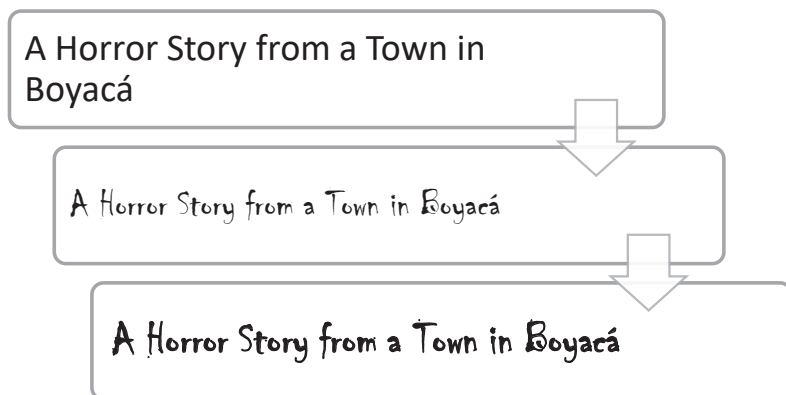


Font and Audience

Typography has its own character, and it is connected to the public or audience it is intended to be used with. Among the vast range of computer text options, we can find attractive choices for children, adolescents, young adults, and adults. Therefore, pre-service teachers need to keep in mind the learners' age range when selecting a font type that matches the audience. There are some font types which students from kindergarten to second grade cannot identify since they are not expert readers. Romano (2012) stated that is difficult to look and read at the same time. Thus, we cannot select a font which creates confusion for the reader.



In the following example, a title is needed for a horror story with high schoolers in mind. The first thing is to check the title, which is written in its original font. Second, since it is a horror story, you can look for a font that relates to the topic. Third, you can bold and enlarge the title to create emphasis.

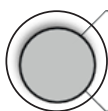


In the previous example, we can see the evolution of selecting the final title for the story. Keeping in mind that this title is for a horror story, we selected the Chiller font type. In this way, the title for the story creates a connection with its content. It also helps the audience predict what the story is going to be about, and it even has the effect of persuading the audience that the story is real. By transforming and comparing options with the text, teachers, as material designers create a much more engaging material design for their students.

1. **Based on the information about Font Emphasis, select if the following statements are TRUE, FALSE, or It doesn't say (IDS). Then, compare your answers with a classmate.**

		True	False	I D S
A	It is advisable to use only one font size in the page layout for homogeneity.			
B	What matters the most in a text is the content not the font.			
C	It is advisable to use three font sizes and three font types every other paragraph to create greater emphasis.			
D	Titles and subtitles in a text are parts to emphasize.			
E	When selecting a font type for a text, teachers need to think about the audience it is intended for.			

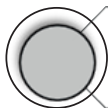
2. Read the following statements and write a number inside the circle to place them in order. Then, compare your answers with two more classmates and discuss your answers.



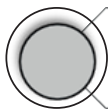
Select the parts in the text you want to highlight



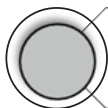
Think about the audience the text is designed for



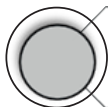
Create an outline for the exercises



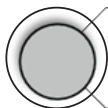
Try two or three font sizes in the text



Write the content you want for the lesson



Compare a print version with the computer screen version



Try two or three fonts in the text to check appearance

ELEMENT 12

.....

REFLECTION FOR SELF-ASSESSMENT IN MATERIALS DESIGN

Objective

To highlight the importance to self-assess your own materials based on reflection.

Reflection and Self-assessment

Reflection plays a significant role in the field of language teaching. In fact, Álvarez (2009) stated that teachers reflect on their pedagogical actions. Thus, reflection draws upon the act of questioning or revising what a person believes and his or her understanding of things. Consequently, reflections will build knowledge and generate autonomous professional development (Farrel, 1998; Johnson, 1999; Richards & Lockhart, 1994; Schön, 1983, 1987; Wallace, 1996).

Reflection “serves the purpose of creating a reflective learning environment that engages teachers in appropriate and relevant activities and motivates them to ponder their pedagogical and research practices” (Núñez & Téllez, 2015, p. 67). In this sense, reflection and self-assessment are related concepts. What this means is that once you are able to reflect upon your practices, you can judge those

experiences and think about ways to improve them. Hence, a reflection ought to be “built upon consecutive outcomes that support each other in the need to find a solution” (Peñaloza & Vásquez-Guarnizo, 2019, p. 133).

For us, reflection and self-assessment are a crucial part in materials design as it enables teachers, as materials designers, to “make decisions when they create or adapt materials that fulfil particular needs” (Núñez & Téllez, 2009, p.172). Thereby, when designing your own material, we argue that it is crucial to go through a double-checking process that we have called self-assessment. As such, you can reflect upon your material and analyze if it is based on your students’, teachers’, and context’s needs of students. We highlight that in reflecting about your material, you can avoid creating activities and exercises based only on your teacher’s perspective and your own teaching demands.

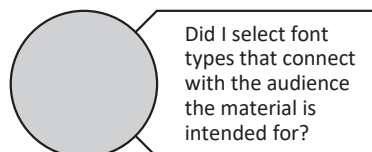
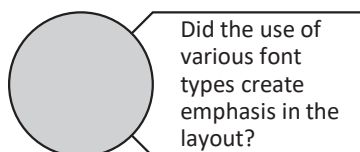
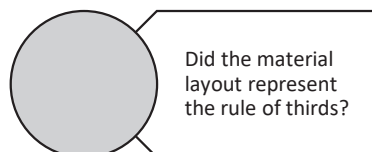
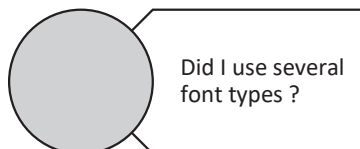
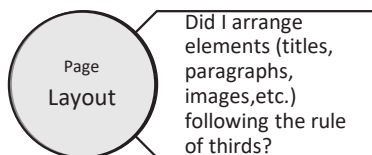
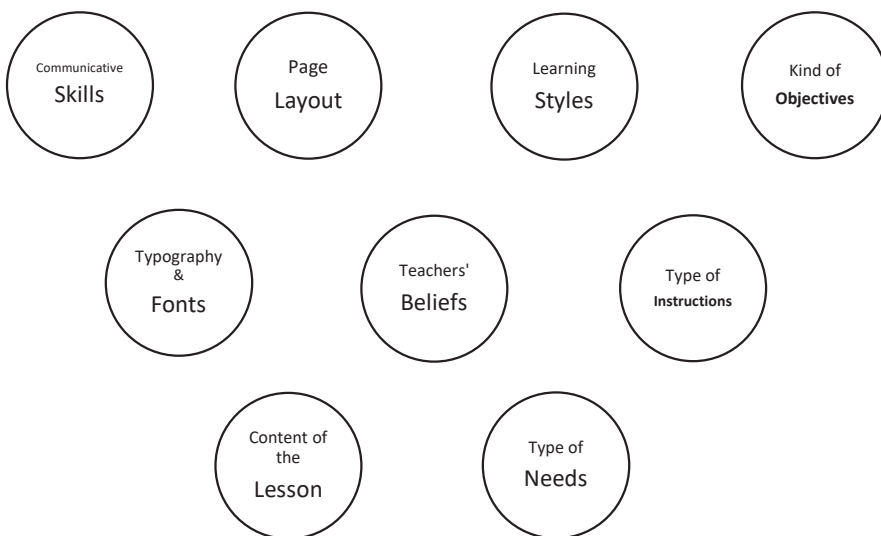
In this element, we invite teachers, as material designers, to use criteria to self-assess the materials they have designed, based on their own reflection. This process might help material designers to understand the principles they followed while designing their materials and improve them if needed.

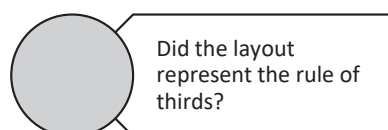
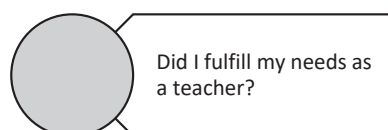
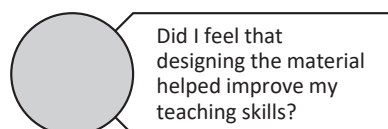
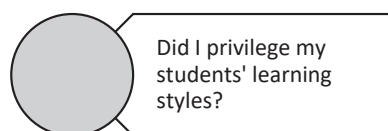
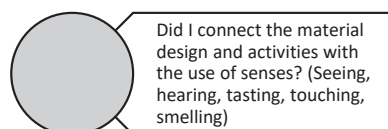
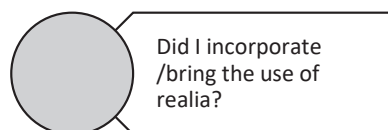
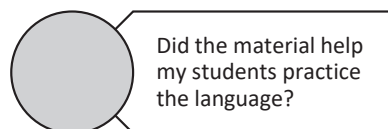
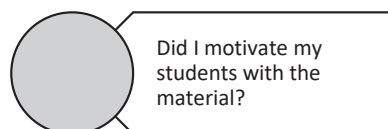
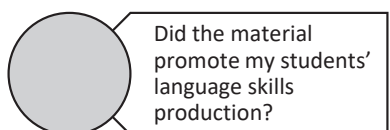
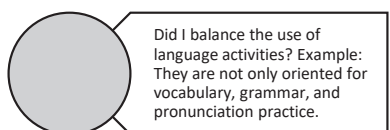
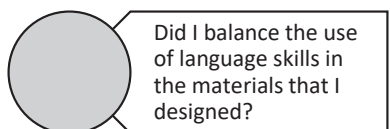
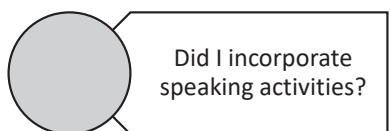
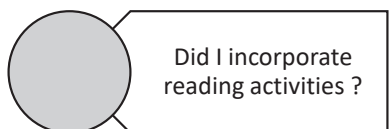
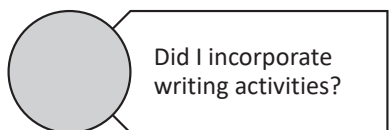
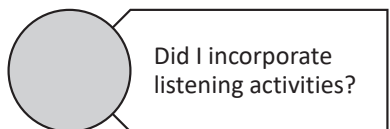
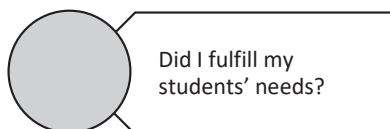
- 1. Go through the twelve elements presented in this book. You can read the questions and complete the following chart keeping in mind future actions to put into practice.**

Element	Statement	Yes, I have	No, I have not	Future actions
1	Have I recognized what materials design is?			
	Have I identified the kinds of teaching materials a teacher can design?			
2	Have I acknowledged why and what for EFL teachers need to design their own teaching materials?			
3	Have I recognized the importance and kind of needs in materials design?			

Element	Statement	Yes, I have	No, I have not	Future actions
4	Have I understood what beliefs are and their impact in materials design?			
	Have I found a connection between motivation and investment as key elements in materials design?			
5	Have I differentiated teaching from learning objectives?			
6	Have I comprehended the language skills to develop in a lesson?			
7	Have I learned to relate the steps in a lesson plan to materials design?			
8	Have I distinguished the concept of an instruction and its types?			
9	Have I considered the Gestalt principles to identify positive and negative space in materials design?			
10	Have I understood space distribution for a page layout based on the rule of thirds?			
11	Have I acknowledged the steps to create emphasis with fonts in materials design?			
12	Have I comprehended the importance of reflection in materials design?			
	Have I understood the role of self-assessment in materials design?			

2. Read the following categories in the circles and place them in each of the question in the charts below. These questions will help you self-assess and reflect upon the materials you have created for your students.





Did I reevaluate/reconstruct my beliefs as a teacher while I designed the material?

Did I highlight/emphasize instructions in the layout?

Did I state clear learning objectives form my students?

Did the instructions follow a sequential order?
(1,2,3,... A,B,C, etc)

Did I state clear teaching objectives?

Did the material clearly represent what I planned for my lesson?

Did my students clearly understand the objectives of the material used?

Did the language input in the material go from simple to complex?

Did I provide short instructions?

Did the material I design accounts for communicative activities?

Did I provide clear instructions?

Did I leave unused space in the layout of the material design to avoid clutter?

Did I provide instructions for every exercise?

Did I follow some Gestalt principles to arrange the layout?

Did I use simple vocabulary for instructions?

Write your own question.

3. Use the following questions as a rubric for a teaching/learning material you have created. This will help you analyze and self-assess your own process as a foreign language teacher and material developer. This is an example you can use. However, we encourage you to create your own rubrics.

3.1 Take any material you have designed and check the elements you have accomplished. Use a (✓) for (YES) and a (✗) for (NO).

•Were the written instruction clear enough for my students? 1 ☒	•Could I improve my students' doubts by providing better written instructions? 2 ☐	•Were there exercises students did not do? 3 ☐	•Were the students discouraged in doing some exercises? 4 ☐
•Did students provide answers I did not expect? 5 ☐	•Did images, graphs, charts, etc. help students learn the input? 6 ☐	•Was the space for written answers enough for students to write? 7 ☐	•Was there at least one student who did not require extra instructions? 8 ☐
•Was the time allocated for doing the exercises enough for students? 9 ☐	•Did my students have too many questions/doubts while reading the instructions? 10 ☐	•Is the material created for one time use or several times? 11 ☐	•Can I recycle the layout in the material for future use? 12 ☐
•Did extra planning of materials create smoother lessons? 13 ☐	•Were my students impressed with the materials I designed? 14 ☐	•Were my students discouraged with the materials I designed? 15 ☐	•Write your own question. 16 ☐

CONCLUSIONS

.....

Materials design in foreign language teaching plays a key role because it interacts in teaching and learning processes. Therefore, pre-service teachers, novice teachers, and experienced teachers are called upon to create and enrich well thought material in terms of content, design, and communicative language skills practice to reach a desired objective.

This textbook is based on the notion that EFL pre-service, novice, and in service teachers are text designers. This means that EFL teachers have the necessary qualities to design any kind of material. However, from what we have presented throughout the text book, there are some practical elements EFL teachers should consider. We believe that there should be a balance between theoretical and instructional principles in materials design. This balance is what this textbook has tried to achieve. It is our hope that we have been successful in doing so.

Materials design, materials development, instructional material, and teaching/learning materials are related concepts. They follow similar theoretical principles and try to maximize learning and teaching possibilities. As such, there are diverse kinds of materials such as printed text, realia, visual, and audio visual. It is our belief that materials ought to relate to students' learning styles. This can be done by including, as much as possible, all the senses in the materials.

We also consider that teachers should design teaching/learning materials because they hold the theoretical and practical aspects needed. By creating their own material, teachers can grow both personally and professionally.

All in all, the first step in designing any kind of material is to consider the needs of the population. These needs include institutional context's needs, teachers' needs, and students' needs. It is also essential to understand that materials are linked to teachers' beliefs. Thus, teachers need to be aware of their impact in materials design. Another theoretical aspect worth considering is how materials can promote students' motivation and investment, while including individual and social factors in the materials.

Any teaching/learning material, such as a quiz, poster, worksheet, workshop, and slide, require achievable teaching and learning objectives. A learning objective refers to what teachers expect their students to learn, and a teaching objective is more closely related to the purpose teachers have towards their performance. We can argue that differentiating a teaching objective from a learning objective turns out to be one aspect every teacher ought to bear in mind when designing their own materials. Both objectives have different processes, but they have one purpose in common: to guide practices for students to learn.

The diversity of materials design relies on constant engagement through communicative activities, language skills, and subskills. Additionally, materials design also needs a hierarchy of skills and subskills, which are arranged in the material. The way the exercises and activities are sequenced in the material is another essential aspect since it facilitates practice and completion of tasks.

In this textbook, we proposed the incorporation of the PPP model. Though this is not the only model that can be used to create a lesson plan, it can keep your lesson plan organized and engaging, especially when a warming up activity is implemented. Moreover, we argue that designing workshops and units can be compared to the design of a lesson plan.

Providing accurate instructions in materials design is another essential key element. If the instructions are unclear, materials might lose their effectiveness and purpose. As such, instructions are tools that teachers, as material designers, should manage. Well written instructions facilitate understanding and, hopefully, learning.

It is not new that foreign language teachers create material for their students. As a matter of fact, teachers have been creating material for a long time, such as quizzes, exams, workshops, units, handouts, posters, computer slides, makeup activities, and so on, to use in the classroom. However, the layout design is an aspect that many teachers forget, which is why we need to consider how we display the information before delivering it to our students. By understanding fonts, space rearrangement, and the rule of thirds for page layouts, teachers can create more outstanding visual material to deliver their lessons.

One key aspect when designing material is having an outline of the content and its distribution in the space. The arrangement of space in a page layout ought to follow simple concepts as the one provided by Gestalt theory to create a more organized and engaging materials. All the content in material design is represented by letters, words, titles, subtitles, paragraphs, charts, graphs, and images. Thus, the content needs to be arranged in a logical order to create attractiveness. This could promote students' motivation and engagement as they would have more space to solve and answer exercises.

The use of appropriate fonts and sizes help create emphasis in the teaching material. Creating emphasis with fonts allows students to visualize specific or key information and/or instructions in the material. Therefore, this improves students' chances to learn.

By understanding and using the rule of thirds, teachers can improve the layout for teaching materials and take advantages of imagery. This help teachers, as material designers, to create more outstanding templates while they design their own teaching/learning material for their classrooms.

We consider reflection as a crucial part in materials design because it enables teachers, as material developers, to enter into a double-checking or a self-assessment process, where they can reflect upon their own designed material and analyze if it fulfils the needs of the context. Reflection helps teachers become aware of future decisions that they can make in the EFL classroom regarding materials. Material developers have the opportunity to self-assess aspects that work and those that do not in their context. This last element guides teachers into a self-assessment process.

Finally, given the growing diversity of every kind in our educative institutions and the little experience we have with diversity, the design of local materials becomes crucial. If we expect publishing houses to tell us what and how to teach a language, it would not be enough for the particularities of our contexts. Then, a last remark for pre-service and in-service teachers, as material developers, is to think about the design of local and contextualized materials as a possibility to relate to the world. In other words, the design of local materials which, is considered a decolonial practice in this book, helps us to provoke a desire for respect, love and caring about the other.

USEFUL WEB LINKS FOR FURTHER INFORMATION

Element 1

WHAT IS MATERIALS DESIGN?

Materials Design

Kinds of Material

<https://www.howjournalcolombia.org/index.php/how/article/view/566>

Element 2

THE NEED FOR EFL TEACHERS TO DESIGN MATERIALS

The Need to Design Teaching/Learning Material

Teachers as Material Designers

<https://cuestioneseducativas.uexternado.edu.co/it-is-time-to-become-producers-of-contextualized-knowledge/>

Element 3

THE IMPORTANCE OF NEEDS IN MATERIALS DESIGN

Needs in Materials Design

Kind of Needs

<https://www.howjournalcolombia.org/index.php/how/article/view/118>

Element 4

THE SIGNIFICANCE OF BELIEFS, MOTIVATION, AND INVESTMENT

Teachers' Beliefs

Motivation and Investment

https://revistas.uptc.edu.co/index.php/linguistica_hispanica/article/view/8127

Element 5

DIFFERENTIATING A TEACHING OBJECTIVE FROM A LEARNING OBJECTIVE

Type of Objectives

Learning Objective

Teaching Objective

<http://revistas.uan.edu.co/index.php/papeles/article/view/581>

Element 6

DISCOVERING THE HIERARCHY OF COMMUNICATIVE ACTIVITIES

Hierarchy of Communicative Activities

Balancing Communicative Language Activities

https://revistas.uptc.edu.co/index.php/enletawa_journal/article/view/11893

Element 7

LESSON PLANNING AND ITS CONNECTION WITH MATERIALS DESIGN

Lesson Planning and Materials Design

<https://revistas.unal.edu.co/index.php/profile/article/view/52813>

Element 8

PROVIDING ACCURATE INSTRUCTIONS IN MATERIALS DESIGN

Instructions

Written Instructions

Oral Instructions

<https://files.eric.ed.gov/fulltext/EJ1156495.pdf>

Element 9

WHAT SPACE TELLS US ABOUT MATERIALS DESIGN

Negative and Positive Space

Gestalt Principles

<https://laclil.unisabana.edu.co/index.php/LACLIL/article/view/9733>

Element 10

RULE OF THIRDS IN MATERIALS DESIGN

Rule of Thirds

Rule of Thirds for Images

Rule of Thirds in a Page Layout

Movement and Transition

<https://www.howjournalcolombia.org/index.php/how/article/view/419>

Element 11

CREATING EMPHASIS WITH FONTS

Font and Typography

Three Font Sizes

Three Fonts

Font Emphasis

Font and Audience

https://www.researchgate.net/publication/324599152_The_Benefits_of_Typographical_Principles_in_Materials_Design

Element 12

REFLECTION FOR SELF-ASSESSMENT IN MATERIALS DESIGN

Reflection and Self-assessment

<https://howjournalcolombia.org/index.php/how/issue/view/1>

REFERENCES

.....

- Al-Hoorie, A. (2016). Unconscious motivation. Part I: Implicit attitudes toward L2 speakers. *Studies in Second Language Learning and Teaching*, 6, 423-454.
- Álvarez, J. (2009). An exploration of Colombian EFL teachers' knowledge base through teachers' reflection. *Linguagem & Ensino*, 12(1), 73-108.
- Amirshahi, S., Uwe, G., Denzler, J., & Redies, C. (2014). Evaluating the rule of thirds in photographs and paintings. *Art & Perception* 2, 163-182. https://www.researchgate.net/publication/259620557_Evaluating_the_Rule_of_Thirds_in_Photos_and_Paintings
- Anderson, J. (2016). A potted history of PPP with the help of ELT Journal. *ELT Journal*, 71(2), 218-227. <https://doi.org/10.1093/elt/ccw055>
- Bedoya, P. A., Valencia, L. M., & Montoya, J. C. (2015). Students' needs analysis in an EFL program for university professors. *HOW Journal*, 22(2), 11-36. <https://doi.org/10.19183/how.22.2.118>
- Brown, H. (1995). *Principles of language learning and teaching*. Prentice Hall Regents.
- Cambridge Academic Content Dictionary. (n.d). *Instruction*. Cambridge Dictionary. <https://dictionary.cambridge.org/dictionary/english/instruction>
- Cruz, E. J., & Velasco Vera, L. F. (2016). Understanding the role of teaching materials in a beginners' level english as a foreign language course: A case study. *Profile: Issues in Teachers' Professional Development*, 18(2), 125-137. <https://doi.org/10.15446/profile.v18n2.52813>
- Dörnyei, Z. (2009). The L2 motivational self system. In Z. Dörnyei & E. Ushioda (Eds), *Motivation, language identity and the L2 self* (pp. 9-42). Multilingual Matters.
- Efebo, E. (2005). *Effective teaching: Principles and practice*. Paragraphics.
- Farrel, T. (1998). Reflective teaching the principals and practices. *English Teaching Forum*, 36 (4), 10-17.
- Gardner, C. R., & Lambert, W. E. (1972). *Attitudes and motivation in second language learning*. Newbury House.
- Gardner, R. (2007). Motivation and second language acquisition. *Porta Linguarum*, 8, 9-20.

- Goodridge, P. (2017). Second language acquisition and motivation: A literature review. *The Journal of Undergraduate Research at the University of Tennessee*, 8(1), 79-84.
- Graves, K. (1997). *Teachers as course developers*. Cambridge University Press.
- Guberman, S. (2015). On Gestalt Theory Principles. *Gestalt Theory*, 37(1), 25-44. https://www.researchgate.net/publication/282828055_On_Gestalt_Theory_Principles/link/561dce6108aegade1acb414f/download
- Harmer, J. (2007). *How to teach English*. Pearson Education Limited.
- Harris, B. (2015). *Where are we now? Current teaching paradigms in pre-service training* [Paper presentation]. 49th International IATEFL Annual Conference, Manchester, UK.
- Harwood, N. (2010). *English language teaching materials: Theory and practice*. Cambridge University Press.
- Huitt, W. (2003). *Classroom instruction*. Educational Psychology Interactive. <http://www.edpsycinteractive.org/topics/instruct/instruct.html>
- Jaime, M. F., & Coronado, C. C. (2018). Impacto de los materiales del programa de inglés en una universidad pública de Colombia. *Cuadernos de Lingüística Hispánica*, (32), 175-193. <https://doi.org/10.19053/0121053X.n32.2018.8127>
- Johnson, K. (1999). *Understanding language teaching*. Heinle & Heinle Publishers.
- Kanpol, B. (1999). *Critical pedagogy: An introduction*. Bergin & Garvey.
- Kumaravadivelu, B. (2012) Individual identity, cultural globalization and teaching English as an international language: The case for an epistemic break. In L. Alsagoff, S. McKay, G. Hu, & W. Renandya (Eds.), *Principles and practice for teaching English as an International Language* (pp. 9-27). Routledge.
- Kumaravadivelu, B. (2014). The decolonial option in ELT. Can the subaltern act? *TESOL Quarterly*, 50, 67-85. <https://doi.org/10.1002/tesq.202>
- Lege, R. (2017). The benefits of typography in materials design in the classroom. *The Asian Conference on Education 2017 Official Conference*

- Proceedings*. https://www.researchgate.net/publication/324599152_The_Benefits_of_Typographical_Principles_in_Materials_Design
- MacIntyre, P. (2002). Motivation, anxiety and emotions in second language acquisition. In P. J. Robinson (Ed.), *Individual differences and instructed language learning* (pp. 45-68). John Benjamins.
- Maley, A. (1998). Squaring the circle: Reconciling materials as constraint with materials as empowerment. In B. Tomlinson (Ed.), *Materials development for language teaching* (pp. 279-294). Cambridge University Press.
- Mignolo, W. (2011). *The darker side of western modernity: Global futures, decolonial options*. Duke University Press.
- Musso, C., & Ortega, J. (2018). Motivation: A key issue in the EFL classroom. *The International Journal of Diversity in Organizations, Communities and Nations: Annual Review*, 7(1), 27-43.
- Norton, B. (2010). Language and identity. In N. Hornberg & S. McKay (Eds.), *Sociolinguists and language education* (pp. 349-369). Multilingual Matters.
- Nunan, D. (1999). *Designing tasks for the communicative classroom*. Cambridge University Press.
- Núñez Pardo, A., & Téllez Téllez, M. F. (2015). Reflection on teachers' personal and professional growth through a materials development seminar. *HOW Journal*, 22(2), 54-74. <https://doi.org/10.19183/how.22.2.151>
- Núñez, A., Pineda, C., & Téllez, M. (2004). Key aspects for developing your instructional materials. *PROFILE: Issues in Teachers' Professional Development*, 5, 128-139.
- Núñez, A., Téllez, M., Castellanos, J., & Ramos, B. (2009). *A practical materials development guide for EFL pre-service, novice, and in-service teachers*. Departamento de Publicaciones Universidad Externado de Colombia.
- Núñez-Pardo, A. (2018). The English textbook: Tensions from an Intercultural perspective. *Gist Education and Learning Research Journal*, 17, 230-259.

- Núñez-Pardo, A. (2020a). Inquiring into the colonality of knowledge, power, and being in EFL textbooks. *HOW Journal*, 27 (2), 113-133. <https://doi.org/10.19183/how.27.2.566>
- Núñez-Pardo, A. (2020b). A critical reflection on developing and implementing In-house EFL Textbooks. *Revista Papeles*, 11(21), 11-31. <http://revistas.uan.edu.co/index.php/papeles/article/view/581>
- Núñez-Pardo, A., & Téllez Téllez, M. F. (2009). ELT materials: The key to fostering effective teaching and learning settings. *Profile: Issues in Teachers' Professional Development*, 11(2), 171-186. <https://revistas.unal.edu.co/index.php/profile/article/view/11449>
- Ochoma, M. (2015). Classroom processes, student learning and development. *International Journal of Scientific Research in Education*, 8(1), 27-36. https://www.ij sre.com/assets/vol.%2C-8_1_-ochoma.pdf
- Oviedo, L. (2004). La definición del concepto de percepción en psicología con base en la teoría Gestalt. *Revista de Estudios Sociales*, 18, 89-96. <http://www.scielo.org.co/pdf/res/n18/n18a10.pdf>
- Pajares, M. (1992). Teachers' beliefs and educational research: Cleaning up a messy construct. *Review of Educational Research*, 62(3), 307-332.
- Pearson, P. D., & Gallagher, M. C. (1983). The Instruction of reading comprehension. *Contemporary Educational Psychology*, 8(3), 317-344. [https://doi.org/10.1016/0361-476X\(83\)90019-X](https://doi.org/10.1016/0361-476X(83)90019-X)
- Penaflores, A. (1995). *The process of materials development: A personal experience*. SEAMEO Regional Language Center.
- Peñaloza, A. C., & Vásquez-Guarnizo, J. (2019). Reflections on educational issues among modern language students. *HOW*, 26(1), 129-151. <https://doi.org/10.19183/how.26.1.500>
- Pingel, F. (2010). *UNESCO guidebook on textbook research and textbook revision* (2nd ed.). UNESCO.
- Quijano, A. (2000). Coloniality of power, eurocentrism, and latin america. *Nepantla: Views from South*, 13, 533-580.
- Ramírez, S. M. (2004). English teachers as materials developers. *Revista Electrónica Actualidades Educativas en Investigación*, 4(2), 1- 17.

- Ramos, B., & Aguirre, J. (2014). Materials development in the Colombian context: Some considerations about its benefits and challenges. *HOW Journal*, 21(2), 134-150. <https://doi.org/10.19183/how.21.2.8>
- Ramos-Holguín, B. & Peñaloza-Rallón, A. (2020). Central events and causal connections: A narrative-inquiry study among Colombian female scholars in their processes as writers. *Gist Education and Learning Research Journal*, 20, 33-63.
- Restrepo, E., & Rojas, A. (2010). *Inflexión decolonial: Fuentes, conceptos y cuestionamientos*. Editorial Universidad del Cauca.
- Richards, J., & Lockhart, C. (1994). *Reflective teaching in second language classroom*. Cambridge University Press.
- Romano, F. (2012). Foreword. In F. Felici (Ed.), *The complete manual of typography* (p. ix). Peachpit. <https://ptgmedia.pearsoncmg.com/images/9780321773265/samplepages/0321773268.pdf>
- Salinas, A. M. (2020). Desarrollo de la escritura a través de materiales enfocados en la evaluación entre iguales en inglés como lengua extranjera. *Enletawa Journal*, 13(1), 20-56. <https://doi.org/10.19053/2011835X.11893>
- Schön, D. (1983). *The reflective practitioner: How professionals think in action*. Basic Books.
- Schön, D. (1987). *Educating the reflective practitioner: Toward a new design for teaching and learning in the professions*. Jossey-Bass.
- Seedhouse, P. (1995). Needs analysis and the general English classroom. *English Language Teaching Journal*, 49(1), 59-65.
- Sharratt, L. (2013). Scaffolded literacy assessment and a model for teachers' professional development. In Elliott-Johns, S. & Jarvis, D. (Eds.) *Perspectives on Transitions in Schooling and Instructional Practice*. (pp. 138-155). University of Toronto Press.
- Skott, J. (2015). The promises, problems, and prospects of research on teachers' beliefs. In H. Fives, & M. Gill, *International handbook of research on teachers' beliefs* (pp. 13-30). Routledge-Taylor & Francis.
- Small, R. (1997). *Motivation in instructional design*. <http://ils.unc.edu/daniel/214/MotivationSmall.html>.

- Sowell, J. (2017). Instruction-Giving in the Second-Language classroom. *English Teaching Forum*. 10- 19. <https://files.eric.ed.gov/fulltext/EJ1156495.pdf>
- Stern, H. (1992). *Issues and options in language teaching*. Oxford University Press.
- Tomlinson, B. (1998). *Materials development in language teaching* (1st ed.) Cambridge University Press.
- Tomlinson, B. (2003). *Developing materials for language teaching*. Continuum Press.
- Toro, V., Camacho, G., Pinza, E., & Paredes F. (2019). The use of the communicative language teaching approach to improve students' oral skills. *English Language Teaching*, 12(1), 110-118. <https://doi.org/10.5539/elt.v12n1p110>
- Ulloa, G., & Díaz, C. (2018). Using an audiovisual materials-based teaching strategy to improve EFL young learners' understanding of instructions. *HOW Journal*, 25(2), 91-112. <https://doi.org/10.19183/how.25.2.419>
- Vásquez-Guarnizo, J. (2020). It is time to become producers of contextualized knowledge. *Revista Virtual Cuestiones Educativas*, agosto. Universidad Externado de Colombia. <https://cuestioneseducativas.uexternado.edu.co/it-is-time-to-become-producers-of-contextualized-knowledge/>
- Wallace, M. (1996). Structured reflection: The role of the professional project in training ESL teachers. In D. Freeman, & J. Richards (Ed.), *Teacher learning in language teaching* (pp. 281-294). Cambridge University Press.
- Weedon, C. (1987). *Feminist Practice and Poststructuralist Theory*. Blackwell.
- Yang, W. (2018). Evaluating contextualized content and language integrated learning materials at tertiary level. *LACLIL*, 11(2), 236-274. <https://doi.org/10.5294/laclil.2018.11.2.4>



Este libro se imprimió en el mes
de febrero de 2022, en los talleres
gráficos de Búhos editores Ltda.,
con una edición de 50 ejemplares.



Jhonatan Vásquez-Guarnizo

English language professor in the School of Languages at Universidad Pedagógica y Tecnológica de Colombia (UPTC) in Tunja, Boyacá. He holds an M.A. in Language Teaching from the UPTC and a B.A. in English Language Teaching from Universidad de la Amazonia. He is part of the research group “TONGUE” and he is currently pursuing his second M.A. in Education with emphasis on English Didactics at Universidad Externado de Colombia.

ORCID
0000-0002-0630-6321
Correo electrónico
jhonatan.vasquez@uptc.edu.co

Colección Académica UPTC No. 52

This book, which is intended for pre-service, novice, and in-service teachers and educators, looks at the key aspects that teachers, as material designers, should bear in mind when creating teaching/learning materials for EFL, thinking about the needs and the particularities of the population. This textbook is divided into twelve elements. The first four elements focus on the initial theoretical aspects that a teacher, as a text designer, should consider when creating materials. Element five introduces a clear description and differentiation between a teaching and learning objective. The next element, Element six, suggests that although all the English skills can be developed in a single workshop or guide, the material should have a protagonist skill. Element seven is based on the notion that teaching and learning materials, such as workshops and guides, can follow a series of steps that include a warming up activity, a presentation of the topic, a practice, and a production stage. Element eight describes the importance of instructions in materials design. The last Elements, nine, ten, and eleven, relate to instructional aspects when designing materials. All of these aspects help material developers have a more inviting and well-designed material. Finally, element twelve helps material developers self-evaluate the material they have designed through reflection.



Uptc[®]
Universidad Pedagógica y
Tecnológica de Colombia

ACREDITACIÓN INSTITUCIONAL
DE ALTA CALIDAD
MULTICAMPUS
RESOLUCIÓN 023655 DE 2021 MEN / 6 AÑOS

VIGILADA MINEDUCACIÓN



Dirección de
Investigaciones

ISBN: 978-958-660-641-7

