

Language Horizons: Diverse Vistas in English

Language Pedagogy III

Editor
Dilşah KALAY



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PREFACE

Welcome, fellow language explorers, to "Language Horizons: Diverse Vistas in English Language Pedagogy." This book series embarks on an exploratory journey through the diverse and dynamic landscape of English language teaching, presenting a mosaic of perspectives, theories, and practical applications to inspire educators, researchers, and language enthusiasts alike.

Within these chapters, a tapestry of topics unfolds, capturing the essence of contemporary methodologies, emerging technologies, and innovative strategies employed in the realm of English language pedagogy. From the transformative impact of distance education to the intricate influence of social media platforms like Twitter on language proficiency, this collection reflects the evolving paradigms and challenges in teaching English as a foreign language.

Each chapter serves as a portal, delving into various facets of language education. We traverse the experiences of language learners in study abroad programs, explore instruments fostering intercultural communication competence, and investigate the influence of digital platforms such as Google Classroom on students' speaking anxiety.

The series focuses on specialized areas like English for Specific Purposes (ESP) and the intricacies of grammar teaching, offering insights into the tailored needs of learners in different learning contexts. It also ventures into literary explorations, dissecting the lyrical language of renowned poets and drawing connections to language teaching.

"Language Horizons" doesn't merely scratch the surface; it invites readers to contemplate the depths of effective language pedagogy. It unveils the importance of reflective teaching models, the nuanced use of language intensifiers, and the intricacies of curriculum development, emphasizing the importance of a holistic approach to education.

We are indebted to the dedication and expertise of our contributors - academics, practitioners, and scholars - who have shared their research, experiences, and expertise to enrich this compilation. Their commitment to advancing the field of English language teaching has made this series a reality.

As the editor of the series, the main aim has been to compile a comprehensive resource that not only captures the contemporary landscape of English language teaching, but also serves as a catalyst for dialogue, innovation, and progress within the field. We hope this series sparks inspiration, fosters critical thinking, and ignites a passion for effective language instruction.

"Language Horizons: Diverse Vistas in English Language Pedagogy" leads you to an enlightening expedition through the ever-expanding vistas of language education. You are invited to immerse yourself in this compilation, engaging with diverse perspectives and embracing the challenges and opportunities that lie ahead in the journey of teaching and learning the English language.

Editor

Asst. Prof. Dr. Dilşah KALAY

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CHAPTER I

Exploring Dylan Thomas's Lyrical Language And Poetic Style In "Poem In October"

Ibrahim Alshaikhli

Introduction

Dylan Thomas was one of the most celebrated and innovative poets of the twentieth century, known for his rich and lyrical language, intricate use of sound and rhythm, and his ability to create vivid and evocative images through the power of his words. The poetry authored by Dylan Thomas is often associated with surrealism, an artistic and literary movement that emerged throughout the twentieth century with the objective of liberating the imaginative potential inherent in the unconscious mind. While Thomas did not adhere firmly to any certain literary movements, his poetry has recurring themes that are often associated with surrealism (Shires, 1985). The poetry of Dylan Thomas has traits commonly connected with the Romantic literary movement. Although he was not tied strictly to any particular literary movements, the influence

of Romantic ideals may be observed in several aspects of his creative output (Nagaraju & Sessaiah, 2012). He is most celebrated for his poem, "Do Not Go Gentle into That Good Night" (1946), and for reviving interest in the Welsh language and culture. Although he died young at the age of 39, Thomas had a lasting impact on literature and music. His poem "Poem in October," written in 1944, is a particularly striking example of his poetic mastery, showcasing the full range of his unique voice and style. In this chapter, the analysis will undertake a close examination of Thomas's lyrical language and poetic style in "Poem in October," exploring the ways in which he creates a vivid and immersive sensory experience through his use of sound, imagery, and metaphor. The aim of this chapter is also to analyse Thomas's poetic form, including his use of rhyme, meter, and line breaks, and consider the ways in which these elements contribute to the overall effect of the poem. This analysis will shed light on the ways in which Thomas's language and style in "Poem in October" contribute to its emotional resonance and its enduring appeal as a work of art. By exploring the mechanics of Thomas's poetic language and style in this particular poem, this study aims to deepen the understanding of his larger body of work and the wider landscape of modernist poetry.

Background on Dylan Thomas and his life

Dylan Marlais Thomas, who was born in Swansea, Wales, is known for his profoundly lyrical and passionate poetry, as well as his stormy personal life. His art is difficult to categorize due to its uniqueness. He avoided being engaged with literary groups or movements throughout his life, and, unlike other notable authors of the 1930s, such as W.H. Auden and Stephen Spender, he had little use for socialistic principles in his art. Thomas may be considered as a twentieth-century continuation of the Romantic movement, notably in his focus on imagination, passion, intuition, spontaneity, and organic form. Thomas, widely regarded as one of the finest Welsh poets of all time, is most known for his innovative use of

language and vivid imagery in his poetry (Foundation, Dylan Thomas, n.d)

Thomas started composing poems as a kid and was published during his adolescence. His journals from 1930 to 1934, when he was between the ages of 16 and 20, depict the young poet's battle with a variety of personal difficulties. Korg defined them in his 1965 *Dylan Thomas* as "connected to love relationships, industrial society, and the teenage issues of defining one's identity" *Eighteen Poems*, a collection of revised versions of poems from his notebooks, was released in 1934 (Foundation, Dylan Thomas, n.d.). It was published in December 1934 and got little attention at first, but by the following spring, it had earned favorable reviews from various important newspapers and journals ("Dylan Thomas"). Furthermore, Thomas' poetic language is clearly distinguishable since he pulled everything he required from numerous traditions and poets through scathing judgments while searching for his own poetic language. Throughout this search, he deftly deployed and integrated a plethora (Moynihan, 1964) of poetic tropes, imagery, and recurring themes that may be considered trademarks of his poetry. Understanding these devices, his imagery and themes, such as time, natural elements, childhood, and Christianity, as well as his use of musicality, are thus critical to understanding Thomas' ideas (Çelik, 2018).

Thomas' Style

Throughout the last sixty years, one of the authors who has been frequently linked to Welsh literature and culture is Dylan Thomas. He may be the most well-known Welsh poet. Luckily, he is still primarily remembered for his creative output rather than his turbulent personal life. The interpretation of a few of his poems reflects his deep attachment to Wales (Nagaraju and Seshaiyah 6). The most poetic poet of our time was Thomas. He was careless, flamboyant, irreverent, naive, bawdy, and bibulous; he spoke, dressed, acted, and lived like a poet. Moreover, his writing had a passionate wildness about it that even a reader who didn't understand it might identify as "poet" (Daiches, 1954).

At the start of the nineteenth century, Dylan Thomas' writing was affected by the Romantic Movement, and this is evident in many of his best pieces. Dylan Thomas expresses his feelings regarding death and childhood through symbols and imagery from nature. He claims that visuals are employed to foster a passion of life. Dylan Thomas delivers a strong message of religious commitment in many of his poems, even though his imagery is frequently enigmatic (Nagaraju, Prasanna, & Peter, 2012). He creates images that depict God's relationship with the planet and body. In "And Death Shall Have No Dominion," Thomas depicts the soul's redemption in death, as well as the soul's freedom into harmony with nature and God. Thomas links God with thunder, rainbows, and darkness simply to remind us that he is present in a simple stone just as much as he is in other vast entities. Colour imagery appears in some of his poetry as he remembers his childhood delight. He describes his childhood as "happy as the grass is green" (Nagaraju, Prasanna, & Peter, 2012).

The poet's spiritual dress is style. The poet would make an effort to communicate his views using the best possible tools. These literary strategies could be original to the poet or adapted from old habits. Depending on the elements that have impacted them, a poet's style may differ from another's or even be comparable to one another. In Thomas's day, middle-class parents prevented their children from speaking Welsh for fear of losing their job chances. His schoolteacher father even sent him to elocution courses. Despite his apparent love for Wales, he did not want his poetry to be "regionalized" (McVeigh, 2013). Menna Elfyn's comment cited in McVeigh's article on *The Guardian* shows how complex and conflicted some people, especially those emotionally tied to a region, feel about their birthplace. Wanting to "despise" Wales yet being attracted back to it captures the conflict between dissatisfaction and a deep connection to one's heritage. Elfyn's boomerang metaphor mentioned in the same article is stunning. Thrown boomerangs return to their origin. In her views of Wales, Elfyn's metaphor depicts a cyclical connection in which people want to separate themselves from their roots but return to rediscover familiarity and a "peaceful

zone." This term highlights a basic human struggle to balance personal goals with cultural or regional ties. It symbolizes a conflict between autonomy and belonging (McVeigh, 2013). Elfyn's remark emphasizes the intricacy of hometown sentiments in identity and location issues. It raises questions regarding the complex relationship between human goals, personal progress, and cultural and geographical roots. Elfyn's boomerang poetry adds artistic depth to her writing. Form and substance match in the poem, underlining the cyclical nature of her emotional journey. This clever decision enriches her words and highlights the complex relationship many people have with home and belonging. Menna Elfyn's comment encapsulates the complex feelings involved with a love-hate connection with one's hometown. It highlights the cyclical nature of this emotional journey by reflecting on the universal conflict between individual goals and cultural and regional origins (McVeigh, 2013). When comparing Menna Elfyn and Dylan Thomas, it is noteworthy to observe how both Welsh poets employ their artistic skills to express the complex feelings associated with their perception of home, belonging, and the continuous process of self-exploration. Their contributions enhance the wider storyline of Welsh literature and demonstrate the universal elements of the human experience within the framework of cultural and regional identity.

The most significant feature of contemporary poetical modernism is the basic and limitless flexibility of form, structure, imagery, and concept. Dylan spent a lot of time in his father's study, marvelling at his father's extensive and up-to-date library of English literature, and he has left us a list of their shared works (Ackerman, 1991).

"Poem in October"

"Poem in October" is a meditative and reflective literary composition that contemplates the personal experiences and feelings of the author. Composed in commemoration of Thomas's thirtieth anniversary, the poem guides the reader on an expedition

encompassing the realms of nature, recollection, and the transience of temporal existence.

The first issue to be handled about "Poem in October" is the employment of lyrical language. Thomas utilizes a form of language that is characterized by its lyrical qualities, exhibiting a notable richness and ability to evoke emotions. The lexical selection employed in the text effectively constructs a visually evocative representation of the depicted setting, so augmenting the reader's sensory perception. For instance, the utilization of phrases like "heron priested shore" and "belling the salt sweet / and dumb sail, green / as grass" demonstrates Thomas's adeptness in employing vivid language to evoke sensory experiences, so captivating the reader's attention (Baldwin, 2022).

The second matter to be analysed is that the poem is abundant in the use of vivid imagery and metaphor, frequently employing natural elements as its source of inspiration. The phrase "heron priested shore" (Thomas, 1945) evokes a mental image of a heron assuming a priestly demeanour as it stands in a serious manner along the shoreline. The utilization of the metaphorical representation of a "sailing" (Thomas, 1945) serves to symbolize the speaker's personal odyssey during their existence, establishing a profound connection between the realm of nature and the intricacies of the human condition (Baldwin, 2022).

Thirdly, the poem serves as a contemplation on the concepts of time and memory. Thomas engages in introspection over the temporal progression while traversing the shoreline, evoking memories of his formative years and engaging in contemplation of his current circumstances. The utilization of the "summertime of the dead" (Thomas, 1945) motif conveys an exploration of the concept of mortality and the inexorable progression of time.

As a fourth matter, the utilization of sound in the poem by Thomas is worthy of attention. The language has a rhythmic attribute, effectively conveying the serene cadence of the ocean. The utilization of consonance and assonance, shown by the pairing of

words like "shore" and "heron," or "green" and "garden" (Thomas, 1945) contributes to the melodic quality of the verses, so augmenting the overall aesthetic allure. The poem "Poem in October" might be seen as a manifestation of life's exultation, an acknowledgement of the poet's personal odyssey, and a contemplation of the interdependence between nature and the human condition.

The poem "Poem in October" explores the concept of time progression and the inescapable nature of human mortality, while avoiding a melancholy tone. On the contrary, it commemorates existence by vividly portraying the natural world, highlighting the poet's deep reverence for the environment. The poet's decision to embark on a single promenade on his birthday represents a private ceremony, indicating a profound affinity with the natural world and a celebration of his own existence. Dylan Thomas adeptly incorporates nature into the human experience, employing elements such as the heron, the sea, and fluctuating weather as metaphors for various stages of human existence. The poet's voyage down the beach serves as a metaphorical examination of their personal past, current circumstances, and future aspirations, highlighting the deep connection between the natural world and the individual. The introspective tone of the poem encourages readers to actively contemplate different facets of existence, such as life, the progression of time, and the essence of memory. The poet's introspective odyssey prompts a reflective reaction from the audience, building a communal emotional bond between the poet and the reader.

To sum up, "Poem in October" adeptly explores the human condition, delicately entwined within the dynamic tapestry of the natural realm. Dylan Thomas employs poetic language, vivid imagery, and a contemplative tone to craft a piece of literature that possesses timeless qualities, continuously eliciting reactions from its readers. The poem beckons readers to engage in the poet's contemplative examination of memory and time.

Conclusion

This chapter extensively examines Dylan Thomas's utilization of vocabulary and literary devices, with a primary focus on his poem "Poem in October." The objective of this chapter was to analyze Thomas's distinctive voice and style through a detailed examination of his utilization of sound patterns, intense sensory imagery, and innovative poetry strategies. Thomas was a renowned novelist throughout the twentieth century. Based on the completed research, Thomas's poetry, such as "Poem in October," has several resemblances to both surrealism and romanticism, but it does not strictly align with either artistic trend. An examination of the poet's use of literary form, including aspects such as rhyme, meter, and line breaks, has enhanced our comprehension of how these structural components enhance the overall impact of the poem. The research primarily examined Thomas's distinctive position as a Welsh poet and the profound impact of his exceedingly challenging personal life on his literary works. The objective of the research was to situate Dylan Thomas's poetry within the broader framework of twentieth-century literature by providing a comprehensive depiction of his life. Thomas's poetic approach reveals a profound affinity with Wales, despite his aversion to confining his poetry to a specific location. The poet's creative journey was influenced by many literary traditions and poets, highlighting the complexity and uniqueness of his language and formal approach. The variable line lengths and absence of a fixed rhyme scheme enhanced the visual and aural impact of the poem, mirroring the speaker's encounters and the corresponding rhythmic fluctuations. This work has contributed significantly to the advancement of our knowledge of the impact of Dylan Thomas on modernist literature. The provided material has offered valuable insights into his distinct lyrical language and poetic style, so enhancing our comprehension of his artistic accomplishments. To sum up, it should be noticed that Dylan gained a lot of reputation even though he died young, throw his creative and variable idea which reflected throw his career.

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CHAPTER II

Intensifiers as Adjective Boosters

Mehmet ŞANVERDİ
Mithat EKİNCİ

Introduction

The majority of people frequently employ intensifiers such as "very," "really," "extremely," and so forth, with the intention of placing greater emphasis on their statements. As Mendez-Naya (2008) state that language components known as degree modifiers, degree words, or intensifiers indicate the precise degree or value of the quality that the object they modify expresses. Usually, they are adverbs, such in "very hot, really fascinating, considerably valued or absolutely ridiculous", although adjectives can sometimes serve this purpose, like in "total nonsense".

Definitions, Terminology and Previous Work

Within the realm of literature, various names are employed to denote intensifiers. Bolinger (1972:18) refers to "degree words", Quirk et al. (1985:567) describe them as "amplifiers", and Ito and Tagliamonte (2003:3) adopt the term "intensifiers". However, this paper has regarded these terms as synonymous, disregarding the subtle disparities in their definitions.

According to Mendez-Naya (2008), it not surprising that degree modifiers have garnered so much scholarly interest from the turn of the twentieth century to the present day. Early research offers thorough inventory of intensifying adverbs in both current and historical English, together with insightful historical context. But intensifiers have drawn considerable attention in the last decades, partly because of computerized corpora and advancements in theoretical linguistics—more especially, the examination of grammaticalization and semantic change—as well as other factors.

According to Bordet (2017), intensifiers go through a cyclical process of bursting, strengthening, and losing force. She claims that due of their intensifying power, intensifiers have become more and more common. Intensifiers tend to lose their potent effects with repeated usage and with time. That's when the process of renewal starts. This procedure elevates additional adverbs to the status of intensifiers, regardless of whether they are previously established or freshly formed. As a result, some adverbs acquire new meanings and roles in settings where they would not typically appear.

Sometimes, a recently developed intensifier could take the lead in usage until its intensifying power wanes and other, more expressive forms need to take its place. The process of renewal involves more than just swapping out outdated adjectives for more contemporary ones. It appears to affect linguistic register via recycling pre-existing intensifiers as well. In fact, contrary to what one may initially believe, "older" intensifiers are not completely supplanted by more expressive, contemporary intensifiers. "Older" intensifiers are still in use, although they have new roles and are used

in other situations. Her presumption is that newly popular intensifiers, like "totally," have a tendency to bear on adjectives or other colloquial language elements, and as a result, speakers who are younger—or who wish to look younger to the listener—tend to employ them. She does, in fact, cite a plethora of research indicating that young people are mostly responsible for intensifier popularity, referring to Bauer and Bauer (2002), Paradis and Bergmark (2003), and Tagliamonte and D'Arcy (2007). Conversely, adverbs that were originally intensifiers—like "very"—typically modify adjectives or other linguistics components that fall within normative or official registers. As so, she suggests a relationship between linguistic register and the adverb's increasing power.

Due to its apparent lack of expressiveness, a particular intensifier's appeal tends to wane almost immediately after it first acquired favor. As a result, the most often used intensifier has to be replaced with an appropriate adverb. Another explanation would be because young speakers who play about with language to find the newest fashionable expressions are the ones who spread intensifiers, which adds to the sensation of belonging to a group, a phenomenon generally referred to as "ingroupness."

Bordet (2017) reproduces the timeline Mustanoja (1960) created for the evolution of the intensifiers that were most commonly employed between the 14th and the 20th centuries as follows:

- "well" in the 13th century,
- "full" in the 14th century,
- "right" in the 15th century,
- "pretty" in the 16th century,
- "very" from the 16th to the 19th century,
- "really" in the 20th century.

The way intensifiers are handled has also exhibited variation over time. They have scrutinized by researchers from different perspectives. For example, Fries (1940) examined the utilization of intensifiers in the vulgar language in comparison to conventional

forms of American English. His study concludes that "very" is the most used intensifier in "Standard" English, whereas other intensifiers like "pretty," "real," and "so" are primarily used in Vulgar English (Fries, 1940:204-205).

On the other hand, Lakoff (1973, 1975, 1990) asserts that women employ intensifiers with more frequency than men. This observation supports her argument that intensifiers are a distinctive characteristic of "powerless language". Nevertheless, there are scholars who challenge Lakoff's thesis by arguing that men really employ a greater number of amplifiers compared to women, as evidenced by studies conducted by Drescher (2003) and Vasilieva (2004).

Additionally, Ito and Tagliamonte (2003) incorporate supplementary variables, including age, gender, and education, to examine the usage of the intensifiers "very" and "really" in their study. The research indicates that older individuals have a higher frequency of using "very," whereas the younger generation is using "really" more frequently and at a notable rate (Ito and Tagliamonte 2003:2). However, Ito and Tagliamonte contend that it is imperative to distinguish the effects of education and sex as they did not discover any discernible consequences of these factors (2003:2). However, besides these evident findings, Xiao and Tao (2007) argue that the situation is significantly more complex, as there are no clear gender differences or noticeable variances in the field of text, among other considerations.

Moreover, several research (Paradis, 2008; Murphy, 2010; Kuteva and Heine, 2008) have examined intensifiers from a semantic and morphological perspective. In Paradis' (2008) study, the focus was on determining whether certain intensifiers have a greater tendency to enhance the words they modify in a good or negative manner. Furthermore, she analyzed the degree to which certain modifiers are restricted in their collocation with specific types of adjectives (Paradis 2008). Recent research, including Murphy's (2010), have mostly examined grammaticalisation and

delexicalisation as potential factors contributing to the ongoing evolution of intensifiers in recent years. Kuteva and Heine (2008) argue that the majority of intensifiers used to have a clear and specific lexical meaning, but this meaning has gradually diminished in the long run (2008:217). According to Kuteva and Heine (2008: 217), this resulted in a progression from lexical forms to grammatical forms, and then to ever more complex grammatical forms. According to Murphy (2010), intensifiers are adjectives and taboo words that have evolved into adverbs to reflect their grammar's role of amplification.

In another research, Martínez and Pertejo (2012) and Martínez (2011:16-18) specifically examined the language used by young people and how they employ intensifiers in three distinct corpora. Within these collections of linguistic data, Martínez & Pertejo (2012:19) identified "really" and "so" as the most commonly used intensifiers in the language of teenagers. However, it was found that taboo expressions such as "fucking" or "bloody" are commonly used as intensifiers in the vocabulary of young people (Martínez and Pertejo 2012:19).

Methodology

This research aims to examine degree words according to Ito and Tagliamonte's definition, which defines intensifiers as adverbs maximizing or boosting meaning (2003:3), and according to the taxonomy presented in Martin's Theory of Appraisal (Martin, 2001; Martin & White, 2005). It examines some judgement adjectives from the taxonomy (of adjectives and verbs, however this paper just focused on adjectives) proposed in Martin's theory of Appraisal (Martin, 2001; Martin & White, 2005). The table 1 below presents the studied adjectives into the subgroups of Social Esteem in terms of Judgement.

Table 1. Judgement- Social Esteem

Social Esteem		Positive	Negative
Normality special?"	"how	Lucky, natural, cool, fashionable, celebrated,	Unlucky, peculiar, unpredictable
Capacity capable?"	"how	powerful, healthy, experienced, clever, balanced, educated, accomplished, successful, productive	Weak, immature, stupid, uneducated, unsuccessful, unproductive
Tenacity dependable?"	"how	Brave, careful, faithful, flexible, adaptable	Timid, reckless, unfaithful, stubborn

Although verbs and adjectives are typically included in the taxonomy, this study only focuses on adjectives. Martin and White (2005) developed a framework for classifying "feelings". And this categorization system is called "attitude". Gradable meanings are a part of attitude, and they may be compared and intensified. In other words, feelings possess depth, which may explain why they have a propensity to overflow and cover a conversational phase (Aijmer, 2018). Attitude involves three semantic spheres: emotion, ethics, and aesthetics. Adjectives are categorized into three groups under the Appraisal Theory: affect, judgment, and assessment/appreciation.

Affect is one of these subcategories that is associated with the emotive dimension of meaning or responding to behavior. Adjectives conveying emotions such as happiness or unhappiness (happy, sad), satisfaction or dissatisfaction (interested, bored), and security or insecurity (confident, nervous) are used to communicate affect (Aijmer, 2018). Positive and negative emotions are examined, as well as how they manifest as behavioral, mental, or relational processes, how they are graded, how they are directed toward or reacting to something, how they involve intention, how they deal with unhappiness (sad/happy), insecurity (anxious/confident), and dissatisfaction (fed up/absorbed). (White and Martin, 2005)

In comparison, judgement deals with ethical sentiments that are used to assess behavior, such as endorsing or denouncing,

praising or criticizing. In the area of judgment, adjectives relate to fundamental human qualities like capacity (clever, intelligent), normality (lucky, fortunate), propriety (good, nice) or veracity (honest) (Aijmer, 2018). People react to our attitudes and give our vocal attitudes meaning when we judge them. There are five subgroups within the two main groupings of "social esteem" and "social sanction"—"normality, capacity, and tenacity" under social esteem, and "veracity and propriety" under social sanction. White & Martin, 2005).

Subsequently, Appreciation is concerned with assessing a text, procedure, or natural phenomenon in light of aesthetics in general. The adjectives of appreciation classify entities or phenomena as good or bad, desirable or non-desirable, appealing, exciting, interesting (Aijmer, 2018). It covers people's responses to objects (impact, quality); their nature (complexity, balance); and their worth (worthwhile) (Martin & White, 2005).

Participants who took part in the tasks were instructed to incorporate the provided "judgement adjectives" into sentences and enhance the intensity of each adjective by using one of the adverbs "very, really, so, too". A total of 96 students took part in the survey, with females accounting for 83% and males accounting for 17%. The participants have an average age of 18. No explicit instructions were provided to the participants regarding the valence (positive or negative) of the descriptors.

Results and Analysis

According to the taxonomy presented in Martin's Theory of Appraisal (Martin, 2001; Martin & White, 2005), judgement adjectives are the subgroups of Social Esteem. This study specifically examined the subgroups of normality, capacity, and tenacity.

According to the data in table 2, the percentage distribution of intensifiers is as follows: very accounts for 37.8%, really for 27.5%, so for 21.75%, and too for 12.8%. The frequency of using "too" with

positive adjectives is quite low, while it is observed to be higher with negative adjectives. While participants exhibited a higher frequency of using the modifier "too" with negative adjectives compared to positive ones, its usage rate remained lower than that of other modifiers. The modifiers "very" and "really" were considerably more often. The adverb "so" is frequently used paired with the adjective "cool" with an exceptionally elevated frequency.

Table 2. The usage percentages of intensifiers with the Normality adjectives

	Normality	very (%)	really (%)	so (%)	too (%)
positive	lucky	76	10	12	2
	natural	33	41	19	7
	cool	14	17	53	16
	fashionable	48	26	17	9
	celebrated	34	33	21	12
negative	unlucky	31	29	21	19
	peculiar	36	28	19	17
	unpredictable	31	36	12	21
Overall percentage		37,875	27,5	21,75	12,875

Upon analyzing the "Capacity" subgroup, it is seen table 3 that the hierarchy of utilization rates for "modifiers" remains same. The frequencies of usage were documented as follows: "very" accounted for 34.6%, "really" for 23.9%, "so" for 22.8%, and "too" for 18.6%. In comparison to the "Normality" subgroup, the "capacity" subgroup exhibits a decline in the percentages of usage for "very" and "really" and an increase in the percentages of usage for "so" and "too". There has been a substantial rise in the utilization of "too" in negative adjectives.

Table 3. The usage percentages of intensifiers with the Capacity adjectives

	Capacity	very (%)	really (%)	so (%)	too (%)
positive	powerful	53	12	28	7
	healthy	42	23	16	19
	experienced	28	30	35	7
	clever	51	21	23	5
	balanced	28	28	23	21
	educated	40	19	35	6
	accomplished	26	30	19	25
	successful	58	26	16	0
	productive	47	26	26	1
negative	weak	25	19	23	33
	immature	30	28	21	21
	stupid	28	30	14	28
	uneducated	19	32	19	30
	unsuccessful	25	16	19	40
	unproductive	19	19	25	37
Overall percentage		34,6	23,93333	22,8	18,66667

Table 4 below exhibits a comparable outcome to the preceding tables. The usage percentages for the modifiers "very, really, so, too" were derived as 38.2%, 22.5%, 23.3%, and 15.8%, respectively. Participants exhibited a notable inclination to employ the word "too" in conjunction with negative descriptors, akin to the patterns observed in other categories. Nevertheless, it continued to be lower than the utilization rates of other modifiers. Within all three subcategories (normality, capacity, tenacity), the frequency of "very, really, so" modifiers exceeded that of "too" modifier. While

participants exhibited a higher frequency of employing the "too" modifier with negative adjectives compared to positive adjectives, they typically utilized it less frequently than modifiers such as "very, really, so".

Table 4. The usage percentages of intensifiers with the Tenacity adjectives

	Tenacity	very (%)	really (%)	so (%)	too (%)
positive	brave	43	29	25	3
	careful	40	21	21	18
	faithful	39	25	25	11
	flexible	46	29	18	7
	adaptable	43	25	21	11
negative	timid	29	21	29	21
	reckless	11	14	39	36
	unfaithful	32	25	18	25
	stubborn	61	14	14	11
Overall percentage		38,22222	22,55556	23,33333	15,88889

Given that all participants belonged to the adolescents category, it is inconclusive to determine whether these data exhibit a direct or indirect correlation with age. To do this, it is imperative to incorporate individuals from diverse age cohorts into the research and thereafter analyze and contrast the outcomes. Additionally, since the female participants were the majority (83%), it may not be advisable to draw meaningful conclusions by comparing them to the male participants (17%).

Bordet (2017) emphasizes that the extensive use of "really" indicates a pretty advanced level of grammaticalization, which, if it continues, might lead to further restrictions and the removal of meaningful contents. In terms of its increasing power, "really" was

described by Loewenberg (1982) cited in Bordet (2017) as a "signal for hyperbole," implying that by the 1980s, it had reached the pinnacle of its expressive capacity. Subsequently, really was identified by Labov (1984) cited in Bordet (2017) as "one of the most frequent markers of intensity in colloquial conversation", indicating that it was becoming more often used and emphasizing that it was a part of the informal language. It follows that, although being lately supplanted by so, really has likely maintained a stronger intensifying force than very.

According to Bordet (2017), there has already been a noticeable decrease in the usage of "really" as well as its amplifying power. The immediate result is that in the twenty-first century, "so" has become the most commonly used intensifier. Old English *swa*, which could be translated as "in this way" or "to that extent," corresponds to where the word "so" originates. The early forms of "so" conveyed manner, similarly to all the other modifiers that evolved into intensifiers. Regarding "so's" capacity to intensify, it often indicates a greater extent than does "very" or "really."

Our study indicated that

- "very" was the most often used intensifier across various adjective kinds in all the categories examined.
- "very" exhibited the highest frequency of co-occurrence with adjectives such as lucky, fashionable, powerful, clever, successful, productive, flexible, and stubborn across all categories.
- "very" appeared most frequently in the three categories that contained positive adjectives denoting speciality, capability, or dependability.

In a similar manner, the modifier "really"

- is found in combination with a diverse set of adjectives throughout all categories

- exhibited the highest frequency of co-occurrence with adjectives such as natural, experienced, unpredictable, and accomplished.

On the other hand, "so"

- exhibits a robust correlation with some adjectives.
- commonly employed in combinations such as "so cool," "so experienced," and "so reckless."

Ultimately, the "too" modifier

- had the lowest usage percentage across all categories. Nevertheless, participants employed the term "too" with greater frequency when expressing negative descriptors as opposed to positive ones.

Conclusion

The study delves into Martin's Theory of Appraisal, focusing on the subgroup of judgement adjectives within the broader category of Social Esteem. Specifically, the research examines the subgroups related to normality, capacity, and tenacity. The analysis involves the distribution of intensifiers among these adjectives. The data presented in table 2 indicates the percentage distribution of various intensifiers: "very" at 37.8%, "really" at 27.5%, "so" at 21.75%, and "too" at 12.8%. Notably, the frequency of using "too" with positive adjectives is relatively low compared to its usage with negative adjectives. The study observes a higher frequency of "too" paired with negative adjectives. However, despite this trend, the overall usage of "too" remains lower in comparison to other intensifiers. "Very" and "really" emerge as the most frequently used modifiers in this context. Additionally, it highlights a distinct pattern where the adverb "so" is notably prevalent when paired with the adjective "cool," indicating an exceptionally high frequency of usage within this specific pairing.

The analysis of the "Capacity" subgroup in Table 3 reveals a consistent hierarchy in the utilization rates of targeted modifiers. The

frequencies of usage for specific modifiers were recorded as: "very" at 34.6%, "really" at 23.9%, "so" at 22.8%, and "too" at 18.6%. A comparison with the "Normality" subgroup indicates notable similarities in the usage percentages. In the "capacity" subgroup, however, there's a slightly decrease in the usage percentages of "very" and "really," accompanied by an increase in the percentages for "so" and "too." Particularly, there's a significant surge in the use of "too" in negative adjectives within this subgroup.

The findings in Table 4 indicates the usage percentages of different modifiers ("very, really, so, too") in language patterns. The percentages derived were 38.2% for "very," 22.5% for "really," 23.3% for "so," and 15.8% for "too." It was observed that participants tended to use the word "too" more often with negative descriptors, similar to trends seen in other categories, although its overall usage remained lower compared to other modifiers. Across all three subcategories (normality, capacity, tenacity), the frequency of "very, really, so" modifiers was higher than that of the "too" modifier. Additionally, while participants used the "too" modifier more frequently with negative adjectives than with positive ones, they generally used it less often than modifiers like "very, really, so."

In summary, the study analyzed intensifiers used with different types of adjectives across various categories. It found that "very" was the most commonly used intensifier across all categories examined. "Very" frequently co-occurred with adjectives like lucky, fashionable, powerful, clever, successful, productive, flexible, and stubborn, especially in categories featuring positive adjectives related to specialization, capability, or dependability. Similarly, "really" was identified with a diverse range of adjectives across all categories, such as natural, experienced, unpredictable, and accomplished. It had the highest frequency of co-occurrence among these adjectives. The intensifier "so" showed a strong correlation with certain adjectives like "cool," "experienced," and "reckless." However, the usage of the modifier "too" was the lowest across all categories. Interestingly, when used, participants tended to employ "too" more often with negative descriptors rather than positive ones.

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CHAPTER III

Approaches to Curriculum Development in Language Teaching: Goals, Materials And Their Sequencing

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Introduction

Curriculum design is indeed a crucial and time-taking or [should be] time-taking process in the teaching of every subject area. It requires many steps like needs analysis, environment analysis, evaluation, etc., which all require special attention and detailed work. The step about decisions on goals, materials, and sequencing requires specific attention just like the other steps since it is the very course of action that students experience directly. For instance,

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setting a goal is crucial since it will be the destination for the students taking the course. Secondly, choosing the right materials is similar to choosing which paths to use during instruction, and lastly, sequencing of the content is close to the selection of the order of these paths. In that sense, in order not to get lost in the journey of teaching and learning, these steps, namely goals, content, and sequencing, of the curriculum design shall be developed carefully.

In this paper, these crucial steps in the curriculum design in foreign language teaching have been discussed. Firstly, the step related to goal selection and setting was summarized in terms of theories, mechanisms, moderators, and importance. The example of S.M.A.R.T. goals has been given in detail. Secondly, the content-material selection was elaborated mainly in two categories: the selection of the efficient materials; and their progression throughout the instructional design describing their importance, types, and subcategories. Finally, the order in which the set goals and selected materials are presented to the learners during instruction is further discussed in detail. In other words, the order in which goals and materials appear in a curriculum design, namely sequencing, its meaning, and types such as linear approaches and non-linear approaches are explained.

Goals

Goals have been set throughout history to achieve success—goal-oriented actions have been taken worldwide for educational and business purposes. Maintaining motivation and focusing on the goal is thought to increase learner achievement. Similarly, Locke (1981) claims that his goal-setting theory, which analyzes diverse research and experiments, achieved 90% success after various findings in several studies conducted. Locke (1981) argues that behavior is influenced by various motivating factors, such as positive outcome strategies and both internal and external motivations. The goal-setting theory promotes increased internal motivation in the pursuit of goals. As previously discussed, goals hold significant importance in education. In curriculum design, learning goals are outcomes in

school subjects. In other words, it is a framework for what students should achieve in a specific school subject or curriculum.

It is the responsibility of educators to establish these objectives in order to provide education, assess student learning, and communicate expectations. In this respect, educational goals are an essential component of the learning process since they allow students to preserve their motivation and academic focus throughout the process.

Goal Setting Theory and Mechanisms

Locke examined the impact of conscious goals on performance in previous studies (1968) and stated that 90% of studies found that goal setting enhances performance by evaluating field and laboratory research on the influence of goal setting on output (1981). Additionally, in 1990, Locke and Latham published a study in which they addressed the goal mechanisms, and goals moderators (Locke & Latham, 2002). Goal-setting is a frequently employed method in interventions aimed at promoting physical activity, according to Howlett et al. (2019).

Goals contribute to performance in multiple manners, according to Locke and Latham (2002). Also, Goal-setting is a highly successful approach to changing behavior, as demonstrated by Epton et al. (2017). As can be seen in Figure 1, the initial component of goal-setting is its directive function, which can be defined as leading students' attention and motivation toward goal-oriented activities while steering them away from inappropriate ones. Second, goals serve as motivators and energizers. As the goal becomes more difficult, so does the amount of effort required. The third is known as perseverance. If there is a difficult goal and the students have control over the time they spend on the task, they can spend time on the goal intensively and quickly or slowly and carefully. To achieve faster throughput, the deadline must be specified. Finally, the goals influence action implicitly through excitation, discovery, and application of task-related information

and strategies. These elements can interact in complex ways, according to Locke and Latham (2002).

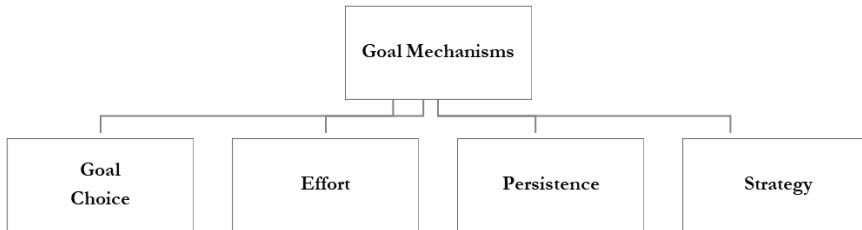


Figure 1. Graphic of Four-Goal Mechanisms That Influence Performance. (Locke & Latham, 2002, p. 706-707)

Goal Moderators

Locke and Latham (2002) have mentioned five goal-setting moderators that maximize success in the teaching and learning process (Figure 2). As stated by Kim et. al, 2021, numerous studies have revealed that the interaction between the goal orientations and goal structures of students has a significant impact on their level of success (Murayama and Elliot 2009; Wolters 2004 as cited in Kim et. al, 2021). Three main elements are commitment, feedback, and complexity.

- ***Commitment:*** When a student is committed to the goals, the link between the goals and performance strengthens. To increase participation, the outcomes should be thoroughly clarified and specified, and/or the ***importance*** should be compatible with the individual. ***Self-efficacy*** is another factor that influences goal commitment. Teachers may improve their students' self-efficacy by providing them with adequate information to ensure successful experiences, by providing role models to which they can relate, or by increasing their confidence (Bandura, 1997; White & Locke, 2000; Locke & Latham, 2002).
- ***Feedback:*** The goal orientations of students are strongly linked to a range of personal traits, one of which is feedback

(Kim et. al, 2021). Feedback is required to enhance the effectiveness of the goal as it demonstrates how students develop and where they still fall short. Following a path based on feedback improves accomplishment.

- **Complexity:** While setting challenging goals can inspire people, it is critical to avoid making them too difficult. These objectives are known as "do your best goals." The difficulty of a task can act as a moderator, especially when there is a performance objective involved and the assignment is easy or less complex. However, different sorts of goals may not have a differential impact on students' participation (Kim et. al, 2021).

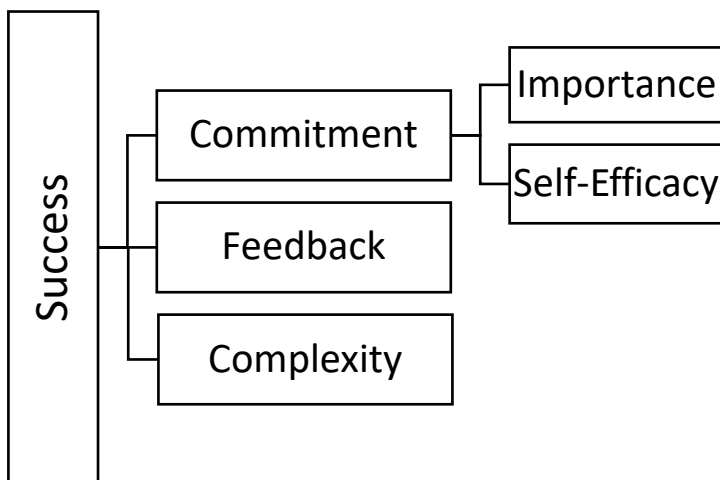


Figure 2. Graphic for Five Goal-Setting Moderators (Locke & Latham, 202, p. 707-709)

S.M.A.R.T. Goals

Setting goals is crucial if they can be modified as needed. There are some “guidelines for setting virtual goals” known as SMART goals(Posthuma & Al-Riyami, 2012, p. 46), the theory

which was first proposed by George Doran—a business consultant (Swann, et al., 2023). SMART stands for specific, measurable, achievable, relevant, and time-bound which is also shown in Figure 3.

- **Specific:** The first question is, “What will students achieve with this goal?” Establishing specific goals requires that they be detailed enough for everyone to comprehend.
- **Measurable:** Measurability entails assessing goals to determine their level of success. Measuring involves numerical or statistical data in general, to see specific accomplishments.
- **Achievable:** Goals must be attainable and realistic. The given goals should encourage and motivate the students. Otherwise, students may be dissatisfied if they fail to accomplish their goals.
- **Relevant:** Goals should be consistent with the objectives. Relevant goals are related to the purpose of the grade or department.
- **Time-Bound:** Every goal should have a timetable. When time-bound goals are established, students are aware of how far they have to go and, in some respects, focus on achieving the goal.

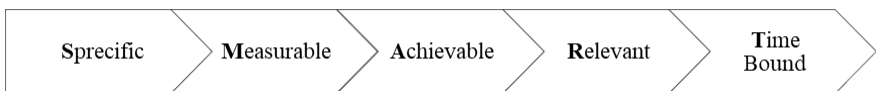


Figure 3. Graphic of the Components of the Acronym (Posthuma & Al-Riyami, 2012, p. 46)

However, it should be also noted that Furthermore, the SMART acronym fails to consider numerous other critical factors that are essential to the goal-setting process. For instance, the SMART acronym does not consider whether objectives should be stated positively or negatively, if they should be set with normative

or intrapersonal goals, or if they should be short-term or long-term goals (Swann, et al., 2023).

Importance of Setting Goals for Students

The incorporation of goals into the curriculum provides students with a distinct path, which in turn encourages them to maintain their excitement and concentrate on their goals. Students benefit from this method because it enables them to more efficiently manage their time and assess their progress. Students can identify areas in which they can grow by reflecting on their strengths and flaws through the use of goals, which serve as a mirror. In addition to this, they give students the ability to take responsibility for their learning journey and outcomes, which helps the learners feel more in control of their activities. As a result of this process, their self-confidence in decision-making is further strengthened, which is essential for the development of self-esteem (Dotson, 2016).

Content and Content Selection

After the goals & objectives have been identified clearly during the development process, the content of the curriculum is chosen according to these two. Content selection is quite crucial because poor content leads to poor learning outcomes, even though the teaching is done excellently (Macalister & Nation, 2019). To be able to decide the content properly and according to the learners' needs and constraints, it is better to divide them into categories.

According to Macalister and Nation (2019), these are categorized into three, respectively, environment, needs, and principles. These categories are given in more detail in *Figure 4*.

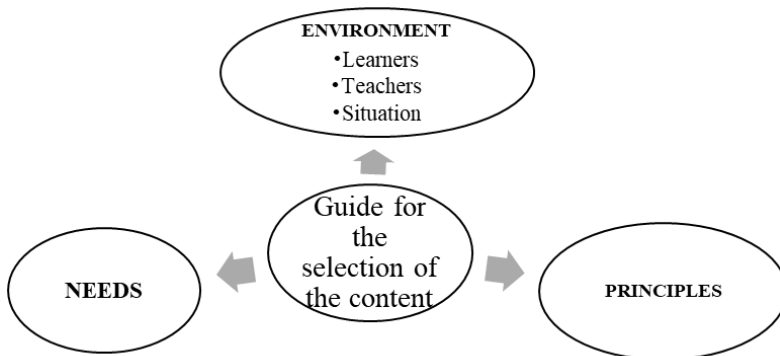


Figure 4. Guide for the Selection of the Content by Macalister and Nation (2019, p. 70)

Environment

After conducting the environmental analysis, it is essential to carefully examine the results concerning three important aspects: learners, teachers, and the setting. When it comes to learners, it is crucial to choose content that matches their age, expectations, and interests in order to promote effective learning experiences. Customizing information to align with learners' needs and preferences greatly enhances the likelihood of achieving effective learning results. When it comes to teaching, it is crucial to ensure the clarity and understandability of the curriculum. Adopting standardized teaching approaches promotes a uniform comprehension of the subject matter among educators.

Needs of Students and Learners

The needs analysis is a crucial step in selecting content, requiring considerable thought when deciding on suitable information for learners. This examination usually includes three aspects: deficiencies, desires, and essentials. To correct deficiencies, it is necessary to acknowledge the limitations of instruction. It is essential to choose content that matches the competency levels of learners to ensure successful learning results. Furthermore, taking into consideration the desires of learners is crucial in order to sustain

motivation and keep a humanistic approach to education, guaranteeing that their preferences are recognized. Ultimately, when information is aligned with learners' needs, it guarantees its practical relevance and usefulness, making the education valuable and directly applicable to their specific requirements.

Principles

Each curriculum design has its principles in terms of design. It is also crucial to choose the content up to these principles. Another guide for the content selection is given by Graves (2000) (p. 49). Six questions are considered while selecting the content. These can be seen as six domains to be taken into consideration as shown in detail in *Table 1*.

Graves (2000), in her book, mostly focuses on constraints and resources of the context. It can be exemplified by things like the hours of the course given, available materials, the learners' proficiency level, and more. However, there is another thing that she paid some attention to: teachers' own experiences and preferences (Graves, 2000, p. 39).

It is also better to keep in mind that teachers are affected by their experiences in terms of the selection of the content.

Table 1. Selection of the Content

1. Learners: who needs, and the aim of the course
2. Learners: options to be learned
3. Environment; resources & constraints of the course
4. The relationship between the contents that are chosen
5. Organization of the selected content
6. Principles

Units of Progression

Aiming for concept understanding, possible learning materials, scenario development, and independent construction are significant components of effective teaching, with the "unit" serving as an important carrier (Lv, 2023). Macalister and Nation (2019) in their book, say that it is better to have smaller units of progression just as in content selection (p. 71). Since the topic is separated into smaller parts, which are *units of progression*, it would be easier to analyze the progress of the course. Therefore, they are named as 'units of analysis' by Long and Crookes (1993, as cited in Macalister and Nation, 2019, p. 71).

Moreover, these parts are the starting points of curriculum design (Long & Crooks, 1993, as cited in Macalister and Nation, 2019, p. 71). It is like a title to a page. In this example, the title can be seen as the units of progression, and the page, in general, is the topics that teachers teach to the learners. There are three main reasons for having the units of progression. These are:

1. To be able to decide the aim.
2. To be able to see if the selected content is sufficient, and to decide the order of the contents.
3. To be able to see and test the learners' learning process as well as the learners' achievement.

Most of the time, one of the units of progression is chosen as the dominant one, and the other units are dependent on this dominant unit (Macalister and Nation, 2019, p. 72).

The Types of Units of Progression

According to Macalister and Nation (2019), the units of progression types can be divided into two categories, namely, series, and field (p. 71). There is a wide variety of progression patterns that come with the various sorts of learning modules. In the case of vocabulary, grammar, and component skills, for example, series units require a sequential acquisition that follows a structured step-

by-step method, as shown in Figure 5. Other examples include the acquisition of component skills.

Field units, on the other hand, do not adhere to a certain order for how knowledge is acquired. The ability to autonomously assimilate several domains, such as functions, concepts, abilities, subskills, and discourse, makes it possible to have a learning experience that is more flexible and non-linear. By taking this approach, a diversified and adaptive learning environment is encouraged, which allows for the accommodation of a variety of learning styles and preferences (Macalister & Nation, 2019).

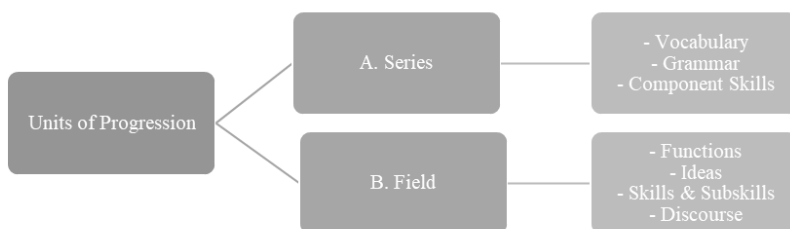


Figure 5. Types of Units of Progression

Sub-Categories of Units of Progression

According to Macalister and Nation (2019), the units of progression are vocabulary, grammar, functions, discourse, skills, subskills and strategies, and ideas (p. 73). However, Long and Doughty (2010) added another unit which is based on ‘real-world performative acts’ (p. 295). These subcategories are to be examined in the following.

Vocabulary

When describing vocabulary, the definition shall be considered within words and collocation, in other words, lexical items (Long & Doughty, 2010, p. 299). Two of the researchers regard the units of progression as lexical items, namely, Nation

(2010, as cited in Macalister and Nation, 2019, pg. 73) and Willis (1990, as cited in Long & Doughty, 2010, p. 299).

First of all, Nation (2010, as cited in Macalister and Nation, 2019) says that it is an unnecessary effort for teachers to teach low-frequency vocabulary. There are various lists regarding this issue, like a list of the 2,000 most frequent words in English' by West (1953, as cited in Macalister and Nation, 2019, p. 73). Moreover, Macalister and Nation (2019) suggest that it is better to give synonyms that are used in different varieties of contexts (p. 74).

Another researcher, Willis takes a "meaningful exposure as a starting point" view in terms of taking content as lexical items (1990, as cited in Long & Doughty, 2010, p. 299). It is suggested that exposure is to be organized in three different paths to have controlled exposure:

1. Grading in difficulty
2. The selection of the most prevalent patterns
3. Organized to reveal different important parts

He thus uses corpora of language use by identifying different frequency levels like the 700-word, the 1,500-word, and the 2,500-word. Corpus is defined by Kennedy (1998, as cited in Smyth, 2016) as a body of written text or transcribed speech that can serve as a basis for linguistic research. In terms of corpora, British National Corpus (BNC) by Leech (1992) can be given as an example. It can be simply said that he argues that by learning the most frequently used lexical items, or in other words corpora, it is possible to generalize the language. Moreover, to exemplify the vocabulary-based syllabuses, the COBUILD Course by Willis and Willis (1989) can be taken into consideration (Long & Doughty, 2010, p. 300).

Grammar

Thanks to Harold Palmer's work and the Reform Movement, since the 1920s the content has started to be chosen as grammar because these two highlighted the controlled presentation of

grammatical structures (Long & Doughty, 2010, p. 296). It has been found that two reasons were the basis for the selection of grammar as a units of progression: simplicity and usefulness. Because grammar has been widely chosen as the unit of progression, this is called the conventional approach (Wilkins, 1976 as cited in Long & Doughty, 2010, p. 296-297).

Palmer (1922, as cited in Long & Doughty, 2010) said that grammatical components are to be graded based on their uses and requirements determining their importance degree (p. 296). Just as in the vocabulary, here also, there is no need to learn the infrequently used grammatical structures. Macalister and Nation (2019) suggest teaching them as ‘memorized phrases’ rather than teaching them in detail, and by focusing on (p.75).

For instance, H.V. George (1963, as cited in Macalister and Nation, 2019) describes three stages of a course, from stage 1 to stage 3, the frequency level of used grammatical structures decreases (p. 74 -75). It is simply suggested that there is no need to learn stage three if it is not a requirement for the learner.

Functions

Another crucial aspect of language development is functions, a concept that gained significance in the 1970s with the emergence of "communicative competence" introduced by Hymes (1972) at educational institutions focused on foreign language instruction. The inclusion of functions in the material is determined by many lists made by various specialists.

Table 2. Council of Europe’s list of functions (2001, as cited in Macalister and Nation, 2019, p. 75)

1	Give and gather information
2	Expressing and obtaining the different attitudes
3	Suasion (Getting things done)
4	Socialization
5	Structuring discourse
6	Communication repairment

Van Ek and Alexander (1980), quoted by Macalister and Nation (2019), delineated a list that can be condensed into six primary groups. The categories are information exchange, intellectual discourse, moral conduct, persuasive communication, and social interaction. Using a similar method, Dobson (1979), cited in Macalister and Nation (2019), created a list that was similar to Table 2. The Council of Europe, however, modified the list that was originally suggested by Van Ek and Alexander in 2001. The outcome of this led to a revised edition, showcased in Table 2, which offers a refreshed and perhaps enhanced structure for language acquisition processes.

Finally, a list has been made by Brockett (2000, as cited in Long & Doughty, 2010) for the teaching of the Japanese language as a foreign language (p. 297). His system is a bit different than the described list above (*see Table 2.*). He mostly focused on core communicative functions and then categorized the sub-functions accordingly, which you can see in *Figure 6*.

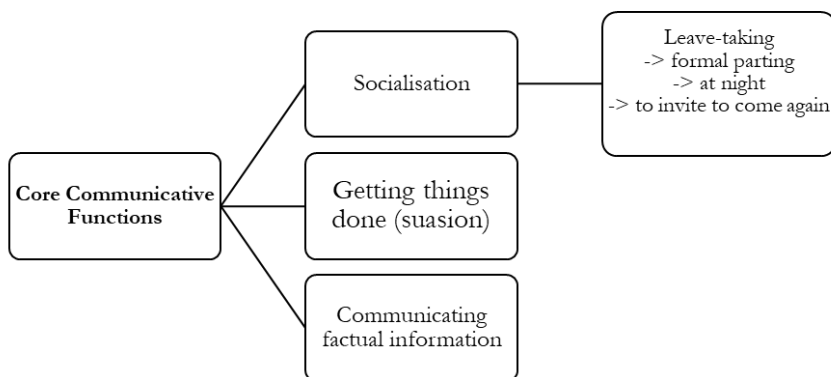


Figure 6. Brockett's list of functions (2000, as cited in Long & Doughty, 2010, p. 297)

As a result of issues surrounding content selection, complexity, and the possibility that it could demotivate learners, the selection of functions as units of development in language acquisition has been the subject of criticism.

First and foremost, there is a widely held belief that grammar is the element that takes precedence over functions, with grammar structures being the most prominent units that are associated with each new function (Macalister and Nation, 2019, page 75). This tendency has the potential to bring into question the significance of functions in language acquisition, which in turn can disrupt the overall equilibrium of content in the classroom.

When several expressions for a single function are presented to learners, it can be overwhelming for them, making it difficult for them to comprehend and apply all of these expressions at the same time. Due to the complexity of the situation, their comprehension and fluency may be hindered. According to Macalister and Nation (2019), as stated on page 76, the repetition of the same function can lead to learner demotivation. This is because repeated exposure to the same content may result in disengagement or a perceived lack of progress.

Discourse

In order to select discourse as the unit of development in a curriculum, it is necessary to study a variety of genres. Additionally, it is possible to accomplish this by analyzing selected elements of discourse, such as ellipses and the negotiation of meaning. The topic is discussed in several different writings, and one of these texts is a list that was compiled by Biber (1990, which was quoted in Macalister and Nation, 2019). He has classified the various types of texts into eight distinct categories, which are as follows: (1) intimate and interpersonal interaction; (2) informational interaction; (3) scientific exposition; (4) learned exposition; (5) imaginative narrative; (6) general narrative exposition; (7) situated reportage; and (8) involved persuasion. When it comes to discussing topics, the list that has been provided can be helpful, and it can also be beneficial for students to see different types of genres, which are also referred to as text types. Regarding the selection of conversation as the unit of growth, however, many people do not favor this option. Because it is not that simple or even practical to provide discourse

items to discuss a function on a paper (Long & Doughty, 2010, p. 298).

Skills, Subskills & Strategies

Skills can be another unit of progression in curriculum design. As can be guessed, there are four main skills, namely, reading, writing, listening, and speaking. While choosing skills as the content, three paths can be followed (Macalister and Nation, 2019, p. 76-77).

1. Having various activities after deciding on one skill and describing the subskills of the main skill. However, one important thing here is that it is inevitable that other skills will be covered in the curriculum (Graves, 2000, p. 43).



Figure 7. Writing skills as a process (Macalister and Nation, 2019, p. 77)

2. The second way is taking skills as a process in a curriculum. (See the example in *Figure 7*.)
3. The last way is have skills as the units of progression is to use *Bloom's taxonomy* (1956, as cited in Macalister and Nation, 2019) (*See Figure 8*).

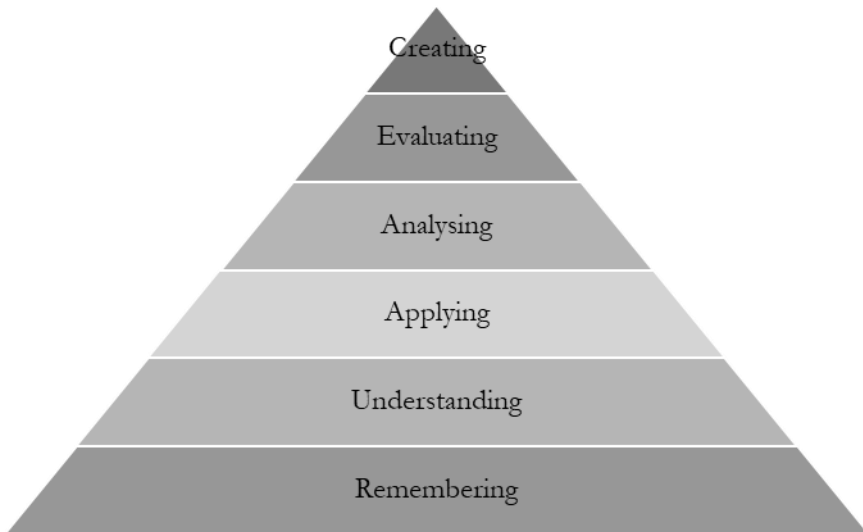


Figure 8. Revised Bloom's Taxonomy (Schultz, 2005, as cited in Forehand, 2010)

Ideas

Ideas play a crucial role in the advancement of language acquisition, allowing for a more profound understanding of language usage and aiding comprehension across many subjects (Macalister and Nation, 2019, p. 78). Cook's (1983, as mentioned in Macalister and Nation, 2019) and Macalister and Nation's (2019) studies provided extensive compilations classifying these concepts. Cook's list includes a wide range of categories, such as fictional events involving different activities, academic subjects covering fields like agriculture, tourism, commerce, and computing, and essential survival requirements for newcomers in immigrant on-arrival programs, to facilitate adaptation and survival (Richards and Rodgers, 2014, p. 206).

These programs prioritize the acquisition of language skills necessary for adapting to a new environment. Moreover, intriguing pieces of information captivate the interest and involvement of learners, while the significance of culture, as highlighted by Politzer

(1959, as referenced in Brooks, 1986, p. 123), is an essential element in the classroom. The absence of culture in learning materials could result in a lack of meaning or misinterpretation, highlighting its crucial role in the acquisition of language.

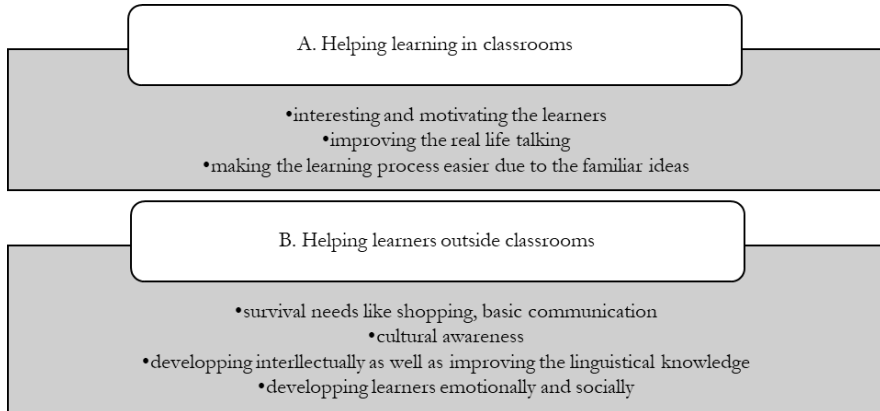


Figure 9. Macalister and Nation's List for Ideas (Macalister and Nation, 2019)

Nation (2010) divides ideas' usefulness in the curriculum design into two in terms of helping, namely, in the classroom and outside the classroom (p. 78-79).

Sequencing

Regardless of the existing content/material of a course, dividing it according to specific criteria and placing it in a certain and regular order is the curriculum order. While doing this, as Walsh (2003) suggests, a ranking is made by considering criteria such as a progression from easy and understandable content to the complex, chronologically natural order of acquisition, the order of importance of student needs, prerequisite learning or whole to part or part to whole (p.149-151).

Types of Sequencing

There are two common approaches to sequencing in the literature *linear* and *non-linear*. The issue of which approach is most

effective and suitable for all curricula is still a controversial issue among researchers. Because, as mentioned by Ireland & Mouthaan (2020), every subject necessitates a proper system for its structure. For example, while sciences such as mathematics require a linear sequence as they progress by adding information step by step on a foundation, it is not necessary to adhere to the linear model for the cumulative progress of information in the domain of philosophy (p.7).

Characteristics of Linear Approach

Linear models are classical models in which the contents of the lesson progress gradually in terms of intensity and difficulty. The courses that are connected in the models are like a chain that builds on the next one and adds it on top of it, so to speak. Thanks to this feature, a route consisting of predictable, safe, and easy-to-understand content is presented, especially to students with a concrete sequential learning style. On the other hand, there are points that some linear models do not take into account: the problem of the student's inability to attend the lesson continuously. In this case, if a student misses a single lesson, it means breaking the chain. The fact that the student has other learning styles, or even just not being able to keep up with the teacher's pace, are factors that cannot be ignored in breaking the chain. Also, this uniformity narrows the student's production area and may not appeal to his individual needs.

Several significant frameworks are included among the models that are included in a linear approach to education. With each iteration, the spiral curriculum emphasizes revisiting topics cyclically, gradually increasing the level of comprehension with each repetition. Matrix models, on the other hand, include organizing content into intersecting categories. This allows students to investigate connections between a variety of topics or ideas. A periodic review and consolidation of previously taught material is the primary focus of revision units, which serve to reinforce knowledge over time. Field approaches are centered on the contextual and non-linear acquisition of knowledge, with an

emphasis on real-world applications and various learning experiences that go beyond the usual sequential progressions of learning. Individually and together, these models are representative of several techniques that fall under the linear approach. Each of these models offers a distinctive perspective on the organization and development of education.

Spiral Model


The spiral model developed by Bruner put significant items on the foundation. The next course will be presented with more detailed content covering this foundation as well. In this way, the following lessons have a structure that necessarily covers the previous one, that is, it repeats, but that becomes increasingly complex, that is, deepening. In this way, the model is likened to a spiral, as the knowledge circle is expanded, and the foundation is increased to a higher level by making vertical additions. The purpose of the model is to provide permanent learning with continuous reinforcement, that is, to make recycling. In this way, the student who has fallen behind can find the opportunity to catch up in the next cycle. As Efland (1995) claimed, Bruner argued that a student who did not have enough basic knowledge in mind would not be able to make a useful generalization in that area. Efland also exemplifies this situation as follows:

I remember as a child thinking that the "olden days" meant all the time before World War I. George Washington and Abraham Lincoln were in the olden days while Adam and Eve, dinosaurs, and cavemen were slightly older but also in the olden days and were essentially contemporaneous. The sense that some of these things happened long before others developed much later. (p.136)

A piece of grammatical knowledge prepared considering this information is given from easy to complex, in a logical order, and suitable for reminders.

Bruner believes this model is adaptable to any subject. However, due to its structure, it can be understood that this model is

more suitable for use in well-structured subjects suitable for concrete and hierarchical information order. Or, as Efland (!995) mentioned, a spiral route has disadvantages for ill-structured areas such as literature, law, and philosophy, where “absence of rules or generalizations that apply to numerous cases” (Ireland & Mouthaan, 2020). An example of PELA 2023 for the spiral model is provided below in Figure 10.



Level 6	<ul style="list-style-type: none"> • How to use in a non-restrictive relative clause: • Swimming in the ocean, which is very cold, isn't fun for everyone.
Level 5	<ul style="list-style-type: none"> • How to use in a noun clause: • I think that swimming in the ocean is crazy. • How to use in a prepositional phrase: • He became ill due to swimming in the ocean.
Level 4	<ul style="list-style-type: none"> • How to use as an adjective: • The movie was interesting.
Level 3	<ul style="list-style-type: none"> • How to use as a gerund: • Swimming is fun.
Level 2	<ul style="list-style-type: none"> • How to use with 'go+': • Do you like to go swimming?
Level 1	<ul style="list-style-type: none"> • How to use as a present continuous verb: • I am reading right now.

Figure 10. The Example of Spiral Modal (PELA, 2023)

Matrix Model

Although the matrix model is similar to the spiral model in terms of the selective creation and advantages of a certain item from the content, it differs in terms of order. Another feature is that the teacher uses different materials such as skills functions tasks to make the lesson unpredictable and diverse. Macalister (2019) summarized it as "the same items are met with [in] different contexts." (p.87)

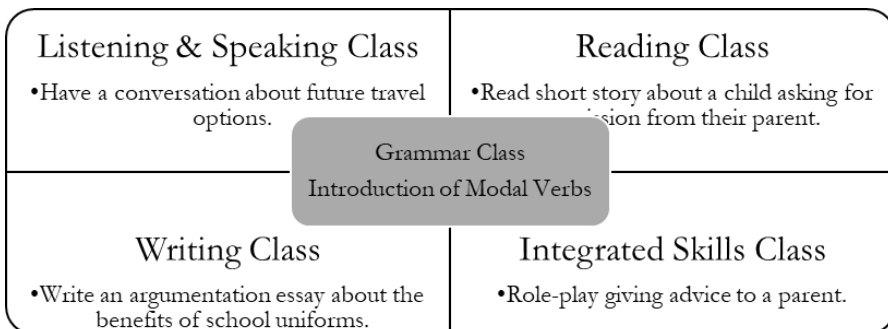


Figure 11. An Example for Matrix Model (PELA, 2023)

"For example, the modal verbs that appear in a Grammar class will reappear in a Writing class in a unit on argumentation, in a Speaking class exercise on evaluation of options, and in an integrated skills class role-playing activity on giving parenting advice" (portlandenglish.edu). An example is provided in Figure 11.

Revision Units

More revisions are required as the topics covered in a linear course accumulate. Therefore, review units should be established at regular intervals.

Field Approaches

It is a more student-centered approach. It is again to determine the material suitable for the most important item for the teacher, to provide opportunities for the student to use the material, and to check whether this item is repeated or not. A long and detailed preparation is not expected from the teacher as much as the spiral and the matrix, but at the last stage, the controls must be done well.

Characteristics of Non-linear Approaches

Unlike a linear curriculum, there is no order to stick to. Therefore, a stress-free learning environment is created for both the student and the teacher. It is not necessary to know the previous subject to understand a subject. It does not cause breakouts. On the

other hand, having a messy plan as a shortcoming may make some students nervous.

Modular Approach

It is a non-linear curriculum. The module means the course had independent content. It is to be divided into small parts. These parts can be created according to the teacher's teaching principles, language functions, situations, tasks, and themes. In other words, this module is large, and although there is no teacher support, the students can learn on their own, in their order and extent, outside the classroom. These features provide flexibility and motivation to the student and lower the affective filter. On the other hand, there are basic modules that cannot be left to the initiative of the student and must be taught. Therefore, as Rahman (2022) argues, the modular curriculum has changed the position of the more innovative teacher from the absolute authority to the facilitator, and that of a student to the active participant of the lesson who has the responsibility of learning (p.2).

It can be seen from the example of the course content divided into modules below that it is composed of modules consisting of the situations that a student will find and encounter in daily life. These modules are divided into sub-modules consisting of skills and sub-skills that the student should acquire. It has been tried to create a fully efficient plan by making use of the functions of the language.

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