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I declare that these assignments are entirely my own work and that all quotations from other sources have been properly identified and correctly referenced

Signed: 

An investigation into the production of a competency framework for language learning materials writing

Sandy Millin

Dedication

I would like to dedicate this dissertation to my mum, Kate Millin, who has always supported me and my brother Steven in everything we wanted to do. Thank you for everything, mum.

Acknowledgements

Thank you to Denise Santos for inspiring the subject of this dissertation.

Thank you to all of the people who contributed to this research through responding to the questionnaire, participating in the focus groups and chatting to me about the framework while I was completing this dissertation. Your ideas shaped the final result and I couldn't have done it without you.

I also want to thank Paul for his patience over the 18 months of this project. It's finally done!

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Chapter One: Introduction and background

The main aim of this dissertation is to create a competency framework for language learning materials writing.

1.1 Overview of dissertation chapters

The dissertation is divided into five chapters. **Chapter 1** provides an introduction and the background of the creation of a framework for materials writing, including justifying why it is necessary. **Chapter 2** provides definitions of key terms in **2.1**, then reviews relevant literature on materials writing (**2.2, 2.3**) and competency frameworks (**2.4**).

Chapter 3 moves into my own research, with **3.1** describing the rationale for the methodology I have selected, **3.2** investigating the ethics of my research, and **3.3-3.6** looking at each research instrument in turn: a semi-structured interview, analysis of existing competency frameworks, a questionnaire, and focus groups.

Chapter 4 presents a rationale for my design of the first draft of a competency framework for language learning materials writing. **4.1** provides an overview of the framework; **4.2-4.7** describe how I created it, drawing on my background research and research findings.

Chapter 5 concludes the dissertation with a summary of what I learnt from completing it, limitations to my research, recommendations for further development of the framework and reflections on my research questions.

1.2 Abbreviations used in this dissertation

F refers to existing frameworks which I analysed (Section 3.4), numbered F1-F12.

Q refers to questions in the questionnaire (Section 3.5), numbered Q1-Q14. Respondents to the questionnaire are numbered R1-R124.

G refers to focus groups (Section 3.6), numbered G1-G6. Focus group participants are numbered P1-P32.

1.3 Background to the research

I have been a member of the IATEFL Materials Writing Special Interest Group (MaWSIG) for many years. Attending their events and reading their blog helped me to improve my materials writing, but only when I attended a talk by Denise Santos at the 2022 IATEFL

MaWSIG Showcase Day did I realise how unfocussed my development as a materials writer had been. She described her search for a framework to help her structure her professional development as a materials writer more systematically. Within English Language Teaching (ELT), there are many existing competency frameworks, including for teachers, for teacher trainers, and for academic managers, some of which I examine in Section 3.4. However, despite this seeming proliferation of frameworks, as Santos pointed out no framework exists to support materials writers. I aim to fill this gap.

1.4 Rationale for the research focus

It is not only professional materials writers like Denise Santos who produce language learning materials. As Clandfield and Hughes state (2017: 6) 'All English language teachers need to create their own materials at some stage in their working lives'. They then say that 'It's in the job description', and 'part of that long list of skills that teachers must have' (p13). Despite its importance, in my experience it is an area teachers receive little training in. There are many aspects to producing high-quality materials, but I believe most teachers learn these ad hoc, relying on trial and error without any particular guidance or focus. This is backed up by Spiller's comment that 'In the past, a teacher often learnt how to write materials through trial-and-error [...] based on an idea that you had to get it wrong before you got it right.' (as quoted in John Hughes, 2022: 511).

The field of materials development has become more professionalised and is constantly developing. It is increasingly seen as 'an academic discipline' (Tomlinson, 2022: 4), one worthy of study. Books like the *2022 Routledge Handbook of Materials Development for Language Teaching* by Julie Norton and Heather Buchanan focus on the academic side of materials development. There are also practically oriented reference books, such as the *ELT Teacher 2 Writer 'How to...'* books, and *ETPedia Materials Writing* by Lindsay Clandfield and John Hughes (2017). Hughes has long shared guidance for materials writing at conferences and on his blog, both of which I have benefitted from. As I wrote this dissertation, he co-created the 'Writing ELT materials' course with Katherine Bilsborough in 2023; they also started a related blog and YouTube channel. There are many professional associations related to materials writing, for example the TESOL Materials Writing Interest Section (MWIS), Materials Development Association (MATSDA), IATEFL MaWSIG, and BRAZ- TESOL MaWSIG in Brazil. These groups organise professional development and promote best practice. In general, those wishing to develop their skills in materials writing for language learning are much better served now than they were 30 years ago.

Despite these developments, there are still many places within ELT where support for those writing language learning materials might be expected but is instead largely absent. Initial teacher training books like *A Course in English Language Teaching* (Ur, 2012) or *Lessons Learned: First Steps Towards Reflective Teaching in ELT* (Diaz Maggioli and Painter, 2016) contain brief sections on adapting materials and on test design, but nothing else about materials writing. The sections on adapting materials approach this primarily from a methodological perspective, for example by suggesting alternative ways of using materials, with few ideas presented from a writing perspective, apart from how to create a simplified version of a text (Ur, 2012: 209). I could find no explicit mention of materials writing or adaptation in *Learning Teaching* (Scrivener, 2005), not even in his list of ideas for teacher development (p370), despite the list containing other writing ideas, such as writing a magazine article or a message for a website. *The Principles of English Language Teaching* (Harmer, 2007) offers a little more support by referencing an article by McBeath on writing 'really rotten materials' (p198) and providing a handful of other resources in the bibliography, though there are fewer than 10 references to materials writing out of over 500 references in total. While these books aim to provide an overview of the broad profession of teaching, I would expect to see more focus on what Hughes calls 'a core skill for any teacher' (2023a).

Various pre-service and in-service ELT training courses I looked at contained minimal support in developing materials writing skills. Task 3 of Trinity's CertPT (Certificate for Practising Teachers) requires teachers to create an original resource (Trinity, 2020). Cambridge CELTA courses include criteria relating to selecting, adapting and evaluating materials (Topic 4.4 on the CELTA Syllabus, Cambridge, 2022a), but not writing them; Assignment 2.3 requires task design (p18). Cambridge DELTA briefly mentions developing materials in Module 2, Learning Outcome 3.3, but otherwise focuses on evaluating, selecting and using materials in Modules 1 and 2 (Cambridge, 2022b). DELTA Module 3 is focussed on course design; while related to materials design, it does not explicitly require the creation of any original materials. As Carabantes (2019) reports, even in a country like Chile where an explicit standard related to materials design is one which teachers are required to meet before they can graduate as teachers, only 3 of the 25 programmes he looked at included modules focussed on materials design, selection and adaptation; these areas are 'left to take care of themselves' with pre-service teachers not necessarily taught how to meet this standard through their programmes. There are MA modules and a handful of other courses with a focus on materials development or materials writing, but these focussed courses can be beyond the reach of teachers, either because of the time and/or financial commitment required.

This seeming lack of professional guidance concerning materials writing within the literature and teacher training is despite the fact that materials have a huge potential influence on the quality and efficiency of student learning, and often dictate or heavily influence the way that teachers teach and learners approach learning (see Section 2.2).

I hope a freely available competency framework for materials writing for language learning will support both teachers, even if they 'don't think of themselves as materials writers' (Clandfield and Hughes, 2017:19), and professional materials writers, by showing areas where they could develop their knowledge and skills. It should also help to bridge the gap between teachers and the ability to publish materials, helping them 'to "graduate" from [their] own classroom and write for an audience less known, more generic, and defined as much by the marketing team as by the language teaching team' (Spiro, 2022: 475). Spiro expresses the wish that 'In an ideal future, every training course for ELT teachers will give them the opportunity to develop this expertise, to take the leap from their own classrooms towards materials writing mastery.' (p485). My framework could give guidance on areas to focus on in those training courses. I also hope it could support those tasked with creating training in materials writing, such as Directors of Studies, MA module convenors and publishers, by providing guidance in which areas to cover. It could also more generally raise awareness of the range of skills it is necessary to develop in order to write effective language learning materials.

1.5 Research questions

These are the main questions to be addressed in my research.

What form should a competency framework for language learning materials writing take?

Existing CPD frameworks take many different forms, and vary greatly in length and detail, as well as in the documentation which accompanies them to support potential users of the frameworks. I need to establish which format would be most easily understood and used by teachers, trainers and materials writers, so that they feel willing and able to use and reuse the framework.

What descriptors should a competency framework for language learning materials writing contain? How should they be categorised?

In order to be functional as a framework, I need to ensure that it covers the broadest manageable range of areas, going beyond my own materials writing experience to make it applicable to language learning materials writing in different contexts by people with a wide

range of different backgrounds. I also need to word and categorise the descriptors such that they are transparent to users and the framework is easy to navigate.

Chapter Two: Literature review

In Chapter Two, I provide definitions of four key terms: materials, materials writing, competency and competency frameworks (2.1). I then review existing literature related to the influence of materials (2.2), skills required to create effective materials (2.3) and how to create competency frameworks (2.4).

2.1 Definitions

I will begin by defining four key terms: *materials*, *materials writing*, *competency* and *competency frameworks*.

2.1.1 Materials

Definitions of *materials* in the literature are highly varied. In this section I summarise some key definitions, and highlight aspects of these definitions I will focus on for my framework. Tomlinson has produced many definitions of materials. In 2011a (pp. xiii-xiv) he described them as 'Anything which is used to help language learners to learn[; ...] anything which presents or informs about the language being learned'. Within this definition, Tomlinson includes 'a textbook, a workbook, a cassette, a CD-ROM, a photocopied handout', but also 'a newspaper', and 'a paragraph written on a whiteboard'. In 2022 (p3), he says 'By materials I mean anything which can be used to facilitate the learning of a target language'. He includes examples such as 'a dictionary', 'a mobile phone interaction', or 'a photograph used to stimulate a discussion'.

Mishan and Timmis (2015: 2-3) break down a similar definition by Tomlinson from the same 2011 book by dividing the materials he mentions into electronic media (e.g. videos), paper-based materials (e.g. readers), realia (e.g. food packages) and processes (e.g. live talks by invited speakers). They add to Tomlinson's idea that materials are 'used by teachers and learners to facilitate the learning of a language', and add that 'the defining characteristic of materials is that the materials designer builds in a pedagogic purpose'. They differentiate between *resources*, with no pedagogic purpose, and *materials*, with a pedagogic purpose.

Clandfield and Hughes (2017: 19) say that 'The moment you [teachers] open a new document on your computer, or take a blank piece of paper and pen, and you begin writing something that will be read by your students, you are creating materials.' Their definition seems to negate the inclusion of realia or processes as materials. Their list of types of materials that teachers often start writing (pp. 19-20), includes:

- an exercise
- an informal test
- reading material
- a song worksheet
- games
- listening material
- video material
- speaking material
- flashcards and other vocabulary teaching aids
- teacher's notes

This seems a useful starting point for the types of materials to consider within my framework, as they are likely to be the most common materials produced by teachers, whether for their own use or to be shared with others.

McGrath (2016: 9) distinguishes between non-verbal materials (e.g. realia or drawings) and verbal materials, defined as 'written and spoken text materials, and any related images, still or moving'. Within the heading of verbal materials, he includes published materials 'which have been specifically designed for language learning and teaching' (ibid.), authentic materials, teacher-written materials, and materials produced by learners.

For the purposes of my framework, I will focus on published materials and teacher-written materials, as framework users are likely to be creating one of these two types of materials, though they may wish to apply their skills to upgrading learner-created materials too. For published materials, I will start with McGrath's list of 'textbooks, worksheets and computer software' (ibid.), and add teacher's resource books and readers. I will define *materials* as electronic or paper-based resources with a pedagogic purpose, designed to be used by teachers and learners to facilitate language learning, either teacher-written, published or learner-created, and including but not limited to the examples taken from Clandfield, Hughes and McGrath.

2.1.2 Materials writing

I chose the term *materials writing* as the focus for my framework, as opposed to *materials development*. These terms are sometimes used interchangeably, for example by Tomlinson in *Materials Development in Language Teaching* (2011a). The book includes a subsection entitled 'The process of materials writing', with Tomlinson's comments at the end of the section (pp.174-176) using both terms with no obvious differentiation. John Hughes makes an implicit distinction between the two terms (2022a: 512) when he says 'This increase in the need for provision of training in materials writing, rather than what might be referred to as

materials development, is also reflected by the recent publication of new titles on materials writing [...]', but he does not define what he means by either term. I feel it's important to clarify this distinction for users of my framework.

Graves (2019: 338) compares two definitions of *materials development* from Tomlinson and Masuhara, and Gray. For Tomlinson and Masuhara, this term includes 'evaluation, adaptation, design, production, exploitation, and research', whereas Gray differentiates between *materials development* and *materials research*. Graves then introduces the third distinct domain of *materials use*, which could be considered equivalent to Tomlinson and Masuhara's 'exploitation'. Both Graves and Gray have therefore sub-divided Tomlinson and Masuhara's *materials development* into smaller, separate fields, which I believe is a useful approach.

My framework is not concerned with evaluation or adaptation, except insofar as they help anyone writing materials to understand how materials might be seen to 'work'. Instead, it focuses on design and production as the main elements, which I feel is best encapsulated in the term *materials writing* rather than *materials development*.

This choice is also justified to some extent when looking at the focus of books using these terms in the title. Books titled with *materials development*, such as Tomlinson (2011a), Mishan and Timmis (2015), Tomlinson and Masuhara (2010), and Norton and Buchanan (2022), seem to have a broad focus, covering research into materials use, materials evaluation, and materials adaptation, as well as materials writing. In contrast, books titled with *materials writing*, such as Clandfield and Hughes (2017), or focussing on writing, such as the ELT Teacher 2 Writer books, focus specifically on the act of writing, without covering use, evaluation, adaptation, or production. Hughes (2023a) also believes that *development* implies a focus on theory, which while necessarily mentioned in my framework, is not its main focus.

Finally, for me *materials writing* creates an explicit connection with *materials writers*, who might be full-time authors or teachers writing materials for their own classrooms. I feel it is for these users that the framework will be most useful.

2.1.3 Competency

Whiddett and Hollyforde (2007: 5) differentiate between *competence* describing 'an ability based on work tasks' and *competency* describing 'an ability based on behaviour' (ibid.). *Competence* is job- or role-specific, whereas *competency* covers 'a wide range of different jobs and often covers different levels of job as well'. As my framework is designed to be applicable to users in many areas of materials writing, I use the term *competency*.

Spencer and Spencer (1993: 13) emphasise that 'A characteristic is not a competency unless it predicts something meaningful in the real world.' They differentiate between 'Threshold Competencies', essential to be minimally effective in a job, and 'Differentiating Competencies', which distinguish superior from average performers (p15).

Sanghi (2016: 8) describes the lack of a clear definition for *competency* in the literature, then lists 16 definitions from various sources, including Spencer and Spencer. These definitions variously mention knowledge, skills, abilities, mindsets, attitudes and behaviours, which lead to effective, successful or superior performance in a job. They can be observed and measured against accepted standards and can be improved via training and development. Drawing these together, my definition of *competency* is a characteristic that is required for effective performance in a job, which can be observed in the real world, measured against accepted standards, and improved via training and development.

2.1.4 Competency frameworks

A competency framework is a collection of competencies, presented in such a way that users consider them to be a worthwhile tool, with competencies 'organised in some structured way to aid their use' (Whiddett and Hollyforde, 2007: 10).

A competency framework can 'serve as a [unifying] conceptual framework for selection, development, performance management and other HR functions' and drive 'organizational change' (Sanghi, 2016: 7). They allow for 'consistency when assessing performance', 'a common language when describing effectiveness', and 'a common understanding of what good leadership [for example] looks like' (Whiddett and Hollyforde, 2007: 2). Competency frameworks which cover a number of job levels allow users to 'plan their competency development in order to pursue progression to other roles' (ibid.). Coupled with other tools and skilled users, 'competencies can help significantly to improve the standards and consistency of people-management and performance within an organisation' (ibid.).

In summary, a *competency framework* is a collection of competencies required for effective performance in a job, which can be used by those connected to that job to assess current abilities, identify gaps, and plan future professional development.

However, competency frameworks are not unproblematic. Alexander (2010: 5) notes that while they 'can contribute to transparency and greater effectiveness in monitoring and developing teachers', they only focus on areas which are observable and measurable, leaving out aspects such as creativity, enthusiasm or imagination, and when created by education authorities, 'they might be used to shift blame for failures in an education system

away from policy makers and on to teachers'. Ultimately, I hope that my framework will be used with positive effects, rather than these negative effects of blame.

2.2 The influence of materials

I will now consider general issues relating to materials writing, beginning with how materials might influence learning. Although the use of materials in English Language Teaching (ELT) has been frequently debated, for example prompted by Thornbury's proposals for a materials-free or materials-light Dogme approach (2000), it is clear they are a key feature of most ELT classrooms. Clandfield and Hughes (2017:12) list the 'two elements at the core of any class', namely the teacher and at least one student, but also a third element, 'The materials that teacher and student(s) might need to use at certain stages of the lesson.' Andon (2013: 367) talks about 'the universal importance of materials in language teaching'. I believe that for the majority of English language teachers, it would be very difficult to imagine teaching without (published) materials.

Richards (2001, cited in Mishan and Timmis, 2015: 6) states that 'instructional materials generally serve as the basis for much of the language input learners receive and the language practice that occurs in the classroom.' If what Richards says is true, it follows that it is important that the materials which learners use are of the highest possible quality, as classroom time is limited and teachers and learners need to make the most effective use of it possible. Richards goes on to say that 'In the case of inexperienced teachers, materials may also serve as a form of teacher training.' (ibid.); Stacey Hughes (2022) describes the range of ways teachers use published materials to develop their teaching; Burton (2022: 78) mentions the 'significant influence [of coursebooks] on teachers and learners around the world'; Andrews (2007: 107) discusses how materials support teachers' development of their language awareness. Ultimately, materials influence learning both directly through teachers' and learners' use of them and indirectly through the way their teachers learn about language and are influenced to teach by materials they use.

Despite the widespread use of materials, research on their effect on learning is still relatively limited. As recently as 2019, Graves (p338) talks about the 'gap in research on materials use' and states that 'if the users are not faithful [...] to the expected use, the problem is with the users, not with the materials. Materials are viewed as paramount and teachers and learners become subservient to them.' If materials writing is still a skill primarily learnt through trial and error, then this is potentially a major problem, as we could be making teachers and learners subservient to materials written by writers with limited or no training. Graves (ibid.) goes on to say 'We still know very little about learners' perceptions of or interaction with materials or the role materials play in learning' and that 'We assume that

materials development is aimed at materials use, but do not close the loop to see how materials are used and how what we learn from that use can improve them.' (ibid.) The implications of this lack of research are that there will necessarily be limitations on my framework, as I can only draw on existing research related to what makes materials effective, and therefore what skills need to be developed to create those effective materials. It will not be able to fully reflect materials use by teachers or learners, or fully consider the effect of materials on learning.

2.3 Skills required to create effective language learning materials

I will now examine how the literature describes effective language learning materials, and what skills writers need to produce them. Summarising all relevant points from the sources I consulted would not be practical here, since my framework aims to cover the full range of knowledge, skills and abilities necessary for language learning materials writing. Instead, I compiled Appendix 6, which takes every descriptor from my final framework and notes relevant page references from the literature and quotes from my own background research (see Chapter Three for details of my research), demonstrating how they harmonise with each other. I conducted most of this literature review after compiling my framework, using the literature to add a theoretical justification to the framework contents. I will draw out some examples of references in this section to show how I collated ideas from the literature.

Norton and Buchanan (2022) provide perhaps the most comprehensive recent view of these areas, with chapters from authors covering many areas of materials writing such as Thornbury on speaking skills, Pinard on materials for an English-speaking environment, and Hann on ESOL materials. To take one example, in her chapter Ur (2022: 193) lists potentially important features of materials, both in general and for grammar teaching (the focus of the chapter):

- layout and artwork
- ease of navigation
- clear and not too complex explanations of grammar
- easy-to-understand exercises
- an accessible answer key
- stimulating, up-to-date and relevant topics
- giving teachers / students what they want
- fitting in with the local 'culture of learning' (how learning is typically done there)
- use of L1

Elsewhere in the chapter, Ur mentions the need for materials which focus on form, particularly as revision and consciousness-raising tasks (p197). If the materials need to do this, it therefore follows that a writer needs to know how to incorporate these elements in their materials, for example how to use L1 (included as Descriptor 2.4 B7 in my framework), how to include revision (Descriptor 2.3 C5 and C6) and how to promote noticing (Descriptor 2.4 B3 and B5).

In his chapter, John Hughes (2022a: 515-516) lays out suggested content for a materials writing course which could be used 'as the basis for a year-long course in materials writing on an MA programme' (p514). He divides it into 20 areas grouped into focuses like 'Defining language learning material', 'Planning sequences of materials' and 'Editing and improving materials'. Example skills include 'shortening texts', 'writing scripts' and 'design/word-processing'. Hughes describes his list as key skills in materials writing, which I could use as a basis for my framework. However, my framework needs to range far beyond this, as it should provide inspiration for experienced writers too. I also feel there are some inconsistencies in the choice of topics to be included. For example, there is a list of speaking exercises, but only one type of writing exercise (an argumentative essay); there is an acknowledgement of the need for 'context/reason to write' but not to speak. I need to ensure that my framework is comprehensive, covering the widest possible range of materials, skills and systems which might be created or covered in language learning.

Timmis (2022) describes principles for materials design based on research, covering reading, writing, listening, speaking, grammar and vocabulary. As these principles are research-based, it is important that my framework acknowledges them.

The No-Nonsense Guide to Writing Materials (Clandfield, Mauchline, Florent, Jones (eds), 2014) is a comprehensive guide to working with publishers on longer projects, such as coursebooks. It contains advice about professional skills I could include in my framework, such as knowing how to understand contracts and writing samples for publishers. In the book, Hancock (2014: 13-14) provides a writing skills checklist, covering areas of:

- 'Creation': 13 points including 'recreating true-to-genre text' and 'combining tasks into a flowing sequence'
- 'Analysis': 11 points including 'syllabus design' and 'analysing target needs'
- 'Communication': 9 points including 'working within institutional constraints' and 'promoting your materials in person and/or online'
- 'Experience': 6 points including 'drawing on teaching experience' and 'digesting and applying ideas from previous academic study'.

All of the areas covered in this literature review are ones which I could consider when compiling my framework.

2.4 How to create a competency framework

Whiddett and Hollyforde (2003: 28-42) suggest key steps for developing a competency framework from scratch, as I plan to do. Their steps are broadly similar to those suggested by MindTools (n.d.). These steps are summarised in Table 1.

Table 1: Key steps for developing a competency framework

<p>1. Preparation</p>	<ul style="list-style-type: none"> a. Get buy-in from key people b. Clarify the purpose of the framework c. Plan the project <ul style="list-style-type: none"> i. Involving people who will be affected by the framework ii. Creating competencies which are relevant to the purpose of the framework and ensuring relevant techniques are used to collect information to inform these iii. Organising ongoing monitoring of the framework d. Put together a data-gathering/analysis team
<p>2. Collecting information</p>	<ul style="list-style-type: none"> a. Choose analysis techniques, including three or four different techniques in combination. [Mind Tools (n.d.) suggest observing people in their jobs, interviewing them and creating a questionnaire, plus analysing relevant documents related to the jobs e.g. job descriptions.] b. Gather data, including collecting examples of behaviours currently needed for effective performance in jobs to be covered in the competency framework, and identifying behaviours which might be needed in future c. Code data for analysis
<p>3. Compiling the framework</p>	<ul style="list-style-type: none"> a. Analyse the data, ensuring it fully covers all areas for which the competency framework is intended. This is usually done in tandem with drafting the framework, allowing the structure of the competencies to emerge from the data. Collect additional data if needed. b. Draft the competency framework <ul style="list-style-type: none"> i. Group data points into individual competencies and create titles for them ii. Create titles for categories of competencies iii. Review behavioural statements within each competency to refine them iv. Remove duplication of behavioural statements, so only one statement remains v. Divide competencies into levels if appropriate based on the data c. Validate the draft competencies <ul style="list-style-type: none"> i. Get feedback on perceived relevance of competencies for individual jobs ii. Get feedback on language used within the framework iii. Assess how well competencies discriminate between effective and less effective performance d. Revise and finalise the competencies by fine-tuning it based on validation
<p>4. Rolling out the framework</p>	<ul style="list-style-type: none"> a. Launch the framework b. Integrate competencies into processes within the organisation

Some steps will not be necessary or possible during this dissertation project. Step 1a about buy-in is not relevant, as I am not creating the framework for a specific organisation. I am working alone for my dissertation, so 1d is not possible. Steps 1c iii, 3c, 3d and 4 are largely beyond the scope of this project, as I am only producing a first draft. However, the focus groups may offer some validation, particularly for Steps 1c i and ii.

Chapter Three: Research

In Chapter Three, I provide an overview of my research methodology (3.1) and how I managed ethical concerns related to research (3.2). I then summarise the method and results for the research techniques I used: a semi-structured interview (3.3), an analysis of existing competency frameworks (3.4), a questionnaire (3.5) and focus groups (3.6).

3.1 Research methodology

I chose a mixed methods approach to inform decisions regarding the contents, design and presentation of my competency framework for language learning materials writing. According to Cohen, Manion and Morrison (2018:32), 'Mixed methods research defies simple or single definitions', with definitions depending on a wide range of factors. I took as my starting point Greene's 2008 suggestion (summarised in Cohen et al., 2018:32) that 'a mixed method way of thinking recognizes that there are many legitimate approaches to social research and that, as a corollary, a single approach on its own will only yield a partial understanding of the phenomenon being investigated.'

In this case, the phenomena under investigation were twofold:

1. The potential form for a competency framework for materials writing
2. The content and categorisation of descriptors in the framework

To find out more about the process of creating a competency framework, I conducted a semi-structured interview with the co-creator of an existing framework. I then analysed the form, content and categorisation of existing competency frameworks, before using this analysis to inform questions I asked in a questionnaire. Based on the questionnaire results, I conducted focus groups to discuss the potential organisation and wording of descriptors. By using this mix of methods, I deepened my understanding of what might be required from a competency framework for language learning materials writing and drew on a range of input regarding the content of my framework.

Before describing my research methods and findings, I will examine ethical considerations related to my research.

3.2 Ethics

3.2.1 Participation and informed consent

Participation was voluntary in the interview, questionnaire and focus groups. I directly invited the interviewee to participate; questionnaire respondents could choose whether to follow the questionnaire link or not; the focus group participants were invited after they volunteered as part of the questionnaire.

All participants were given information about how to withdraw their data from the study, and the limitations on this. This was done using a written consent form for the semi-structured interview (Appendix 1.1) and focus groups (Appendix 4.1.3), and using the first page for the questionnaire (Appendix 3.2). The consent forms also contained information about the purpose of the research and the meeting, how data would be recorded and used and when the recording would be deleted. I sent debrief sheets after the interview (Appendix 1.3) and focus groups (Appendix 4.1.11) to remind participants how to withdraw their data if necessary and recap key points about my research and its dissemination.

These documents made my 'principles of procedure binding and known' (Cohen et al., 2018:139), ensuring that participants were made aware of their rights in relation to my research, and meant that I had informed consent for their participation and the use of their data. It also meant that potential participants could make an informed refusal (Cohen et al., 2018:122), and choose not to take part, or query anything in my research which they felt was not in line with the principles I had specified.

3.2.2 Anonymity and confidentiality

At the beginning of the interview, the interviewee chose to remain anonymous when I offered the option. I refer to focus group participants by number rather than names in my research to maintain their privacy. It was not possible for the interviewee or focus group participants to remain anonymous from me, as I conducted the interviews myself.

Questionnaire respondents could remain completely anonymous, or submit contact details if they volunteered for a focus group. I also offered the option of emailing separately to volunteer for a focus group and maintain the anonymity of their responses. Responses shared in my research are all anonymised.

I am the only person with access to the original data from my research, and it is password-protected to maintain confidentiality.

3.2.3 Negotiation

The interviewee was given access to a verbatim transcript of the interview, and focus group participants received a written summary of their interviews. They had two weeks to confirm that they agreed with their contributions within the transcript or to negotiate any changes they wished to make, and to confirm whether they were happy for verbatim quotes to be used from the transcripts within the body of my research. This opportunity to negotiate is in line with guidance for action researchers given by Cohen et al. (2018:139).

3.3 Semi-structured interview

3.3.1 Method

I interviewed the co-creator of a competency framework to learn more about how to approach a project like this.

As stated in Cohen et al. (2018: 506), Hochschild notes that interviews allow you to 'explore issues in depth, to see how and why people frame their ideas in the ways that they do, how and why they make connections between ideas, values, events, opinions, behaviours, etc.' This depth and ability to explore motivated my choice of an interview to learn about the process of creating a competency framework, as I wanted to discuss the process, query areas I didn't fully understand, and come to a greater understanding of the possible challenges of creating such a framework, aiming to minimise or avoid them when creating my own framework.

Through a partial analysis of documents accompanying existing frameworks, particularly the European Profiling Grid (EPG) and Rossner's (2017) related book, I compiled an interview schedule with questions based on my perception of possible steps in creating a competency framework (Appendix 1.2). This gave the interview structure, as I was partly aware of what I didn't know and therefore 'in a position to frame questions that [would] supply the knowledge required' (Lincoln and Guba, 1985; in Cohen et al., 2018: 509). However, the interview was semi-structured rather than structured; the questions were open-ended and I could tailor the wording and sequence to the interviewee, adding prompts and probes as needed, as advised in Cohen et al. (2018: 511).

As suggested in Cohen et al. (2018: 517), I began by checking for permission to record, explaining the purposes and conduct of the interview, and inviting questions from the interviewee. There was no introduction as we already knew each other. The interview schedule (Appendix 1.2) summarises this information and my planned questions. I sent the questions to the interviewee before the interview so they could consider answers in advance.

Question 1 requested a general overview of the process of creating the framework. I then selected from Questions 2-9 to go into depth about areas which had not already been covered in Question 1, for example wording descriptors (Question 5) or the framework layout (Question 7). Question 10 investigated the possible future of the framework, to understand how the process of creating new iterations might happen. Finally, Question 11 sought extra advice from the interviewee for creating my own framework.

One potential drawback of this interview is that it offers only one viewpoint of framework creation. Ideally, I would have interviewed many creators across multiple frameworks. However, this was not my main research focus and I only had access to one such creator, hence only doing one interview.

3.3.2 Summary of key points

The interview was a valuable insight into the process behind creating a competency framework. The full transcript is in Appendix 1.4, with numbers in brackets below referring to time-stamped sections in the transcript. Within the transcript, I highlighted sections using letters in square brackets to show the start and end of relevant points; these letters correspond to the points below. The main points I took from the interview were:

- A. The process is cyclical, with categories and descriptors influencing each other as you develop them, and prompting you to return to earlier areas again. However, at some point you need to decide to stop, as otherwise you could continue tweaking the framework indefinitely. (02:11, 21:35, 31:35)
- B. It requires multiple people from a range of different backgrounds to share insights to create a more comprehensive framework, including those with relevant experience and expertise. (02:11, 13:40, 18:24, 53:56, 01:01:20)
- C. Looking at existing competency frameworks can help you to form opinions about what contributes to the usefulness of a framework, including how language is used to convey framework content. (02:11, 43:04)
- D. Be clear about the purpose(s) of the framework. Is it descriptions of what people do or of people who do it? (53:56)
- E. Be clear about what you expect people to do with the framework, including possible use cases. This also influences choices of wording. (53:56)
- F. If using numbers not names to define levels, describe what each number means to make it clear to users what the differences between them are. (21:35)
- G. Training might not be a valid highest level as it is a distinct set of skills. (21:35, 40:14)

- H. The lowest levels should be a 'gateway' to enter the framework, making it accessible to users at all levels, not just those who consider they are already doing the relevant job. (21:35)
- I. One useful way of considering competencies can be 'negative competence', or 'what would someone who didn't have this competency do?' This can help you to decide how to describe the competency. (02:11)
- J. Descriptors and categories should be applicable in the widest possible variety of contexts. This includes not advocating one particular approach to the framework topic, while still maintaining an ethical approach. (13:40, 21:35, 31:35, 53:56)
- K. Word descriptors so each can be differentiated from others and is self-contained, rather than referring to other descriptors within the framework. (31:35)
- L. Balance consistency of language with clearly expressed descriptors, so that they say what you need them to say and are as practical as possible for users. (31:35, 44:12, 46:08)
- M. Test descriptors by reading them and identifying specific examples of when and where they could be embodied. (31:35)
- N. Focus on content over design, as first and foremost it needs to be usable. Displaying the framework as a grid reflects how people read, and how they are used to accessing similar information. (21:35, 47:00, 53:56)
- O. Consider what information should accompany the framework and possible training for potential users. For example, how do you use it? What can it be used for? They included case studies and are considering videos in future. (02:11, 49:25, 51:28)
- P. Feedback and piloting are invaluable for refining the framework and the accompanying information. (02:11, 51:28)

3.3.3 Implications for my framework

Each of the key points listed in Section 3.3.2 are relevant when creating my framework, though Points O and P are beyond the scope of my dissertation. I will return to Points A-N as reminders of how to approach framework design while I compile the first draft of my framework.

3.4 Analysis of existing competency frameworks

3.4.1 Method

Following the interview, I next analysed a range of different competency frameworks. I had planned to do this; my interviewee also recommended it (Section 3.3.2, Point C).

I created a table to structure my analysis (Appendix 2.1), divided into three main sections:

1. General details
2. Form of the framework
3. Application of this framework to my materials writing framework

Section 1 covered the source of the framework, who created it, when it was published, the stated target audience(s) and aim(s), and the creation process.

Section 2 included the overall structure, the number of pages, the design / layout, how competencies are described / stated in the framework, a screen grab of a sample section of the framework, and a list of any associated resources.

Finally, Section 3 showed my reflections regarding what I could take or might want to avoid from the existing framework when creating my own framework.

I analysed twelve frameworks from a range of creators, summarised in alphabetical order in Table 2 (p22).

I selected these frameworks as they cover a range of different education-based areas both within and beyond ELT, and were created by diverse organisations between 2008 and 2022. They have different international origins, which I considered important as my framework should be as internationally applicable as possible.

By analysing a range of competency frameworks, I hoped to understand what features they have in common and what makes each one unique, drawing on what I consider to be the most useful of these features when creating my own framework, and avoiding what I consider to be potential problems.

Table 2: List of frameworks I analysed

Number	Framework	Competencies for	Area of origin
F1	BALEAP Competency Framework for Teachers of English for Academic Purposes	Teachers of English for Academic Purposes (EAP)	UK
F2	British Council CPD framework for teacher educators	Teacher educators	UK
F3	Cambridge English Teaching framework	Teachers	UK
F4	Cambridge Sustainability framework for ELT	Sustainability	UK
F5	EMCC Global Competence Framework	Mentors and Coaches	Europe
F6	EU Competence Framework for VET (Vocational Education and Training) Professions	VET professionals	EU
F7	Eaquals Academic Management Competency Framework (AMCF)	Academic managers	Unclear
F8	Eaquals Framework for Language Teacher Training & Development (The Eaquals TD Framework)	Language teachers	Unclear
F9	English Australia CPD Framework	English language teachers	Australia
F10	European Profiling Grid (EPG)	Language teachers	EU
F11	TESL Ontario Competency Framework for Adult ESL Teachers	Teachers	Canada
F12	TESOL International Association (TESOL) Standards for Initial TESOL Pre-K-12 Teacher Preparation Programs	Teachers on teacher education programmes	USA

3.4.2 Results

The full analysis of each framework is available in Appendix 2.2, with frameworks listed in the same order as in Table 2. Here I summarise the main points I learnt in my analysis, with reference to selected frameworks (F1-F12) as appropriate.

3.4.2.1 Target audience and aims

The frameworks typically state the target audience as those named in the framework title, such as mentors and coaches (F5), but also their current or potential employers or managers (F3, F6, F11), training providers (F5, F8, F9), and quality control organisations (F10, F12).

Stated framework aims include to:

- Encourage the creation of professional development goals and programmes (all)
- Allow users to self-assess their competency and understand their career development (F5, F8, F9, F10, F11)
- Provide evidence of professional achievement (F1, F6)
- Aid recruitment (F1, F6, F10, F11)
- Assist in quality control and assessment of competency (F5, F6, F7, F8, F10, F12)
- Standardise descriptions of good practice (F1, F10)
- Raise the status of the profession (F1, F6, F7)

F6 acknowledges that the framework could be used to assess mastery of competencies across a whole organisation, not just by one individual. F7 reminds the user that not all competencies might be relevant to all roles.

3.4.2.2 Creation process

Where this information was available, it seems the frameworks were typically created by teams of experts, beginning with analysis of existing frameworks. They went through various iterations of the framework, typically at least two, with feedback from stakeholders before the final version was published. Some older frameworks have subsequently been revised further, such as F12, originally published in 2010 and revised in 2019.

3.4.2.3 Overall structure

All frameworks are divided into categories, mostly grouped into sections as shown in the examples in Table 3. The number of categories in each section varies.

Table 3: Section and category divisions in sample frameworks

Frame-work	Sections	Number of categories in section	Sample categories in one section
F1	Academic practice EAP students Curriculum development Programme implementation	4 3 2 2	EAP students Student needs Student critical thinking Student autonomy
F2	Knowledge Skills Approaches to development	3 6 2	Knowledge Knowing the subject Understanding the educational context Understanding teacher learning
F10	Training and qualifications Key teaching competences Enabling competences Professionalism	4 4 3 2	Enabling competences Intercultural competence Language awareness Digital media

F5 and F7 have categories which are not grouped into sections. Rather than calling them 'Categories', frameworks describe them in different ways such as 'Professional Practices' (F2), 'Dimensions' (F4), 'Domains of Language Teaching Practice' (F9) or 'categories of competence' (F11). However, I feel 'Categories' is a more transparent term and also allows the use of the word 'subcategories' when clarifying the framework structure for users.

Seven of the frameworks are divided into stages of development (see Table 4, p25). F7 expresses the stages as statements rather than labels; F10 only numbers them, without assigning labels or descriptions. F3 includes a caveat in the introduction stating that each person will progress through the stages at a different pace, and it may not always be easy to neatly place oneself within a distinct stage (Cambridge, 2018: 2), as does F9. F7 and F8 include separate lists of 'values', 'qualities' and 'attitudes' at the start of the frameworks which are not divided into stages.

F6 takes a different approach. Rather than stages of development, they have three distinct profiles for vocational training: 'Teachers', 'In-Company Trainers', and 'Leaders'. The same categories are listed under each profile: 'Administration', 'Training', 'Development and quality assurance', 'Networking'. However, the competency descriptors themselves, while occasionally overlapping, are mostly unique to each role.

Table 4: Stages of development in sample frameworks

Framework	Stages of development
F2	Foundation Engagement Integration Specialisation
F3	Foundation Developing Proficient Expert
F5	Foundation Practitioner Senior Practitioner Master Practitioner
F7	Level 1: I can deliver existing systems and processes Level 2: I can evaluate what I do and try different things Level 3: I can create new systems and assess at an institutional level Level 4: I can facilitate the development of people and processes in order to raise organisational capacity
F8	Development Phase One Development Phase Two Development Phase Three [described on page 5 of the framework]
F9	1. Foundation 2. Developing 3. Accomplished 4. Lead
F10	1.1 1.2 2.1 2.2 3.1 3.2 [no names, only numbers]

3.4.2.4 Design / Layout

All of the frameworks take the form of a table. In F6, these tables are scattered throughout a handbook, with a commentary before each section. F3 and F9 spread the frameworks across multiple different documents; I could find no specific justification for this.

Where a framework is divided into stages of development, these are always listed across the top of the table, with the specific categories listed down the side. Figure 1 shows part of F10 (EPG Project, 2013: 8).

Figure 1: Excerpt from F10: stages of development in table format

PROFESSIONALISM						
Development phase	1.1	1.2	2.1	2.2	3.1	3.2
Professional conduct	<ul style="list-style-type: none"> seeks feedback on her/his teaching practice and other work seeks advice from colleagues and handbooks 	<ul style="list-style-type: none"> acts in accordance with the mission and regulations of the institution. liaises with other teachers about students and lesson preparation acts on trainers' feedback after lesson observation 	<ul style="list-style-type: none"> welcomes opportunities to share class teaching (team-teach) with colleagues at one or two levels acts on feedback from colleagues who observe her/his teaching contributes to the institution's development and good management and reacts positively to changes and challenges in the institution 	<ul style="list-style-type: none"> welcomes opportunities to be observed by managers and colleagues and receive feedback on teaching prepares for and participates actively in professional development activities actively participates in the development of the institution and its educational and administrative systems 	<ul style="list-style-type: none"> acts as mentor to less experienced colleagues leads training sessions with support from a colleague or when given material to use observes colleagues and provides useful feedback when the opportunity arises, takes responsibility for certain projects related to the development of the institution 	<ul style="list-style-type: none"> creates training modules for less experienced teachers runs teacher development programmes observes and assesses colleagues who are teaching at all levels organises opportunities for colleagues to observe one another

F10 is representative of most frameworks, with descriptors listed in a two- or three-colour table and each row representing one subcategory (also F3, F5, F6, F7, F9). For every category, F8 added an extra division of 'Knowledge of' and 'Skills' (Eaquals, 2016: 15) within each level (or 'Development Phase' in their terminology), as shown in Figure 2.

Figure 2: How F8 divided up categories

Key Area 2: Resources and materials		
Development Phase 1	Development Phase 2	Development Phase 3
<p>Knowledge of</p> <ul style="list-style-type: none"> the main kinds of learning resources and ways they can be used for a limited range of levels and types of learners <p>Skills:</p> <ul style="list-style-type: none"> using a limited range of published materials and other learning resources effectively managing teaching / learning resources well in familiar teaching contexts/situations using resources effectively following suggestions in a teacher's guide or course-book creating simple learning materials in line with learners' interests and needs to complement other resources basic techniques for using authentic materials in class adopting a professional approach to copyright and indicating the source of materials 	<p>Knowledge of</p> <ul style="list-style-type: none"> the rationale and principles behind the design, sequencing and use of a range of learning resources, including digital and internet based media the relationship between cultural content in learning resources and the social and cultural background of learners <p>Skills:</p> <ul style="list-style-type: none"> adapting and using effectively a wide range of published and other learning materials, including digital resources evaluating the suitability of learning materials for different teaching contexts, taking into account linguistic, cultural and cognitive aspects selecting, adapting and designing teaching/learning materials for a range of teaching situations to optimise learning outcomes using various resources effectively, including the board and body language, to optimise learning outcomes adapting and using creatively Information & Communication Technology (ICT) to aid learning in and outside the classroom 	<p>Knowledge of</p> <ul style="list-style-type: none"> methods of evaluating a wide range of materials from different practical and theoretical points of view, taking into account degrees of linguistic and cultural authenticity categories, genres and text types in language teaching and learning <p>Skills:</p> <ul style="list-style-type: none"> adapting or designing and using resources effectively for a broad range of teaching contexts reviewing, evaluating and selecting materials and resources for use by the teaching team creating additional materials based on authentic oral and written texts, including digital resources, and teachers' notes mentoring and guiding colleagues in selecting, adapting and designing materials developing and managing online learning management platforms(e.g. Moodle) in a blended learning context

F1 divided every category into three columns: Knowledge & understanding of -, Ability to -, Possible indicators -. (see Figure 3; BALEAP, 2008: 4).

Figure 3: How F1 divided up categories

Knowledge & understanding of –	Ability to –	Possible indicators –
<p>norms and conventions of universities in relation to</p> <ul style="list-style-type: none"> • course structure • teaching and learning • staff/student communication • assessment 	<p>work with materials and tasks from different subject areas and engage with the ideas they present</p>	<p>relate EAP course objectives, content and skills to the contexts and requirements of university courses</p>
<p>modes of knowledge communication and publication including</p> <ul style="list-style-type: none"> • print media • electronic media • oral genres (e.g., lectures, seminars, conference presentations) 	<p>help students find their way into the writing and speaking practices of their disciplines and institutions</p>	<p>require outcome tasks to be presented in print, oral and electronic modes in line with the cultural practices of the university</p>
<p>university policies relating to</p> <ul style="list-style-type: none"> • ethical practices • respect for intellectual property • disciplinary procedures • student support 	<p>help students to understand university policies and procedures and the reasons behind them</p>	<p>use appropriate citation and referencing in learning activities and prepared assessed tasks</p>

F11 divided each table into Competency categories, Subcategories, Knowledge Statements, Performance Statements (see Figure 4; TESL Ontario, 2021: 5).

Figure 4: How F11 divided up categories

Competency Categories	Subcategories	Knowledge Statements	Performance Statements
<p>3</p> <p>Instructional Design and Delivery</p> <p>Competency Statement</p> <p>Teachers focus on learners' needs and best practices for design and delivery of relevant and motivating lessons.</p>	<p>3.1 Unit Planning</p>	<p>Comprehend why learners' needs and goals are fundamental to understanding principles and processes of unit and lesson planning.</p> <p>Be familiar with principles and processes of lesson planning for adult ESL learners.</p>	<ul style="list-style-type: none"> • Inform planning with learners' previous learning and knowledge. • Integrate learner needs and goals in lesson planning. • Develop appropriate lesson plans for teaching/learning, learning materials and activities to meet the needs and goals of learners. • Develop lesson plans that reflect curricula and program objectives within the specific program/teaching organization. • Develop lesson plans that include learning, review and assessment.
	<p>3.2 Course Planning</p>	<p>Understand principles of course planning including learning objectives, content and expected outcomes.</p> <p>Be aware that a curriculum needs to meet different learner skill levels as well as learning needs for target learner groups.</p>	<ul style="list-style-type: none"> • Provide lessons/course materials that meet requirements of a program/course. • Deliver language instruction geared to meet different skill levels within a class according to CLB principles and potential multilevel classroom needs.
	<p>3.3 Selecting, Adapting and Using Teaching Material</p>	<p>Be familiar with a wide range of teaching resources and materials (print, digital, realia).</p> <p>Have knowledge of how to collect, select and implement material to meet program goals and learner needs.</p> <p>Be familiar with how to select and adapt course material to reflect course and program goals.</p>	<ul style="list-style-type: none"> • Use appropriate resources for lesson delivery (including web-based materials). • Choose materials and tools to enhance learners' engagement and motivation. • Provide clearly presented, engaging instruction. • Incorporate real world tasks for instruction and practice in the four skill areas.
	<p>3.4 Instruction</p>	<p>Be familiar with an appropriate selection of instructional strategies and resources aligning with students' diverse needs.</p> <p>Comprehend the importance of learner participation.</p> <p>Recognize instructional delivery that works for adult ESL learners.</p>	<ul style="list-style-type: none"> • Deliver relevant, current and appropriate lessons in interesting ways. • Use strategies to encourage participation. • Track the strategies and activities that garner the most participation. • Create a safe, welcoming and respectful environment for adult learners.

F2 and F12 displayed one category per page, with a list of descriptors, not a table. F2 illustrated each page with an image of a teacher or trainer; it divided categories into Knowledge (green), Skills (orange) and Approaches to development (blue). Figure 5 is taken from Skills (British Council, n.d.: 11).

Figure 5: A colour-coded category from F2

Supporting Ongoing Teacher Professional Development

To support teachers' ongoing professional development, teacher educators should be able to:

- explain, in a manner that motivates teachers, the value of professional development
- increase teachers' awareness and experience of a range of individual and collaborative professional development activities, including those that make use of technology
- advise and mentor teachers, including through developmental lesson observations and post-lesson discussions
- provide regular opportunities for teachers to develop their reflective skills
- guide teachers in defining their own career goals and identifying professional development action plans to support these goals



F4 and F12 used a different colour for each category; F9 colour coded different phases of competency (see Figure 6; English Australia, n.d.-a: 5). It also left some cells in the table blank when there was no relevant descriptor.

Figure 6: Colour-coded phases of competency from F9

Phases of competency	1. Foundation	2. Developing	3. Accomplished	4. Lead
4 Managing the lesson				
4.1 Creating good rapport and a constructive learning environment	Demonstrates understanding of strategies to create good rapport with students and a constructive and motivating learning environment.	Employs strategies that create positive interactions and good rapport to engage students in a constructive learning environment.	Analyses and critically selects strategies that create supportive and constructive learning environments that engage all students. Models and shares these strategies with colleagues.	Reviews, evaluates and explores new approaches to strategies used at the school to create good rapport with students and a constructive and motivating learning environment and assists colleagues to update their practices.
4.2 Managing classroom activities	Demonstrates understanding of strategies to set up, monitor and manage familiar classroom activities. Gives clear instructions.	Effectively employs classroom management strategies to establish, monitor and manage individual, pair and group work. Gives clear instructions and checks understanding.	Analyses and critically selects classroom management strategies for a range of interaction patterns. Gives clear and effective instructions. Models and shares these strategies with colleagues.	
4.3 Controlling pace and timing of lessons	Demonstrates understanding of techniques to control timing and pace of lessons and keep learners on task.	Effectively manages timing and pace of lessons and keeps learners on task.	Develops, models and shares with colleagues techniques to control timing and pace of lessons and keep learners on task.	Develops and leads colleagues in reviewing and implementing techniques to manage timing and pace of lessons appropriately and keep learners on task.
4.4 Managing challenging behaviour	Demonstrates understanding of strategies to manage challenging student behaviour and deal appropriately with student issues as they arise.	Manages challenging behaviour by establishing clear expectations with students and addressing behavioural issues promptly, fairly and respectfully.	Develops, models and shares with colleagues a flexible repertoire of behaviour management strategies.	Leads and implements behaviour management initiatives to support colleagues to broaden the range and effectiveness of their strategies.

Tables in F3 and F10 were very dense, with small text that was sometimes difficult to read. Figure 7 shows an excerpt from F3 (Cambridge, 2018: 4).

Figure 7: Dense text in F3

Stages	Foundation	Developing	Proficient	Expert
2. Teaching, learning and assessment				
2.1 Planning language learning				
Lesson planning	<ul style="list-style-type: none"> Has a basic understanding of some key principles of lesson planning, and uses this understanding to plan basic systems and skills lessons according to a given template with basic awareness of learners' needs and difficulties and some linking of activities within a lesson. Usually follows the lesson plan without much adaptation, may not yet be able to respond to unforeseen classroom events, and has started to see some clear links between planning and teaching choices and subsequent student learning. 	<ul style="list-style-type: none"> Has a reasonable understanding of many key principles of lesson planning and uses this understanding to plan reasonably detailed systems and skills lessons according to a given template with some awareness of learners' needs and difficulties and some linking of activities within one/more lessons. Sometimes adapts the lesson plan according to the flow of the lesson, is able to respond to some unforeseen classroom events, and can see some clear links between planning and teaching choices and subsequent student learning. 	<ul style="list-style-type: none"> Has a good understanding of many key principles of lesson planning, and uses this understanding to plan detailed systems, skills and integrated lessons according to their own template, with good awareness of learners' needs and difficulties and linking of activities within/across a series of lessons. Adapts the lesson plan where necessary, is able to respond appropriately to most unforeseen classroom events, and can see clear links between planning and teaching choices and subsequent student learning. 	<ul style="list-style-type: none"> Has a sophisticated understanding of key principles of lesson planning and uses this understanding to plan detailed and sophisticated systems, skills and integrated lessons (often unconsciously without the need for detailed plans and has internalised sufficient routines and resources), with a clear rationale and thorough understanding of learners' needs and difficulties and linking activities across a number of lessons to support learners and their learning. Adapts the lesson plan where necessary, is able to respond appropriately, confidently and automatically to almost all unforeseen classroom events and has developed a sophisticated understanding of the link between planning and teaching choices and subsequent student learning.
Course planning	<ul style="list-style-type: none"> Has a basic understanding of some key principles of course planning. Is able to plan a short series of lessons with simple links between them. 	<ul style="list-style-type: none"> Has a reasonable understanding of many key principles of course planning. Is able to plan a series of lessons with clear links between them. 	<ul style="list-style-type: none"> Has a good understanding of many key principles of course planning. Is able to plan a series of lessons and/or a whole course which meet the requirements of a prescribed syllabus. 	<ul style="list-style-type: none"> Has a sophisticated understanding of key principles of course planning. Is able to plan a series of lessons and/or whole course in a creative and sophisticated way, and is able to work creatively within the constraints of a prescribed syllabus.
2.2 Using language-learning resources and materials				
Selecting, adapting, supplementing and using learning materials	<ul style="list-style-type: none"> Has a basic understanding of how to select and exploit coursebook and supplementary materials. Lesson plans and classroom practice demonstrate selection of reasonably appropriate materials, including web-based materials, without much improvisation and with basic awareness of learners' needs. 	<ul style="list-style-type: none"> Has a reasonable understanding of a variety of ways of selecting and exploiting coursebook and supplementary materials. Lesson plans and classroom practice demonstrate selection of appropriate materials, including web-based materials, with some improvisation and with some awareness of learners' needs. 	<ul style="list-style-type: none"> Has a good understanding of how to select, adapt and exploit coursebook and supplementary materials. Lesson plans and classroom practice demonstrate selection of appropriate materials, including web-based materials, improvising and supplementing where necessary and with good awareness of learners' needs. 	<ul style="list-style-type: none"> Has a sophisticated understanding of how to select, adapt and exploit coursebook and supplementary materials. Lesson plans and classroom practice demonstrate selection of appropriate and engaging materials, including web-based materials, improvising and supplementing consistently with a clear rationale and detailed understanding of learners' needs.
Using teaching aids	<ul style="list-style-type: none"> Has a basic understanding of some key techniques for using teaching aids. Lesson plans and classroom practice demonstrate simple use of the board and other equipment. 	<ul style="list-style-type: none"> Has a reasonable understanding of many key techniques for using teaching aids. Lesson plans and classroom practice demonstrate reasonably effective use of the board and other equipment. 	<ul style="list-style-type: none"> Has a good understanding of many key techniques for using teaching aids. Lesson plans and classroom practice demonstrate effective use of a variety of teaching aids to motivate and engage learners. 	<ul style="list-style-type: none"> Has a sophisticated understanding of key techniques for using teaching aids. Lesson plans and classroom practice demonstrate consistently effective use of a wide range of teaching aids to motivate and engage learners.

F5 includes a page with one-sentence summaries of each category (page 5), and numbers all individual descriptors in the framework (see Figure 8; Abrahamsson et al., 2015: 10).

Figure 8: Numbered descriptors in F5

Competence Category	Foundation Capability Indicators	Practitioner Capability Indicators	Senior Practitioner Capability Indicators	Master Practitioner Capability Indicators
Enabling Insight and Learning Works with the client and sponsor to bring about insight and learning	<ul style="list-style-type: none"> Demonstrates in their mentoring/coaching their belief that others learn best for themselves (15) Checks for appropriate understanding of the key issues (16) Uses an active listening style (17) Explains the principles of effective questioning (18) Offers feedback in a style that is useful, acceptable, and meaningful to the client (19) Offers own perspectives and ideas in a style that allows the client to choose whether to work with them or not (20) 	<ul style="list-style-type: none"> Explains potential blocks to effective listening (51) Is alert to tone and modularity as well as to explicit content of communication (52) Identifies patterns of client thinking and actions (53) Enables client to make connections between feelings, behaviours and their performance (54) Uses a range of questioning techniques to raise awareness (55) Enables client to create new ideas (56) Uses feedback and challenge to help client gain different perspectives, while maintaining rapport and responsibility for action (57) Remains impartial when encouraging the client to consider alternatives (58) Uses reviews to deepen understanding and commitment to action (59) 	<ul style="list-style-type: none"> Uses a range of techniques to raise awareness, encourage exploration and deepen insight (84) Uses feedback and challenge effectively to increase awareness, insight and responsibility for action (85) Responds to the full sensory range of client communication, in the moment, to infer possible areas for questioning (86) Is flexible in applying a wide range of questions to facilitate insight (87) Uses language to help client reframe or challenge current thinking/understanding (88) Applies a holistic perspective to building understanding and insight (89) Recognises the uncertainties, possibilities and constraints of the client's situational context and helps client to appreciate their impact (90) 	<ul style="list-style-type: none"> Supports clients effectively with their increasingly complex range of needs (106) Enables significant and fundamental shifts in thinking and behaviour (107) Adapts approach/technique in the moment in response to client information, while also holding a focus on outcomes (108)

In F2, the framework is accompanied by an image of a target (British Council, n.d.: 3; see Figure 9) which can be coloured in to indicate a teacher’s progress through the levels in each category.

Figure 9: Target image accompanying F2



In F4, a wheel summarises the categories of the framework (Cambridge, 2022: 1) to provide a single visual reference. It has the same number of ‘Core Areas’ in each ‘Dimension’, as shown in Figure 10. The main framework table shows the same number of ‘Components’ in each ‘Core Area’.

Figure 10: F4 categories summarised in a wheel



3.4.2.5 How competencies are described / stated

The frameworks express descriptors as:

- a. Verb phrases with no subject (most of F2/F3, F5, F7 - many as 'can-do' statements, F9, F10 - including a mix of can-do statements and various tenses (present simple, continuous, and perfect), most of F11)
e.g. 'evaluates the effectiveness of supervision' (F5: Abrahamsson et al., 2015: 7)
e.g. 'can organize computer files in logically ordered folders' (F10: EPG Project, 2013: 7)
- b. Noun phrases, largely beginning with abstract nouns (some of F2, some of F8)
e.g. 'Proficiency in the subject, such as communicating effectively in English' (F2: British Council, n.d.: 5)
- c. Phrases colligating with a heading in the table (F1, F6)
e.g. Heading: 'Activities comprise', Descriptor: 'Guiding new colleagues' (F6: Volmari et al., 2009: 22)
- d. Present participles (F4, some of F8)
e.g. 'Understanding the bigger picture' (F4: Cambridge, 2022: 4)
- e. Full sentences (some of F8, some of F11, F12)
e.g. 'Candidates recognize how educator identity, role, culture, and biases impact the interpretation of ELLs' strengths and needs.' (F12: TESOL, 2019: 8)

F2 consistently uses noun phrases in the first category, but verb phrases in the other two categories. I found it distracting when trying to follow frameworks which shifted linguistic patterns within descriptors. For me, it was easier to follow them when they were more consistent.

F3 maintains consistent linguistic structures in the first three categories, then varies them in the final two categories; in Categories 1 and 2 the wording is very similar across competency levels, differing only in the selected adjective e.g. Foundation: 'Has a basic understanding of...'; Developing: 'Has a reasonable understanding of...'. Sometimes I found myself skimming the framework rather than paying attention to it properly because of this similarity in wording.

F1 and F10 include a glossary of key terms used in the framework.

3.4.2.6 Framework contents

Most frameworks analysed include a dedicated professional development category or subcategory (F2, F8, F11). F11 included it as part of 'Professionalism', along with 9 other areas such as 'Reflective practice', 'Attitude', 'Commitment' and 'Ethics'. F1 mentions

'current issues' in a 'Personal Learning' descriptor, encouraging practitioners to keep up with the field, while F6 includes 'Networking'. F2 includes 'Professional practices' as part of the name of every category.

F5 includes 'Managing the Contract' as a business-oriented category, beyond the work itself of mentoring and coaching. F10 includes an 'Administration' category. The first category in F7 is 'Managing self', prioritising reflection, time management, stress management and professional development within the framework. F8 and F9 include descriptors which are perhaps more closely associated with teacher training and management than with teaching, the stated focus of those frameworks.

F12 states that the contents of the framework should be described 'in ways that can be assessed by actual performance' (TESOL, 2019: 2).

3.4.2.7 Associated resources

F1 and F5 are supplemented by accreditation criteria based on the framework. F2, F7 and F10 have associated self-assessment and profiling tools; F2, F3 and F9 also have related professional development resources; F4 has activity cards for teachers to use with their students. F3 has information about how the framework was developed. F9 and F10 have webinars introducing the frameworks; F11 has recordings of three 'information sessions' for Training Program Providers, Program Administrators and Adult ESL Teachers showing how to use the framework. F6 is embedded in a detailed handbook. F7, F8 and F10 have case studies of possible users, the latter in Rossner (2017) rather than the framework itself. F10 includes a user guide and the framework is available in multiple languages. F12 has advice for developing new teaching standards or adapting existing ones.

3.4.3 Implications for my framework

Based on my analysis, these are the ideas I have for my own framework.

3.4.3.1 Target audience and aims

The framework should be for those creating materials themselves, whether for the classroom or for publication. It should also be for those creating professional development connected to materials writing. Potentially, it could be used to create job descriptions for materials writing roles. It would be useful to include a caveat that one person does not need to master all of the competencies within the framework, and that not all competencies might be relevant to a given role related to materials writing.

3.4.3.2 Creation process

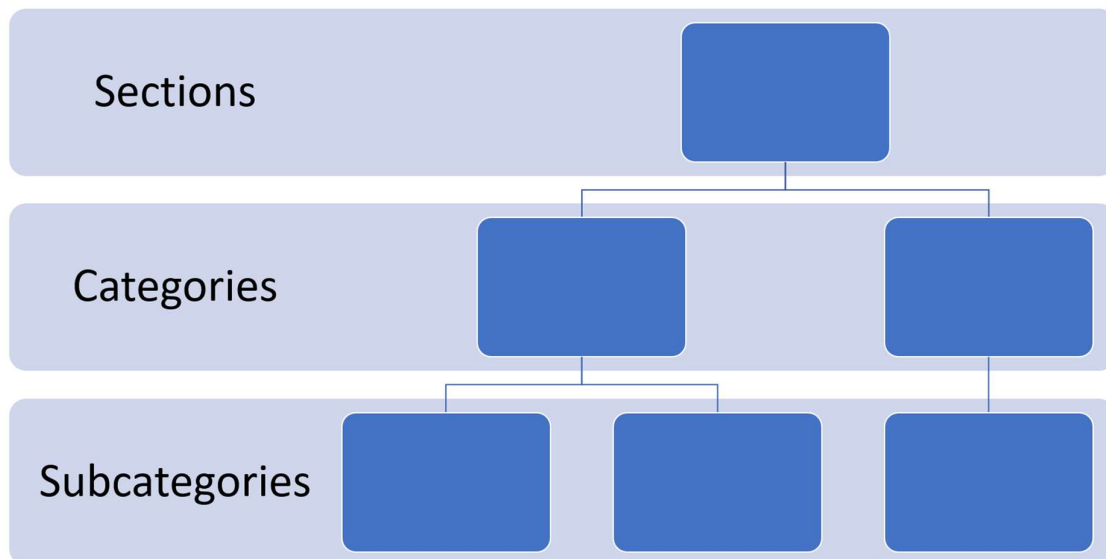
In addition to learning from existing frameworks, I will involve as many people as possible in the process of creating my framework by using a questionnaire and focus groups.

For this dissertation, I am only able to create the first draft of the framework, without piloting it.

3.4.3.3 Overall structure

Based on the frameworks I looked at, I believe that a framework structured as shown in Figure 11 is the easiest to navigate.

Figure 11: A possible framework structure



I need to keep the amount of sections and categories manageable, as the longer the framework, the more overwhelming it could seem to potential users.

I think frameworks with stages of development seem likely to provide the greatest sense of progress for users, so I plan to replicate this in my framework. I need to be careful in naming stages so there is no sense of being 'finished' or having 'nowhere else to go' once a user reaches the highest level. Different stages should be clearly distinguishable, so users will be able to differentiate between them easily.

Using a structure with sections, categories, subcategories and stages of development seems to reflect common competency framework structures. This should make my framework easier for users to navigate and exploit as it will reflect frameworks they are already familiar with. Numbering levels and individual descriptors will make them easier to refer to.

3.4.3.4 Design / Layout

Competency frameworks are typically displayed as tables, so I will follow this convention; users are likely to expect this. Using a familiar format could also be easier for users, as they do not need to spend time understanding how the framework is laid out.

I found it easier to navigate when colour-coding was used, so I will colour-code either sections or categories, perhaps also with one-sentence summaries of each category listed on a single page to help users decide which categories might be most useful to them.

The distinction between knowledge and skills, performance and possible indicators felt useful to me when navigating the descriptors in the frameworks, as it helped to provide concrete ways a user might demonstrate a mastery of that competency.

I should keep the whole framework as concise as possible, and within a single document rather than interspersed between sections of additional information (as F6 did). The text size should be legible, with space around descriptors where possible to make the framework easier to read.

Creating a visual like a target could provide a concise one-page overview of the structure of the framework, and make it more memorable. However, I should not create or eliminate categories or descriptors purely to ensure that I can create a striking visual: the contents of the framework should take priority over the design.

3.4.3.5 How competencies are described / stated

I will follow the most common method of expressing descriptors in the framework I analysed, namely by using verb phrases with no subject. However, once I start creating the framework I may deviate from this if another linguistic structure seems easier to understand. I should only duplicate wording if this aids understanding of the framework; otherwise, I should state each descriptor with the language that makes it as clear as possible, even if it is not completely consistent from one descriptor to another.

A glossary of key terms would be a useful addition.

3.4.3.6 Framework contents

Based on suggestions from my reading and research, I may find that not all descriptors fit neatly into knowledge and skills. I may need to include a category related to values, attitudes or beliefs.

I must be careful to keep all categories related to materials writing itself and not cross over into areas of management or teacher training, which are both distinct skill sets. Having said that, it's important to include categories related to professional development, and to related

areas such as administration and business skills which may be needed, especially for professional materials writers.

Where possible, I should ensure that descriptors can be (self-)assessed in an unambiguous way by actual performance. This should make it clearer for potential users regarding how to apply the descriptors to their work.

3.4.3.7 Associated resources

There are lots of ideas for how I could supplement my framework, but these are beyond the scope of this dissertation. After completing my Masters, I can use these as inspiration for future development of the framework and accompanying resources.

3.5 Questionnaire

3.5.1 Method

3.5.1.1 Aims

The questionnaire served three purposes:

1. To involve multiple 'voices' in the creation of my framework.
These voices were necessary as my experience provides only one view. Combined with the literature, input from others should enable me to create a more comprehensive framework (see Section 3.3.2, Point B).
2. To supply a pool of ideas for potential competencies which could be included in the framework.
3. To raise public interest in my competency framework, and engage potential users in the creation process.

As Whiddett and Hollyforde (2007: 1) say, 'The intended users of a competency framework need to be involved in its development to encourage ownership and acceptance of it as a valid tool.'

3.5.1.2 Design

A copy of the full questionnaire is in Appendix 3.2.

Section 1 explained the purpose of the questionnaire and sought respondents' consent regarding participation. This explanation was incorporated in the questionnaire, not a

separate document, so respondents would definitely see it (Gillham, 2008: 37-38 recommends this).

Section 2 focussed on respondents' understanding of the knowledge, skills and abilities required across areas connected to language learning materials writing, asking them to put into words their mental constructs of what effective materials writing involves. Understanding requires conjecture, analysis and decision making rather than choosing from constructed scenarios (Newby, 2014: 304), so using open questions here allowed respondents to use their own words, uncover their own mental models of what makes effective materials writing and share what they decided was important; there were no limits set by me. If I only included, for example, questions about published materials, or grammar-based materials, some respondents might have felt excluded, and possible ideas may have been missed. This also created a 'richer picture' (Newby, 2014: 301) of language typically used to describe materials writing by those personally involved in it. Although open questions increased respondent effort (see also Section 3.5.1.4), it was necessary to elicit varied ideas from respondents to meet my second aim. This was the longest section of the questionnaire, and thus the one where respondents were most likely to quit; therefore in all communication about the questionnaire I made the length clear to encourage respondents to persevere (see Appendix 3.1 for an example).

I ordered the questions in Section 2 carefully, as 'the answer to one question may affect the answer to another in the respondent's mind' (Cohen et. al, 2018, 340). I started with language systems (Question 2 - Q2), as in my experience this is the area most teachers begin creating materials for, for example simple controlled practice activities or grammar presentations. I moved onto language skills (Q3), then longer sequences (Q4). I anticipated that some respondents might have lost enthusiasm at this point, or felt they couldn't answer questions. I also considered that more experienced teachers and materials writers might have experience of the later areas covered, which less experienced people may not have. Q5 dealt with different formats and components, such as teacher's notes, and Q6 looked at different target audiences: both areas which generally require more writing experience. Q7 asked for any other ideas.

Section 3 collected demographic information to enable monitoring of how diverse the respondents were. This section was near the end, as advised by Cohen et. al (2018: 493), with more interesting and important questions preceding it so respondents would be less likely to close the questionnaire and thus waste their previous effort. Newby (2014: 329) recommends the reverse order, starting with questions profiling the respondent and not having open-ended questions at the start, but I felt respondents would be more likely to close the questionnaire without completing it if I used that order.

Section 4 sought potential focus group participants for the next stage in my research. This involved leaving names and email addresses. Respondents were reminded this would stop their responses from being anonymous to me.

To reduce the likelihood that 'people may not understand a question, or may misinterpret it, or interpret it differently' (Cohen et. al, 2018: 340), I clarified my terms before Q2-Q7. For example, Figure 12 shows my definition of 'longer sequences' for Q4:

Figure 12: Excerpt from Q4

Longer sequences

This could include (but is not limited to) the following:

- Worksheets with a series of linked exercises
- Complete lesson plans for others to use
- A complete unit of a larger book
- A complete book (e.g. a coursebook / workbook / resource book)
- A complete series (e.g. a sequence of coursebooks)
- A complete online unit of learning
- A complete online course

The materials could be:

- for your own students
- for a publisher or other organisation
- for self-publishing
- etc.

I found some respondents seemed to limit their answers to the ideas I included when clarifying, but I am not sure how I could have countered this while still giving guidance about what my terms meant. I also briefly explained the point of each section (recommended by Newby, 2014: 328). Figure 13 shows an example from Section 4.

Figure 13: Example of information explaining questionnaire sections

Focus groups (possible survey follow-up)

To add to the information I have collected in this survey, I would like to run a series of focus groups.

I anticipate that these would involve a 60-90 minute Zoom meeting with a small group of colleagues all with a similar level of experience in materials writing for language learning. I may send you some documents to read before the focus group. The reading should take a maximum of 60 minutes. The focus groups will run from January to March 2023.

If you would be interested in taking part, please leave your details below. I will contact you in January 2023 to let you know whether I would like you to join a focus group. Please note that I may not be able to include everybody who volunteers here.

3.5.1.3 Drafting and piloting

This was the third draft of the questionnaire. Draft 1 was longer, focussing on quantitative data. I realised this did not yield many potential competency ideas from the two questions included, shown in Figure 14 (NB: 'Above' in Figure 14 refers to a preceding survey of the types of materials respondents had been involved in producing, aimed at prompting recall related to these types of materials).

Figure 14: Two questions from Draft 1 of the questionnaire

The image shows two separate questionnaire questions, each with a text input field. The first question asks about knowledge, skills, or abilities needed to create materials from previous categories. The second question asks about knowledge, skills, or abilities needed to help create materials from previous categories. Both questions include a note that answers will help understand which competences to include in a framework and a 'Long-answer text' input field.

What knowledge, skills or abilities connected to materials writing for language learning do you * think you **needed** to be able to create materials from any of the above categories?

If any of the points you mention were specific to only one type of materials above, please specify which one(s).

Answers to this question will help me to understand which competences it is important to include in my framework, so please add as much detail as you feel able to.

Long-answer text

What **other** knowledge, skills or abilities connected to materials writing for language learning do you **want to develop** to be able to help you create materials from the above categories? *

If any of the points you mention were specific to only one type of materials above, please specify which one(s).

Answers to this question will help me to understand which competences it is important to include in my framework, so please add as much detail as you feel able to.

Long-answer text

Instead, I created six separate questions (Q2-Q7) in Draft 2 to elicit ideas to cover a wider range of areas of materials writing. Draft 2 followed the same structure as the final version, but I needed to refine some questions after piloting this draft as the focus was too narrow and some potential respondents may have been excluded. For example, Figure 15 shows I originally only asked about exam preparation materials.

Figure 15: Sample question from Draft 2 of the questionnaire

The image shows a sample question from Draft 2. It starts with a section header 'Exam preparation materials' and a paragraph explaining that these materials are designed to help language learners prepare for high-stakes exams like Cambridge First (FCE) or IELTS, but do not include the creation of the actual exams. The question number 4 asks about knowledge, skills, or abilities needed to help learners prepare for high-stakes exams. It includes a 'Long-answer text' input field.

Exam preparation materials

These are materials designed to help language learners to **prepare** for a high-stakes exam, such as a school-leavers' language exam, or a proficiency exam such as Cambridge First (FCE) or IELTS.

It doesn't include the creation of the actual exams themselves, as that is beyond the scope of this research.

4. What knowledge, skills or abilities do you think are **needed** to be able to create materials to help learners **prepare for high-stakes exams**? *

Long-answer text

Figure 16 shows the equivalent question in the final version (Q6), removing the bias towards one type of materials.

Figure 16: Sample question from final questionnaire

Different purposes / target audiences

These are other purposes or target audiences which may not have been covered in previous questions, for example:

- Exam preparation. (Note: this doesn't include the creation of the actual exams themselves, as that is beyond the scope of this research.)
- For Academic Purposes
- For Business
- For Special Purposes (Please specify the Special Purposes if you think that is relevant)
- Very Young Learners / Young Learners / Teens
- Refugees
- Students with Special Educational Needs (e.g. dyslexia, autism)
- Other purposes or target audiences not listed previously

6. What knowledge, skills or abilities connected to materials writing for language learning do you think are **needed** to be able to create materials for these **different purposes / target audiences**?

If any of the points you mention were specific to only one purpose or target audience, please specify which one(s).

Long-answer text

To refine the drafts, I piloted the questionnaire. I sent Draft 1 to twelve members of the population I wanted to survey; six replied. My dissertation supervisor also gave advice. I asked for feedback on questionnaire length, clarity, questions, and time taken to complete it. Draft 2 was piloted with my dissertation supervisor. Draft 3 was sent to six other potential respondents; three replied. At this point, it was clear the answers would yield the necessary data so I continued using this version. Such drafting and piloting of the wording and format of questionnaires is 'crucial to their success' as it increases the 'reliability, validity and practicability of the questionnaire' (Cohen et al., 2018: 496) and ensures that 'questions produce the kind of data that you want to collect' (Bell and Waters, 2018: 124). With more time, I could have drafted and piloted more intensively to reduce the number of open questions and streamline the data analysis process, though that may not have led to the same richness of ideas being present in the data I collected.

3.5.1.4 Distribution

The questionnaire was open from 13/12/2022 to 5/1/2023. Bell and Waters (2018: 130) recommend setting a clear return date within two weeks of the start date; I gave three due to the end-of-year holidays. Perhaps this was not an ideal period, but equally respondents may have had free time available to complete the questionnaire.

As this was a small-scale project, I used an 'opportunity sample' (Bell and Waters, 2018: 129) based on the availability of willing respondents within my network. I combined 'push' and 'pull' approaches (Newby, 2014: 333) to distribute the questionnaire. I pulled respondents in to complete the form via links on social media, on my blog and via IATEFL MaWSIG social media. I pushed the questionnaire by directly emailing various people involved in materials writing both professionally and as teachers, and those running materials development courses and teacher training courses. In all cases, I asked respondents to complete the questionnaire themselves and share it with their networks. Appendix 3.1 shows an example of a message accompanying the questionnaire link.

By personally 'delivering' the questionnaires as Gillham recommends (2008: 45) and repeatedly sharing the links, I aimed to increase response rates. Other factors to do this included having a clear, consistent design, optional anonymity, and clear instructions throughout the questionnaire and in accompanying messages, all advised in Cohen et. al (2018: 373). However, as the questionnaire aimed to collect ideas for competencies (Aim 2), Q2-Q7 required recall and potentially more time, which may have meant some respondents became demotivated as they completed it.

3.5.2 Analysis and results

3.5.2.1 Response to the questionnaire

124 people responded, with 123 agreeing to participate in the questionnaire.

As Cohen et al. say, 'too much [respondent effort] can lead to non-response' (2018: 339); some potential respondents reported in private correspondence that they did not complete the questionnaire because of not knowing what to write or how to express their ideas.

Because this was an internet-based survey, it is not possible to know how many people dropped out before reaching the end of the survey. These are examples of Durrant's 'unit non-response', mentioned in Cohen et. al (2018: 341), as these respondents gave no response at all.

There was also 'item non-response' (ibid.), where respondents left answers blank or gave intentionally irrelevant answers, for example in Figure 17 (p38).

Figure 17: Item non-response examples

3 - Language skills	I could write a paragraph about each of these and it would be a LONG paragraph and still not be complete.
4 - Longer sequences	Sorry to be the negative person here, but you ask about writing a worksheet OR a complete unit of a larger book, for example. These are 2 different things.
5 - Formats and components	script of audio.... and digital materials.... These are so different.
6 - Target audiences / contexts	for business? for refugees? I'm not trying to be obstinate here, but these are completely different. As a professor, I don't let any of my students do ANY survey research because the questions tend to be too broad and therefore all the work you put into it gathering answers won't matter because you'll get a hodgepodge of answers.

3.5.2.2 Approach to analysis of Q2-Q7

I analysed Q2-Q7 responses as a single set of data, not six separate sets, because I realised responses were not always divided as I had expected when creating separate questions focussed on different areas of materials writing; this showcases failings in my questionnaire piloting. While some respondents separated answers, others shared all or most of their ideas in Q2 then wrote little or nothing extra for Q3-Q7 or repeated answers almost exactly. Figure 18 shows an example from Respondent 43 (R43).

Figure 18: Repetition in answers from R43

Respondent number	Question number	Answer given
43	2 - Language systems	Knowledge of the language Knowledge of the systems and how they work Ability to break things down Ability to see things from a different perspective - in this case that of the language learner(s) Knowledge of how we learn, absorb and store information when learning a language
43	3 - Language skills	Knowledge of the language as above Knowledge of the skills Ability to break things down Ability to see things from a different perspective - in this case that of the language learner(s) Knowledge of how we learn, absorb and store information when learning a language
43	4 - Longer sequences	Awareness of the CEFR Awareness of vocabulary appropriate for each level in the CEFR Ability to write clear and concise instructions Planning and organising so that there is a common theme, thread, pattern or idea
43	5 - Formats and components	Knowledge of the language Knowledge of the CEFR Ability to break things down Ability to see things from a different perspective - in this case that of the language learner(s) Knowledge of how we learn, absorb and store information when learning a language
43	6 - Target audiences / contexts	Knowledge of the exam or purpose Knowledge of the target audience An understanding of the specific needs of the students
43	7 - Other	

Because of this grouping of answers, I decided not to list or analyse 'no response' items such as Question 7 in Figure 18 or the answers shown in Figure 17.

I used a data-driven and inductive approach (Cohen et al., 2018: 645) to analyse Q2-Q7 responses, immersing myself in the data, analysing it, then synthesising and recombining it as detailed below (see Wellington: 2015, in Cohen et al., 2018:644-645). I chose this approach as I wanted to remain open to all ideas shared by respondents, not try to fit them into predetermined codes decided before I sent out the questionnaire.

I generated initial codes from Q2-Q7 using a mix of in vivo coding, based on ‘the terms used by [participants] themselves’ (Strauss, 1987, quoted in Saldaña, 2021: 137), and descriptive coding, summarising in a word or short phrase what the respondent said (Saldaña, 2021: 134). For example, R1’s Q2 response and the codes generated from it are shown in Table 5; letters ([A], [B], etc.) show sections of the answer corresponding to the codes; in vivo coding is shown in inverted commas (“”); descriptive coding is shown as a short phrase.

Table 5: R1’s answer to Q2 and the initial codes generated from it

R1’s answer to Q2	Initial codes
[A] An understanding of SLA, [B] understanding of intended audience (e.g. many of the coursebooks I use refer to [C] specific issues faced by language learners). [D] Word processing and [E] design skills. [F] Ability to engage learners by making the way in which the system is presented relevant to the learner.	<ul style="list-style-type: none"> ● “Understanding of SLA” (A) ● “Understanding of intended audience” (B) ● Specific issues for learners (C) ● “Word processing skills” (D) ● “Design skills” (E) ● Engage learners by making presentation relevant to learner (F)

To avoid ‘code proliferation’ (Saldaña, 2021: 35) and feeling overwhelmed by the data, I then allocated the same codes to subsequent responses which I felt expressed the same idea, using selected codes repeatedly. Table 6 shows an example of this (from Q2).

Table 6: Examples of the same codes being used with different responses to Q2

Respondent	Excerpt from answer	Codes
R10	“Design and visual layout/ understanding”	Design skills
R26	“basic visual principles that you apply so that your materials are readable, aesthetically pleasing and logical”	Design skills
R40	“From a skills point of view, they should be able to design their materials”	Design skills

I edited and/or modified codes using later respondents' words if they seemed to expand on or refine the idea encapsulated in an in vivo code. Table 7 (p41) shows an example.

In a second cycle of data analysis, I checked the final set of codes I had created to identify overlapping codes or codes which should be split, as sometimes I had changed wording or forgotten about codes as I moved from one question to another. For example ‘How to construct suitable tasks’ and ‘Create engaging / interesting / motivating / relevant exercises’ overlapped; I kept the latter as it seemed more specific.

Table 7: Example of how a code developed based on subsequent responses

Question	Respondent	Excerpt from answer	Code
Q3	R1	"you need the ability to break the task down into subskills"	Break down the task into sub-skills
Q3	R16	"Knowledge of wide range of subskills"	Break down the skill into sub-skills / Knowledge of sub-skills
Q3	R116	"The ability to break this down into relevant sub-skills. For receptive skills, knowledge of how to develop top-down and bottom-up skills."	Break down the skill into sub-skills / Knowledge of sub-skills / Developing top-down and bottom-up skills

Looking again at R43, the answers from Figure 18 were ultimately coded as shown in Table 8 (p42); I added letters in square brackets before answers in Column 2 to show how they correspond to the codes in Column 3, where the letters are grouped in parentheses next to the relevant codes.

To see which codes would potentially be most important to prioritise as descriptors in my framework, I noted how many respondents mentioned each coded item. I corrected for repeated data by only counting each code once per respondent regardless of how many times they mentioned it. For example, Table 8 shows R43 referred to 'Understanding of the target language' 4 times, but I only counted it once.

Table 8: Final coding of R43's Q2-Q7 answers

Question	Answer	Codes
Q2	[A] Knowledge of the language [B] Knowledge of the systems and how they work [C] Ability to break things down [D] Ability to see things from a different perspective - in this case that of the language learner(s) [E] Knowledge of how we learn, absorb and store information when learning a language	<ul style="list-style-type: none"> • Understanding of the target language / knowledge of language systems (A, B, F, O) • Break down the skill into sub-skills / Knowledge of sub-skills / Developing top-down and bottom-up skills (C, H, Q) • Envisage how other teachers / learners might engage with /adapt the materials; being explicit / careful with instructions so others can follow too; making materials user-friendly; understand learners' perspective; being able to put the learner at the centre; empathy (D, I, R) • Understanding of SLA / theories of learning / Understanding of research findings on development of efficient learning of language systems / what constitutes an effective task; ability to critique theories (E, J, S)
Q3	[F] Knowledge of the language as above [G] Knowledge of the skills [H] Ability to break things down [I] Ability to see things from a different perspective - in this case that of the language learner(s) [J] Knowledge of how we learn, absorb and store information when learning a language	<p>As above, plus:</p> <ul style="list-style-type: none"> • Knowledge of what a competent user of that skill does / Knowledge of the skill (G)
Q4	[K] Awareness of the CEFR [L] Awareness of vocabulary appropriate for each level in the CEFR [M] Ability to write clear and concise instructions [N] Planning and organising so that there is a common theme, thread, pattern or idea	<ul style="list-style-type: none"> • Knowledge of CEFR / linguistic levels (K, P) • Knowledge of level-appropriate language / skills (L) • Write clear, succinct and unambiguous instructions / rubrics / grade instructional language (M) • Understand how to sequence / stage / order / combine activities in a logical manner / flow (N) • Create a scope and sequence / scheme of work; planning for common themes / threads / patterns / ideas (N)
Q5	[O] Knowledge of the language [P] Knowledge of the CEFR [Q] Ability to break things down [R] Ability to see things from a different perspective - in this case that of the language learner(s) [S] Knowledge of how we learn, absorb and store information when learning a language	As above
Q6	[T] Knowledge of the exam or purpose [U] Knowledge of the target audience [V] An understanding of the specific needs of the students	<ul style="list-style-type: none"> • How to meet assessment requirements (T) • Understanding of the target audience / market (U) • Ability to meet / understand aims / target / achieve learning outcomes / course goals / curriculum goals / student purposes / needs (V) • Awareness of learner needs / background / needs analysis (V)
Q7	No response	n/a

3.5.2.3 Results (Q2-Q7)

I based the categorisation of the codes on patterns I noticed while analysing the data, subsuming codes into categories as my analysis progressed, as suggested by Saldaña (2021: 36). My final categorisation and codes are shown in Appendix 3.3, Q2-Q7. These were my categories, organised alphabetically:

- Assessment
- Design
- Developing language skills
- General features
- Individual activities
- Knowledge - classroom / teaching
- Knowledge - language
- Knowledge - methodology / academic
- Learners, levels and ages
- Personal qualities
- Professional skills
- Publisher / team
- Sequencing activities
- Teachers and teachers' guides
- Writing skills

This categorisation was the basis for the focus group input.

3.5.2.4 Demographic results (Q8-Q12)

Q8-Q12 gathered demographic information. Full statistics are available in Appendix 3.3.

Here is a summary of key points:

- Q8: 61% of respondents had 11+ years of experience creating materials for their own classrooms; 100% of respondents had at least 1-2 years of experience of this. 88% had created materials for other teachers in their institution; 63% to share them publicly (e.g. on a blog); 19% for self-publishing; 47% for publishers to sell; and 50% for teacher training. This implies a relatively large number of respondents with a high level of materials writing experience.
- Q9a: Most respondents had created materials for a range of levels of education. Pre-primary was the lowest response (24%); the highest were secondary school (70%) and adult - non-professional training, e.g. in a private language school or ESOL context (76%). This demonstrates a range of experience across respondents.

- Q9b: Materials were mostly written for learners in Europe (74%), though all parts of the world were represented, as well as Global materials (44%).
- Q10: Respondents were overwhelmingly from Europe (84/123), with only 2 from Oceania, 6 each from Africa and the Middle East, 7 from Asia, and 8 from South America. The remaining 13 were from North America. This potentially skews my results towards a European perspective.
- Q11a: Only 4 respondents created materials for a language other than English. This skews my results towards English language learning.
- Q11b: 62% of respondents are first language speakers of the language they create materials for; 38% learnt it as a second or additional language. This is relatively balanced, though it is difficult to say whether this is representative of the people who create materials for language learning across different languages.
- Q12: 68% of respondents were female; 30% male; 2% preferred not to say. Non-binary was also an option, which nobody selected. This skews towards female respondents, though this is potentially reflective of language teaching as a whole which tends to have more female teachers.

3.5.3 Limitations and implications for my framework

Due to the somewhat skewed nature of the respondent profiles, there may be gaps in the coverage and representation of ideas which lead to some areas of language learning materials writing being under-represented or absent.

Having said that, the pool of ideas gathered in Q2-Q7 (summarised in Appendix 3.3) provides a rich starting point for focus group research and compiling my framework. Ideally, I would have asked other people to code the responses separately and to check my choice of categories. However, I did not have access to anybody who could do this.

3.6 Focus groups

3.6.1 Method

3.6.1.1 Selecting and inviting participants

In Q13, 59 questionnaire respondents volunteered to participate in the focus groups. These were self-selecting, so may not be as representative as if I'd invited people directly, but I knew participants were taking part of their own free will, as advised by Omni (n.d.: 5).

Eliot & Associates (2005: 3) suggest focus groups should be somewhat homogeneous to make them feel comfortable; I therefore divided volunteers into 6 potential groups according

to the level of experience reported in Q8. I invited 10-11 participants for most groups, with 7 invited to the group reporting the least experience, as fewer volunteers fell into this category. As detailed in Appendix 4.1, I sent the original invitation on 7/2/23, a group reminder for non-responders on 19/2/23, and individual reminders on 20/2/23. This yielded 38 potential participants, to whom I sent optional preparation tasks including slides (see below) on 21/2/23. I sent a reminder email the day before each meeting, and I sent updated versions of the slides 3-7 days before the meeting for Groups 3-6 (G3-G6). I aimed to maximise participation, but expected some attrition; the final groups had 4-8 participants, close to Krueger's ideal number of 6-8 (2002: 1), with 32 participants overall, matching Eliot & Associates predicted 'no-show rate of 10-20 percent' (2005: 5).

3.6.1.2 Conducting the groups

I scheduled 90 minutes for each group, conducting and recording the focus groups via Zoom. I took live notes, and used the recording to fill in gaps. I followed an interview schedule (Appendix 4.1.9), including laying ground rules inspired by Eliot & Associates (2005: 9), Omni (n.d.: 16) and Krueger (2002: 3) and allowing participants time to introduce themselves first to build 'a collective sense of trust' (Newby, 2014: 367).

Focus groups were conducted as group discussions (Newby, 2014: 366): I introduced starting questions and let groups discuss them without me. I based questions around slides, starting with ideas for level names (for stages of development), and moving on to categories and descriptors. Slides are included with results in Appendices 4.2.1-4.2.6. Groups 1 and 2 (G1/G2) had slides with my suggested 14 categories based on Q2-Q7 of the questionnaire, with no category names given to allow for free idea generation; G3/G4 had slides reworked according to G1/G2 interviews with 16 categories; G5/G6 had slides reworked again based on G3/G4's ideas, with 17 categories and without the annotation option as it confused participants in G1-G4. From G3 onwards, participants saw category and level names as suggested by previous groups which they could accept, reject and/or supplement. This evolution of slides allowed me to refine possible descriptors and categories based on emerging interpretations by participants, in what I believe would be a similar way to creating a competency framework with other collaborators rather than alone.

3.6.2 Results and implications for my framework

Notes from all focus groups based on all slides are available in Appendices 4.2.1-4.2.6. It is not possible to list them all here; instead, I will comment on general findings which influenced the final design of my framework.

3.6.2.1 Ideas for level names

This generated a lot of discussion, with no clear consensus. I suggested four levels; G2 said that there's an issue with reaching the top level as users may not know how to develop further beyond this level; G2, G3, G4 and G6 liked how using different levels tied in with existing competency frameworks.

G4 mentioned the need for clarity regarding the 'starting point' of the framework, for users with zero experience of materials writing; G5 queried the potential division between teaching and materials writing, and whether this division is possible or desirable.

When discussing categories and descriptors, levels were rarely mentioned again, suggesting my competency framework may be better without levels at all.

3.6.2.2 Categories

G1-G4 commented that certain sets of descriptors I gave did not form clear categories or could be divided (e.g. G1 Categories 1 and 5; G3 Categories 8 and 9). These were the areas I focussed on when reorganising descriptors and categories for future groups. One participant in G5 specifically mentioned that the updated categories (after G1-G4 meetings) made more sense than ones sent to all groups originally.

There was no clear consensus across all groups regarding category names. With more time to conduct research and focus groups, these categories and descriptors could have been refined further, but this was not possible. Following focus groups with G5/G6 (see Appendices 4.2.5, 4.2.6), there were still no final categories; this list shows their suggestions for category titles:

1. Visual design
2. Activity design
3. Learning design (possibly combined with Category 2)
4. Content
5. Technical writing skills
6. Creative writing skills (they commented this could possibly be combined with Category 5, and that it's potentially ambiguous - the creativity of the materials writer or the ability to do creative writing?)
7. Learner experience (of activities)
8. Understanding the learner and learning context
9. Sequencing materials

10. Understanding the classroom
11. Assessment
12. Teacher's notes
13. Theoretical background
14. Professional skills
15. Miscellaneous
16. Characteristics of a materials writer (though these may not have a place in a competency framework)
17. Language awareness

3.6.2.3 Descriptors

When I created the original slides, there were 105 descriptors as I grouped some of those from the NA questionnaire together. Focus group participants added extra ideas and suggested changes, meaning there were 138 descriptors for the G5/G6 slides. All additions from participants have a grey background on the slides, for example 'Managing student wellbeing / potential trauma' was suggested in G2 discussions of their Category 11. G5/G6 also suggested additional descriptors; for example 'communication etiquette' (G6 Category 14) when contacting colleagues on materials writing projects.

These are all ideas I will draw on when creating the first draft of my competency framework.

3.6.2.4 Limitations

Due to the large amount of data I introduced, I feel the focus groups were not as useful as they could have been. If I ran this research again, I would use focus groups at a later point after more initial data analysis, aiming to focus only on problem areas within my framework rather than on all possible descriptors.

One participant in Group 2 highlighted a potential limitation of my framework, in that it's formed around the assumption of a materials-based approach to teaching, rather than an emergent curriculum or a participatory approach to teaching (see Appendix 4.2.2, Category 8). While this is true, I believe that those areas fall outside the aims of my work and perhaps need their own dedicated frameworks; my assumption is that you would only use my framework if you plan to write materials for teaching.

Chapter Four: Rationale for the design of the framework

In Chapter Four, I provide an overview of the design of my competency framework for language learning materials writing (4.1), then summarise the process I went through to create the framework (4.2-4.7).

4.1 Overview of the framework design

Appendix 5 contains a full copy of the framework. It is divided into three sections:

1. Background knowledge
2. Creating materials
3. Professional skills

Each section contains multiple categories. For example, Section 1 contains three categories:

- Understanding learners
- Understanding language
- Understanding methodology and theory

Categories are divided into subcategories. For example, Category 1.3 contains six subcategories:

- 1.3 A. Theory related to teaching
- 1.3 B. Theory related to learning
- 1.3 C. Theory related to language
- 1.3 D. Theory related to materials
- 1.3 E. Theory related to human interaction
- 1.3 F. Developing and using your understanding of theory

Each subcategory contains descriptors of behaviours written as can-do statements which complete the sentence 'Effective materials writers [can...]' . Figure 19 (p49) shows the descriptors in subcategory 1.3 F as an example.

Figure 19: Descriptors from subcategory 1.3F of my framework

1.3 F. Developing and using their understanding of theory	
F1	Can stay up-to-date with what is current within theory
F2	Can critique theory
F3	Can critique existing materials based on theory
F4	Can incorporate elements of theory and research into language learning materials and explain how and why they have done this

I will now describe how I arrived at these descriptors, subcategories, categories and sections.

4.2 Creating initial descriptors and categories

In Table 1, Step 3b, I listed the first steps of drafting a competency framework as grouping data points and creating titles for them, and creating titles for categories. I did this as part of questionnaire analysis, described in Section 3.5.2.2. As I analysed the data to create possible descriptors, categories started to emerge for me, summarised in Section 3.5.2.3. Focus groups discussed these categories and initial versions of descriptors, as described in Section 3.6. This provided initial validation of my ideas and prompted me to reorganise categories and descriptors so they made more sense to focus group members. After running the focus groups, I had an initial set of descriptors in 17 categories, summarised in Section 3.6.2.2.

4.3 Reorganising categories

After running the focus groups, the descriptors were in categories but the framework was not yet in an easily accessible form. Focus group comments also made it clear I needed to rewrite and reorganise many categories and descriptors.

As a working document, I created a spreadsheet with one dedicated sheet within the document for each category. I refined category names and descriptors as I copied them across from focus group slides, starting with categories and descriptors I had identified and modifying them in light of comments from G5/G6 and my reflections about how to structure the framework clearly. Table 9 (p50) shows the broad correspondence between category names after focus groups (see Section 3.6.2.2) and my categories after this refining process.

Table 9: How categories changed as I developed my framework

Categories after refining process	Categories from focus groups
Understanding learners	7. Learner experience 8. Understanding the learner and the learning context
Understanding language	17. Language awareness
Understanding methodology and theory	13. Theoretical background
Meeting learners' needs	3. Learning design 10. Understanding the classroom
Activity design	2. Activity design 3. Learning design 4. Content
Sequencing materials	9. Sequencing materials
Providing variety and balance	7. Learner experience
Assessment	11. Assessment
Layout	1. Visual design
Creating teacher's notes	10. Understanding the classroom 12. Teacher's notes
Writing skills	5. Technical writing skills 6. Creative writing skills 10. Understanding the classroom
Digital and research skills	5. Technical writing skills 15. Miscellaneous
Understanding how you work	14. Professional skills 15. Miscellaneous
Professional relationships	14. Professional skills
Working with publishers	14. Professional skills

Some descriptors were moved between categories so there is not a one-to-one correspondence between categories; some categories had their descriptors split, such as '3. Learning design' being largely split between 'Meeting learners' needs' and 'Activity design' with some descriptors added to other categories. One category completely disappeared: '16. Characteristics of a materials writer', as I realised descriptors here were largely personality traits rather than observable, trainable behaviours. As Sanghi (2016: 22) says, 'Competency projects deal with performance issues only. Consequently, traits have no place in a competency model.'

The categories seemed to fall into three distinct sections. I therefore grouped them as they appear in my final framework (see Table 10).

Table 10: Sections and categories in my framework

Section	Categories
Background knowledge	Understanding learners
	Understanding language
	Understanding methodology and theory
Creating materials	Meeting learners' needs
	Activity design
	Sequencing materials
	Providing variety and balance
	Assessment
	Layout
	Creating teacher's notes
Professional skills	Writing skills
	Digital and research skills
	Understanding how you work
	Professional relationships
	Working with publishers

4.4 Creating subcategories

By the end of this process, I had a list of descriptors in each category, but they were not yet organised logically within those categories. Figure 20 (p52) shows descriptors in the category 'Meeting learners' needs', for example.

Figure 20: Initial list of descriptors in the 'Meeting learners' needs' category

Descriptor			
Selecting appropriate systems areas for the target learner to work on			
Selecting appropriate sub-skills for the target learner to work on			
Creating language learning materials to meet the target learner's needs			Does this cover the two above already?
Creating language learning materials which keep learners engaged			<input type="checkbox"/>
Creating learner-centred materials			
Helping learners to understand their progress through the materials, e.g. via self-assessment			
Grading materials appropriately to the level of the learner			
Including opportunities for learners to create a personal connection to the materials			??? Or providing variety?
Conveying information about language and skills clearly			??? Or writing skills?
Activating learners' prior knowledge and experience related to the content of the materials			
Ensuring the target learner is able to see themselves within the materials, through the inclusion of a range of voices, images and life experiences			
Creating language learning materials which enable learners to feel part of a positive group dynamic			
Providing an appropriate level of challenge for the target learner			
Including elements of learner training to develop learners' ability to work autonomously			
Including metacognitive activities to develop learners' ability to understand how they learn languages			
Ensuring materials are age-appropriate			
Ensuring appropriate safeguarding is in place within language learning materials, such as e-safety reminders for internet search activities			
Selecting appropriate and engaging topics, and if appropriate bearing in mind how quickly they will date			

I organised each category into subcategories, grouping descriptors in a way that seemed logical to me. Column B in Figure 21 shows my initial subcategories for 'Meeting learners' needs'. The third subcategory had grouped descriptors but no name yet. The notes at the bottom show that creating subcategories made me notice that some descriptors did not seem to belong to the category.

Figure 21: Initial subcategories for 'Meeting learners' needs'

Descriptor	A	B
Selecting appropriate systems areas for the target learner to work on		Selecting content
Selecting appropriate sub-skills for the target learner to work on		
Selecting appropriate and engaging topics, and if appropriate bearing in mind how quickly they will date		
Creating language learning materials appropriate to the target learner's needs		Appropriacy
Grading materials appropriately to the level of the target learner		
Providing an appropriate level of challenge for the target learner		
Ensuring the target learner is able to see themselves within the materials, through the inclusion of a range of voices, images and life experiences		
Ensuring materials are age-appropriate		
Putting in place appropriate safeguarding within language learning materials, such as e-safety reminders for internet search activities		
Creating learner-centred materials		
Creating language learning materials which keep the target learner engaged		
Creating language learning materials which enable learners to feel part of a positive group dynamic		
Helping the target learner to understand their progress through the materials, e.g. via self-assessment		Learner autonomy
Including elements of learner training to develop learners' ability to work autonomously		
Including metacognitive activities to develop learners' ability to understand how they learn languages		
Conveying information about language and skills clearly		??? Or writing skills?
Activating learners' prior knowledge and experience related to the content of the materials		??? Or Activity Design?
Including opportunities for learners to create a personal connection to the materials		??? Or Activity Design?

With some descriptors, I had to decide which category seemed appropriate. For example 'Writing clear activity rubrics' could be considered part of 3.1 'Writing skills' (see G1, Category 1 discussions in Appendix 4.2.1) or 2.2 'Activity design'. I decided 2.2 was a better location as users would probably expect to find it there and would be surprised if it was missing.

4.5 Refining the framework

The next step was checking the contents of the fledgling framework against questionnaire results to check I had not missed or misrepresented ideas from respondents. This meant reading all responses while repeatedly reading my descriptors and considering their categories, which led to me rewording, moving and adding specific descriptors. For example, I added Descriptor 2.2 C1 'Can identify when it is best to create original texts/scripts and when it is best to use pre-existing texts/scripts' based on R116's response to Q3. Appendix 6 shows examples of questionnaire responses (Column 3, starting with R) and how they match descriptors.

I then went back to the literature about effective materials writing to refine my ideas, with references shown in Column 2 of Appendix 6. This process prompted some changes in wording. For example, Category 2.7 was originally called 'Creating teacher's notes'. However, after reading Stacey Hughes (2022: 499) describing teacher support from publishers which could be provided in a range of formats, such as 'video, audio, or interactive formats', I changed it to 'Teacher support'. When I did this, I also changed Descriptor 2.7 B1 from 'Writing clear procedural instructions for how to run the activities' to 'Providing clear procedural instructions [...]' as these instructions could be in video form, for example. Descriptor 3.1 A2 changed from 'Understanding of layout conventions, for example the use of bullet points or numbered points' to 'Following print-based writing conventions' when I realised John Hughes' (2022: 516) wording was clearer than my original wording.

Other descriptors were added due to the literature. For example John Hughes' mention of 'Recording techniques using audio and visual equipment' (2022: 515) prompted the addition of Descriptor 3.2 D1, 'Creating audio and video clips', as it reminded me that self-created materials might involve original audio or video, such as recordings of friends made for my own lessons.

I changed categories for some descriptors. For example, Descriptor 3.4 B2 was originally 'Giving feedback sensitively to other team members'. I moved it from 'Working with publishers' to 'Professional relationships', as I realised writers give feedback to other materials writers in a range of contexts, not only when working for publishers. I reworded it to reflect this change: 'Giving feedback sensitively to others'.

I went through a third process of checking the framework by comparing it to focus group results. For example, G1 commented that 'Different stakeholders' was not clear (Category 2, Appendix 4.2.1), so I added examples of stakeholders to Descriptor 1.1 B2: 'parents, Ministries of Education, or Human Resources departments'. G4 (Category 8, Appendix

4.2.4) added being aware of copyright related to your own work and what permissions people might have to copy it; this became Descriptor 3.1 E2 'Can understand their rights related to their own work'. G5 mentioned placement tests accompany coursebooks, meaning I added 'and resources' to Descriptor 2.7 B5 'Can create supplementary activities'. See Appendix 6, Column 3, entries beginning G for examples of how focus group responses match to descriptors.

I also looked back at my analysis of existing frameworks (Section 3.4) to check I had included features I had found useful and avoided ones I had found unhelpful. I decided it was not possible to include 'possible indicators' for different competencies (Section 3.4.3.4) since the range of possible roles the framework covers seems too wide to narrow it down to specific indicators which might demonstrate competency for a given descriptor. I think these indicators would best be created by users of the framework themselves depending on what they plan to use it for. For example, a publisher might select different indicators for a given descriptor to those selected by a teacher trainer. Returning to the existing frameworks also prompted me to change the gerunds in the framework (such as the examples earlier in this section) to 'can-do' statements. I realised this was clearer and perhaps more in line with what language teaching professionals are used to using. Finally, I removed the descriptors 'Can manage materials writing projects involving others.' as I realised this was about management, not materials writing, and 'Can use transcription tools.' as there were no supporting references for it.

This process of reading and rereading the framework also highlighted possible duplication of descriptors for me to remove (see Table 1, Step 3b iv) and how categories could be divided for clarity. I combined two descriptors related to page fit, one of which was related to understanding page fit, and the other to the affordances and restrictions of different page/screen sizes and devices, to create Descriptor 2.6 C2. Category 1.1 A 'Understanding learners' was divided more clearly into 'motivations' (Descriptor 1.1 A2), 'interests' (A3), 'literacy levels' (A6), 'cultural background' (A7), and so on. I felt knowledge in each of these areas could be developed separately by materials writers, and the skills could be trained for in different ways.

Throughout this process, I always kept in mind my definition of a competency by aiming to only include areas in which materials writers could see tangible improvement over time, and be trained in where possible.

4.6 Other decisions made when compiling the framework

I decided not to separate competencies into stages of development. The data which came out of questionnaires and focus group discussions rarely indicated that any individual competency could be subdivided into different levels. Considering there are sixteen pages of descriptors in the final framework, which may already be thought overwhelming by some users, creating four levels of competency for each descriptor (as I considered during focus group discussions) seemed unnecessarily complicated. This influenced my choice of language, as I had to ensure no evaluative adjectives were used, such as 'basic' or 'good'. All descriptors had to be applicable at any level, without judgement. Additionally, as descriptors may also mean different things in different contexts in which the framework could be used, it may not be possible to consistently apply levels created by me. For example Descriptor 3.3 B1, 'Can break down a project into manageable chunks' probably involves different skills for a teacher writing materials for their colleagues, a self-publisher, and a professional coursebook writer. This is why I did not include specific indicators of how descriptors might be evidence, unlike F1.

When ordering the categories, I prioritised learners wherever possible. Hence the first categories in Sections 1 and 2 are 1.1 'Understanding learners' and 2.1 'Meeting learners' needs' respectively. I aimed to order categories to move from more general skills which might be required by any materials writer to more specific skills, perhaps only required by some. The final categories in Sections 2 and 3 are 2.7 'Teacher support' and 3.5 'Working with publishers', both of which I considered likely to be necessary for the smallest group of materials writers. In contrast, 2.1 'Meeting learners' needs', 2.2 'Activity design' and 3.1 'Writing skills' are likely to be necessary for all materials writers.

Some advice for materials writers includes lists of activity types. For example, Krantz (2016) lists nine types of comprehension activity including yes/no questions, sentence completion and multiple matching and John Hughes (2022a: 515) has a list of controlled practice question types such as categorisation and transformation. To avoid the framework becoming too specific, I chose not to include lists like this. Instead, I created descriptors acknowledging the need for mastery of a range of activity types (see Table 11, p56 for examples).

I did not advocate a single approach to materials writing, for example only creating task-based materials. As F7 reminds us, the appropriateness of particular approaches may be context-based (Eaquals, 2021a: 4). I acknowledge this in various descriptors, with examples shown in Table 12 (p56).

Finally, as stated by my interviewee (see Section 3.3.2, Point G) and reinforced by my analysis of existing frameworks (see Section 3.4), when compiling my framework I checked

all competencies were related only to materials writing itself, not training others or managing them.

Table 11: Descriptors referring to a range of activity types

Descriptor number	Descriptor
2.2 A2	Can understand the potential aims of different activity types
2.2 A3	Can select appropriate activity types to meet the aims of the activity
2.4 B3	Can provide a range of opportunities for learners to notice and understand systems areas
2.4 B4	Can provide a range of opportunities for learners to practice systems areas
2.4 B5	Can provide a range of opportunities for learners to notice and understand sub-skills, strategies and discourse features across a range of contexts and genres
2.4 B6	Can provide a range of opportunities for learners to practice sub-skills, strategies and discourse features across a range of contexts and genres

Table 12: Descriptors referring to different methodologies and approaches

Descriptor number	Descriptor
1.3 A1	Can understand different teaching methodologies and approaches
2.1 A6	Can select appropriate methods, approaches and/or techniques for the target learner
2.1 B1	Can create language learning materials appropriate to the target learner's profile, for example, their needs, cultural background, age, level of literacy, the context in which they are studying, etc.

4.7 Layout and design

As I said in Section 3.4.3.4, 'the contents of the framework should take priority over the design'. Once the content was ready, I copied it from my spreadsheet to a Word document to work on the design. I saved the final version as a pdf so it can be accessed from any device without altering the formatting as Word formatting can sometimes be lost.

All parts of my framework were numbered to make it easier for users to refer to specific sections, categories, subcategories and descriptors. This idea was inspired by F5, but rather than having consecutive numbers for all descriptors, they restart in each category. I believe over time this will make it easier for experienced framework users to remember descriptors and their numbers, as I do with numbered assessment criteria for Cambridge CELTA. There is a two-page glossary of key terms, with terms included in the glossary highlighted in grey in the framework.

Tables seem to be the most common way of displaying competency frameworks (see Section 3.4.3.4). In my framework, each set of descriptors for a subcategory is in a separate table, with descriptor numbers in the first column and the descriptor in the second column. Tables have alternating coloured rows so users can easily distinguish descriptors from each other. I used size 11 font and 6pt spacing to avoid the feeling of densely packed small text I felt when analysing Framework 3. I chose the sans serif font Calibri, with Century Gothic for headings, to make it readable to as many users as possible, as sometimes serif fonts can be more challenging to read. Figure 22 shows these features in practice.

Figure 22: Example demonstrating layout features of my framework

2.3 C. Scaffolding	
C1	Can understand how to divide potentially complicated activities into a sequence of smaller activities
C2	Can provide appropriate scaffolding for skills-related activities
C3	Can provide appropriate support for language-related activities
C4	Can provide appropriate scaffolding for digital activities
C5	Can provide opportunities for recycling and repetition of sub-skills and strategy use within language learning materials
C6	Can provide opportunities for recycling and repetition of systems areas within language learning materials

Inspired by F2, F4 and F12, framework sections are colour-coded to ease navigation. Section 1 is blue, 2 green and 3 purple. Colours are applied to section and category headings and alternate rows of descriptor tables. Figure 23 shows an example.

Figure 23: Example showing how colour use in my framework

2. Creating materials	
2.1 Meeting learners' needs	
2.1 A. Selecting content	
A1	Can develop an awareness of existing language learning materials available for the target learner
A2	Can identify gaps in existing language learning materials which their materials could fill
A3	Can select appropriate systems focuses for the target learner to work on
A4	Can select appropriate skills focuses for the target learner to work on
A5	Can prioritise systems / skills focuses appropriately for the target learner
A6	Can select appropriate methods, approaches and/or techniques for the target learner
A7	Can understand common learner errors and/or potential difficulties with target systems or skills
2.1 B. Appropriacy	

I created additional content to accompany the framework, colour-coded in orange. This appears with the same document as the framework itself. Page 1 starts with an introduction, details of who the framework is for and a brief description of how and why the framework was compiled and invites feedback from users. Page 2-3 summarise the structure of the framework and introduce the glossary. Pages 4-5 have seven examples of how different users could exploit the framework, inspired by F7. I aimed to make these users representative by including a range of genders, locations, and professional backgrounds. I hope this will be reflected in the eventual users of the framework. The introduction to these examples includes a caveat that one user is not necessarily expected to master all competencies and that they may develop at different speeds, inspired by F3 and F6. The framework itself is on pages 6-21, with each new category starting on a new page. Sixteen pages for a framework is approximately in line with the longer ones I analysed. Pages 22-24 contain a glossary to support users with understanding terms in the framework, inspired by F8, F10 and F11.

As a final check, I looked back at the frameworks I analysed in Section 3.4 to remind myself of key design features I noticed, strengths to emulate and weaknesses to avoid. I added 'Who this framework is for' on Page 1 at this point.

At the end of this highly recursive process, I have what I believe is a user-friendly competency framework for language learning materials writing.

Chapter Five: Conclusion

5.1 Lessons I have learned from the study

Creating this competency framework has hugely enriched my awareness of the many different areas which need to be developed when learning to write effective materials for language learning. I have been privileged to discuss my ideas with ELT professionals from many different countries and areas of the profession, and I have learnt a lot from them about how materials writing differs from one context to another. I have also discovered an interest in formal research and compiling findings which I hope to develop further in future. As my interviewee said (Appendix 1.4, 31:35), this process of compiling a competency framework has been 'one of the highlights of my professional life'.

5.2 Limitations

This dissertation presents only the first draft of a competency framework for language learning materials writing, and as such there may be problems with it. As advised by the interviewee (Section 3.3.2, point P), feedback and piloting are necessary to refine the framework. Testing and validation of the framework is required to ensure that it is fit for purpose and to 'enhance the credibility of its contents' (Dubois, 1993: 79).

There were also various limitations within my research, with only myself conducting the research and analysing the results: other researchers may have reached different respondents for the questionnaire and focus groups and analysed the results differently, leading to quite different versions of the framework.

Were I to conduct similar research again, I would run focus groups at a later stage in the process after doing more data analysis and drawing on the literature in more depth. I believe this would have improved the framework and made this first draft more valid, as more people would have given feedback on it.

5.3 Possible development of the framework

As stated above, the framework needs to go through a validation process, including piloting it with a range of users. Piloting outside Europe and beyond ELT could overcome some of the biases of my research and make the framework more applicable internationally and to language learning beyond English. The framework could probably be made more concise. Feedback from users would help to identify where to cut or combine descriptors, as well as how to refine the framework in other ways. One proofreader already suggested checking

accessibility of the framework for users with screen readers due to the table format, which I was not able to do in the time available.

Creating associated resources such as those described in Section 3.4.2.7 would be beneficial to make the framework more accessible to potential users and to connect parts of the framework to specific professional development resources. I would also like to see it translated into other languages so materials writers not working in English can access it. I hope I can be involved in future development as the framework evolves.

5.4 Reflections

My original research questions asked:

- What form should a competency framework for language learning materials writing take?
- What descriptors should a competency framework for language learning materials writing contain? How should they be categorised?

I believe that the framework I have produced is in a form which is accessible to a wide range of users involved in language learning materials writing, whether taking their first steps as a new teacher in their own classroom and creating materials for their own students, or highly experienced full-time materials writers. I hope the range of categories and descriptors included will inspire those interested in materials writing for language learners to continue developing, and will help those involved in providing training in materials writing to plan that training. I look forward to learning how the framework is used by different users in the future.

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Appendices

Appendix 1: Research: Semi-structured interview

Appendix 1.1: Semi-structured interview information sheet and consent form

 NILE <small>PART OF THE INTO GROUP</small>	PARTICIPANT INFORMATION FOR NILE/UNIVERSITY OF CHICHESTER RESEARCH PROJECT	
An investigation into the production of a continuous professional development (CPD) framework for English language materials writing		
Researcher:	Sandy Millin	MA student
Why is the study being conducted?		
This research project is being undertaken as part of a Masters study for Sandy Millin.		
The purpose of this project is to produce a continuous professional development (CPD) framework for English language materials writing.		
You are invited to participate in this research project because you participated in the creation of a CPD framework for English language managers.		
What does participation involve?		
Your participation will involve a video recorded interview on Zoom that will take approximately 60-90 minutes of your time.		
Questions will include:		
<ul style="list-style-type: none">- What steps did you and your colleagues go through to take the framework from an idea to a published resource?- How did you decide on the number of levels, categories and sub-categories?- How did you decide which descriptors should be within each level?		
What happens if you change your mind and want to withdraw?		
Your participation in this research project is entirely voluntary. If you do agree to participate you can withdraw from the research project without comment or penalty. You can withdraw anytime during the interview. If you withdraw within 2 weeks after your interview, on request any information already obtained that can be linked to you will be destroyed.		
If you wish to exercise your right to withdraw or request erasure of personal information by Friday 10th March 2023 and once the data has been collected, anonymised and analysed it may not be possible to erase your data without seriously impairing the achievement of the research objectives so we may not be able to accommodate this request. Your decision to participate or not participate will in no way impact upon your current or future relationship with the University (for example your grades). These rights are set out in the University's Privacy Standard .		
You will be able to review a transcript of your responses after the interview.		
Version 2, Page 1 of 3		

What are the possible benefits for me if I take part?

It is expected that this research project will not benefit you directly. The outcomes of the research, however, may benefit professionals connected to English language materials writing, whether writing materials themselves or training others to do so.

What are the possible risks for me if I take part?

There are no risks beyond normal day-to-day living associated with your participation in this research project.

What about privacy and confidentiality?

Any data collected as part of this research project will be stored securely as per the [University of Chichester's Privacy Standard](#) and data management policy. Data will be stored for a minimum of 5 years, and can be disclosed if it is to protect you or others from harm, if specifically required by law, or if a regulatory or monitoring body such as the research ethics committee requests it.

As the research project involves a video recording:

- You will have the opportunity to verify your comments and responses prior to final inclusion.
- The recording will be destroyed 5 years after the last publication.
- The recording will not be used for any other purpose.
- Only the named researchers will have access to the recording.
- It is not possible to participate in the research project without being recorded.

You can choose to have your comments attributed to you by name, or you can choose to be cited anonymously. If you choose to be cited anonymously, any personal information that could potentially identify you will be removed or changed before results are made public. The information that will be removed includes names, place of work, and any professional history shared during the interview. The results of the research project will be disseminated via the blog <http://sandymillin.wordpress.com>, and will be presented at the IATEFL 2024 conference if accepted. Any direct quotes taken from your data would be visible by the public in both cases.

How do I give my consent to participate?

We would like to ask you to sign a written consent form (enclosed) to confirm your agreement to participate.

What if I have questions about the research project?

If you have any questions or require further information please contact one of the listed researchers:

Sandy Millin

smillin2@stu.chi.ac.uk / sandymillin@gmail.com

What if I have a concern or complaint regarding the conduct of the research project?

NILE and the University of Chichester is committed to research integrity and the ethical conduct of research projects. Please contact the MAPDLE Programme Leader Dr. Jason Skeet jason.skeet@nile-elt.com if you have any queries relating to Data Protection or if you wish to discuss the study with someone not directly involved, particularly in relation to matters concerning policies, information or complaints about the conduct of the study or your rights as a participant.

**Thank you for helping with this research project.
Please keep this sheet for your information.**



CONSENT FORM FOR UNIVERSITY OF CHICHESTER
RESEARCH PROJECT
– Interview –

An investigation into the production of a continuous professional development (CPD) framework for English language materials writing

Researcher

Sandy Millin smillin2@stu.chi.ac.uk / sandymillin@gmail.com

Statement of consent

By signing below, you are indicating that you:

- Have read and understood the information document regarding this research project.
- Have had any questions answered to your satisfaction.
- Understand that if you have any additional questions you can contact the research team.
- Understand that participation is entirely voluntary and that you are free to withdraw without comment or penalty.
- That you are aware of the timescales and that if you wish to exercise your right to request erasure of your personal data following collection and analysis after 10th March 2023 this may not be possible having regard to permitted exemptions for research under data protection legislation i.e. where it would seriously impair the achievement of the research objectives and that you have the right to object (as indicated on the Information Sheet)
- Understand that all information will be stored securely and used in line with data protection legislation and no personal information will be shared with third parties.
- Agree to the research output being publicly available, subject to any embargo period established by the publisher.
- Understand that if you have concerns about the ethical conduct of the research project you can contact the Programme Leader for the NILE MA in Professional development for Language Education: Jason.skeet@nile-elt.com
- Understand that the research project will include a video recording.
- Agree to participate in the research project.

Name _____

Signature _____

Date _____

PLEASE RETURN THE SIGNED CONSENT FORM TO THE RESEARCHER.

Version 2

Appendix 1.2: Interview schedule

Introduction

If you're happy for me to go ahead, I'll record this interview. The recording will be destroyed 5 years after the publication of my dissertation. Is it OK if I start the recording now?

Thank you for agreeing to be interviewed today. In this interview, I'd like to learn more about your role in the creation of a management competency framework, in order to find out what I might be able to apply to the creation of a competency framework for language learning materials writing. I'm creating the framework for my dissertation as part of my MA in Professional Development in Language Education with NILE.

I understand that you might not be at liberty to answer all of my questions freely, as some of the process of the creation of the framework may be considered confidential. If that's the case, please let me know and we can move onto another question.

Before we start the main interview, can I check whether you would prefer for the information you share to be attributed to you by name or shared anonymously?

As you saw on the consent form, you can withdraw at any time during the interview, or by Wednesday 2nd November 2022, which is 2 weeks after the interview, and all of the data related to the interview will be destroyed. Is that OK?

I expect that the interview will take around 60-90 minutes, depending on the length of your answers. You'll be able to review a transcript of your responses after the interview. Do you have any questions before we start?

Planned questions


1. What steps did you and your colleagues go through to take the framework from an idea to a published resource?
2. Whose expertise did you draw on to create the framework? How and why were these people selected?

3. How did you decide on the number of levels, categories and sub-categories in the framework? What influenced these decisions?
4. How did you decide which descriptors should be within each level? What influenced these decisions?
5. Was anything noteworthy omitted from the framework? What were the reasons for this?
6. How did you settle on the final wording of the descriptors? What influenced these decisions?
7. Apart from a grid format, were other formats considered when deciding on the layout of the competences within the framework? If so, what? What prompted the final decision to use a grid?
8. There is both a grid and a spidergram as possible ways of displaying the results of an assessment done with the framework. What prompted the inclusion of both of these?
9. How did you determine the validity of the final framework?
10. If they exist, what plans are there for later updates to the framework?
11. What advice would you offer to somebody else writing a competency framework?

Conclusion

Thank you again for agreeing to be interviewed. Once the transcript is ready, I'll send you a copy so that you can review your responses. I'll also send you a debriefing sheet summarising information about the interview and reminding you of the relevant information if you choose to withdraw from the research. Your answers have been very helpful, and they will certainly be useful to me in creating my own competency framework. Thank you very much!

Appendix 1.3: Semi-structured interview debrief sheet

 NILE <small>PART OF THE INTO GROUP</small>	DEBRIEF INFORMATION FOR NILE/UNIVERSITY OF CHICHESTER RESEARCH PROJECT	
An investigation into the production of a continuous professional development (CPD) framework for English language materials writing		
Researcher:	Sandy Millin	MA student
Why is the study being conducted?		
This research project is being undertaken as part of a Masters study for Sandy Millin.		
The purpose of this project is to produce a continuous professional development (CPD) framework for English language materials writing.		
You were invited to participate in this research project because you participated in the creation of a CPD framework for English language managers.		
How and when will results be available		
A transcription of information from your interview will be available for you to comment on by January 2023.		
The final results of the research project will be disseminated via the blog http://sandymillin.wordpress.com , and will be presented at the IATEFL 2024 conference if accepted. Any direct quotes taken from your data would be visible by the public in both cases.		
What happens if you change your mind and want to withdraw?		
Your participation in this research project is entirely voluntary. If you do agree to participate you can withdraw from the research project without comment or penalty. You can withdraw anytime during the interview. If you withdraw within 2 weeks after your interview, on request any information already obtained that can be linked to you will be destroyed.		
If you wish to exercise your right to withdraw or request erasure of personal information by Friday 10th March 2023 and once the data has been collected, anonymised and analysed it may not be possible to erase your data without seriously impairing the achievement of the research objectives so we may not be able to accommodate this request. Your decision to participate or not participate will in no way impact upon your current or future relationship with the University (for example your grades). These rights are set out in the University's Privacy Standard .		
You will be able to review a transcript of your responses after the interview.		
What about privacy and confidentiality?		
Any data collected as part of this research project will be stored securely as per the University of Chichester's Privacy Standard and data management policy. Data will be stored for a minimum of 5 years, and can be disclosed if it is to protect you or others from harm, if specifically required by law, or if a		
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regulatory or monitoring body such as the research ethics committee requests it.

As the research project involves a video recording:

- You will have the opportunity to verify your comments and responses prior to final inclusion.
- The recording will be destroyed 5 years after the last publication.
- The recording will not be used for any other purpose.
- Only the named researchers will have access to the recording.
- It is not possible to participate in the research project without being recorded.

You can choose to have your comments attributed to you by name, or you can choose to be cited anonymously. If you choose to be cited anonymously, any personal information that could potentially identify you will be removed or changed before results are made public. The information that will be removed includes names, place of work, and any professional history shared during the interview. The results of the research project will be disseminated via the blog <http://sandymillin.wordpress.com>, and will be presented at the IATEFL 2024 conference if accepted. Any direct quotes taken from your data would be visible by the public in both cases.

What if I have questions about the research project?

If you have any questions or require further information please contact one of the listed researchers:

Sandy Millin smillin2@stu.chi.ac.uk / sandymillin@gmail.com

What if I have a concern or complaint regarding the conduct of the research project?

NILE and the University of Chichester is committed to research integrity and the ethical conduct of research projects. Please contact the MAPDLE Programme Leader Dr. Jason Skeet jason.skeet@nile-elt.com if you have any queries relating to Data Protection or if you wish to discuss the study with someone not directly involved, particularly in relation to matters concerning policies, information or complaints about the conduct of the study or your rights as a participant.

**Thank you for helping with this research project.
Please keep this sheet for your information.**

Appendix 1.4: Transcript of interview

Bold letters in square brackets refer to the beginning and of the key points in the transcript, which are summarised in Section 3.3.2 of the dissertation. For example [**A >**] denotes the start of Point A and [**< A**] denotes the end.

Sandy 00:00	There we go. So thank you for agreeing to be interviewed today.
Interviewee 00:04	A pleasure
Sandy 00:05	In the interview, I'd like to learn more about your role in the creation of a competency framework for managers, in order to find out what I might be able to apply to the creation of a competency framework for materials writing for language learning. And I'm creating the framework for my dissertation as part of my MAPDLE. So I understand that you might not be at liberty to answer all of my questions, really, because some of the process of the creation of the framework might be considered confidential. But if that's the case, let me know. And we can move on to another question.
Interviewee 00:48	OK
Sandy 00:48	And before we start the main interview, can I check whether you would prefer for the information you share to be attributed to you by name or shared anonymously?
Interviewee 00:59	That's a good question. Let me come back to you on that.
Sandy 01:02	That's fine. That's fine.
Interviewee 01:03	OK, I'll tell you at the end of the interview. How's that?
Sandy 01:05	Yeah, that's fine.
Interviewee 01:08	I think it's fine.
Sandy 01:09	OK.
Interviewee 01:09	I think what we'll say is, it's fine.
Sandy 01:12	OK. Yeah. Okay. Thank you. So as you saw on the consent form, you can withdraw at any time during the interview, or by Wednesday 2nd November 2022, which is two weeks after the interview, and all of the data related to the interview will be destroyed at that point. Is that okay?

Interviewee 01:12	So, if we don't come back to it, go ahead with it.
Sandy 01:14	Yeah.
Interviewee 01:15	I'll know if not, but I think it's fine. Yes, that's fine.
Sandy 01:35	Okay. And I expect that the interview will take around 60 to 90 minutes, depending on the length of your answers. And you'll be able to review a transcript of your responses after the interview. Do you have any other questions before we start?
Interviewee 01:51	No, just to point out it's me. So we're talking at least 90 minutes.
Sandy 01:54	OK. At least, you know. OK, so my first question then is,
Interviewee 02:02	Yeah
Sandy 02:02	What steps did you and your colleagues go through to take the framework from an idea to a published resource?
Interviewee 02:11	[A >] Well, lots of steps. What I, what I would say is that it was very clearly laid out. The process was clearly laid out at the beginning. And then we had the latitude to then reformulate the process. So, so that basically, so as, as we went, we changed things as we went, we thought, there's another step we need to do here, or let's bring this in, and let's divide it so the process was self regulated by the team, as well as initially being mapped out by, by the organisation itself. So the steps were as follows. [< A] [B >] First of all, we, I think, what, what was really a, a constant step, right the way through, well, a tread on each step was the stage, step, process, thread, whatever you call it, of co-construction. And in other words, we, we made this, it just happened but I think it was right, that to get co-construction, because we got a group of people here sharing highly theoretical, conceptual ideas and trying to qualify them. Getting on with each other, liking each other, feeling comfortable with each other, trusting each other, so trusting each other in terms of experience, in terms of competence, but also as people. We over, over the six, eight months, I think it took, we shared a lot of experiences, we shared a lot of opinions, we knew we were going to disagree on things. So, that became a very important part, we, we discovered it became a very important part. And the thought, the good thing was that actually we all did get on very well with each other. And that it wasn't something that we shied away from nor was it something that we did for the first five minutes, and then we didn't do a warmer and then get on, it's something that is became part of the highly collegial atmosphere. I think we were lucky because it doesn't have to work out like that way. But it, it did. So that was a, a massive important thing. [< B] And I can't stress it as in terms of steps. I think that was the most important thing and we reflected on it as a group and agreed that that was something that was important. [C >] So where we started was broads, broad strokes, Sandy, we said ok, what is out there now? Why are we doing this? What's out there now? We looked at the

outline of a management competency framework, which had been written three, four or five years before by a previous person connected to the organisation. We looked at the broad outline of that. We were very clear that it didn't have to be based on that at all; that was just there as information. We also got other information about what's there from what other management competency frameworks are out there. We also looked at competence frameworks in general. So we looked at the two major teacher, ELT teacher, competency frameworks, the EPG, and the Cambridge English Language Teacher Competency Framework. So what's out there first. Now, we did that for a variety of different analyses, we looked at the structures, we looked at, so, how they were set up the frameworks themselves, we looked at the categorizations that there might have been, and we also looked at the language that was used, in terms of how it expressed competency, so how it expressed knowledge, how it expressed skills, how it expressed attitudes, etc, etc. [**< C**] And it was only, it was, it's actually through doing that and seeing, interestingly, is through seeing what didn't work, which helped us. [**I >**] And that initial point became a step that we took right the way through as well, which was almost like negative competence or lack of competence. What would someone who didn't have this competence do? Or what couldn't they do? Normally, essentially, what would they do that would be wrong? And why would it be wrong? And from there, we could work out what the competence actually was, sometimes it's easier to describe something in opposition to, what it's not, rather than starting with a blank sheet. And so that we found that a really helpful thing to do. [**< I**] So having looked at that, and what we did is we divided into groups to do that. [**B >**] So we had little working groups, there was six of us. I think, initially, there's eight, but then one person wasn't able to do it, another one had to drop out because of other things. So six of us, and we worked in different groups, with different partners at different times, depending on, on the, on the focus, self-selecting, we we said, I'll do that, I'll do that we volunteered for these different things. Once again, a very positive point was because we got to know each other, at, at no time did I ever feel that people wanted to work with someone else, do you know what I mean, or anything like that, I was just, we're all happy to work with each other. So that was really, really useful. So, what we did is we, we took on these different aspects of what's out there, we worked on it individually, then we met up in our smaller groups, and we wrote the outcomes of our discussions, etc, etc. filtering it through what would be important for the whole group to know taking forward. And so we put these documents on, discussion documents, discussion points, and we put them on Google Docs, we'd all have access to Google Drive, read them before the meeting, then had some meetings regarding those, so nothing, no meetings went on too long. Although sometimes, you know, went on for a couple of hours, because we just chatted a lot. And it was great. [**< B**] So that was the initial thing, what's out there. From there, we then had a series of creation activity, creation meetings, where we started putting together ideas, different categories. And I, I think what's, in terms of steps, [**A >**] I think we just categorised by, by a cyclical process. We, we'd say, right, we've done it. We've reached that stage now. And then we go on, and we look at other categories, but in working on other categories we'd say 'Aha, hang on, go back to this one. We've got to change that. Yeah. Is that right?' So I think what was, in terms of steps, what categorised this was, though there were steps that they were very, there's a lot of osmosis between them. There's a very porous filter between each step. And what was helpful

	<p>there was an attitude of nothing's ever finished. I think that was, that was really key for us. Once we got through to, if you like, the end, so we had a draft of this framework, we then all went away, stopped thinking about it for a while, came back to it, looked at it, thought about it. [< A] And then we started talking about, okay, that's the framework, what, how do we present it, what needs to come with it? There was a stage of deciding what doesn't need to be in the framework, the competency framework, but what is accompanying material, accompanying information? And how is that being presented? So there was a whole process then of having designed it, and being reasonably happy with it, saying, Okay, how do we then set this out? Who gets it? What's the process of dissemination? I think the dissemination process, absolutely key. Now, of course, when we started talking about that, we'd all been thinking about it and talking about it as we went along.</p> <p>[O >] So it was a case of collating all of that, designing the materials that it would sit with. And we went into different groups for that. And so the design of the accompanying materials, the training, was there going to be training, and if not, how is it going to go? Is it going on a website? How would people access it? What principles were there? How do we express those? Did we need book lists, article lists to support it, etc, etc? All of that came as a, afterwards, but was a collation of the thoughts that we'd all been processing, I think, during the actual creation of our framework itself. [< O]</p> <p>[P >] Then it was put out, oh, there was, we had it, sorry, in the middle of that, we had a, a trial, a pilot, a very brief pilot, before it was published, and that pilot was with a few of the schools that the members of the team were responsible for. So we, we, they were able to pilot it with managers in very different contexts within their schools as a global organisation, a global school organisation. And we got some feedback, and we were able to change it. But on, on pretty, you know, broad stroke levels, there was nothing may, major changes, one or two competencies that we needed to fix a little bit. And then it was put out as a bigger pilot for everybody, you know, it was put online, people could access it, and we got feedback. And we've just, we got feedback, following its presentation at a conference. One person in our team presented that. And we've got feedback, and that's been collated, and another team member collated all of that. And we've all just engaged in that and talked about that. And I think that we're going to start looking at that in the new year. Largely, it's around support for it, and how we, how we present it because a lot of the questions, it's not so much I don't understand the framework. It's, yeah, but how do I use it? [< P]</p>
Sandy 12:58	I'm typing badly. I think I got most of that, so that's really good. Thank you [Interviewee], that's really good.
Interviewee 13:04	No worries.
Sandy 13:05	Okay, so then the next question is, then, I think you've answered some of the questions already, but whose expertise did you draw on to create the framework? And how and why were those people selected?
Interviewee 13:18	Do you mean within the group?
Sandy 13:20	Within the group, but beyond it as well. If you were consulting people beyond the group as well. Like who, who, so you already mentioned that

	<p>you looked at previous frameworks, for example. But did you consult any, like, I don't know, management experts, or anybody else, kind of beyond the group? Or was it just the people within the group?</p>
<p>Interviewee 13:40</p>	<p>I think that... [B >] No, in, in terms of talking to other people, I had sense checks on some of the language I was using, but I was, I was actually going to people who weren't in ELT management. So, you know, I was talking to other educators, but only about three, two or three and when I had a particular question, does that, how does that sound? Does that make sense? That type of thing. Just get a sense check. I can't answer for, for the other people in the team. I wonder whether perhaps they did more. Especially because we had, okay, so on the team was a nice cross-section we had consultant freelancers like myself, and one other team member, for example. We're who, we are not within an institution. Although, I, I don't know about my colleague, but I certainly have been so I was drawing a lot of my, that knowledge, but also other stuff I've been doing. But we also had people who were, had positions within institutions. So two team members for example, work in large institutions. And so I'm sure that, I can't be absolutely positive, but I'm, I'm fairly confident in saying that they will have discussed ideas with their colleagues although I, I, I can't say that for sure. So, how and why were these people selected? You'd have to ask the project manager that, I imagine to a certain extent, it's because they are known by the organisation already. Which is, makes absolute sense because it's a very good family. I initially was Johnny no mates because they all seemed to know each other because they've been, done a lot of stuff with the organisation, I hadn't. So I, I think I was asked to do it because we started to write a management certificate, based on a management Masters course I'd run elsewhere. I was writing that, and, I think that, the point was, well, you know, if this chap's going to be writing this course for us, perhaps it'd be useful if he was sort of like involved in the actual designation of the competencies that the course is designed to support. So I think that's why I got So I, I found the group highly expertful! They were good. So, and what was interesting is coming from a variety of different managerial contexts, and that was absolutely key. [< B] [J >] And so coming on to number three, actually, what influenced decisions, I think, was an increasing awareness, that then became a basic rule of thumb, which was, do these descriptors, and, do they, and competencies, do they speak to the maximum variety of managerial contexts within the education sector? That allowed for us to, not only in the formulation of the descriptors, but also in the identification of what should be, and also what shouldn't be, included in the competency framework. So, a constant test was, okay, you're a Director of Studies in a small language school, private language school in the south of Spain, or you are a departmental head in a Turkish aca..., university that's got 10,000 students, or you are working in a secondary school in Thailand, does it meet all of these different frameworks? To a certain extent? So no, I think that's, that's what influenced our decisions in the content and also the language used. [< J] [B >] And we had people who had all these different experiences. So that's, that's, that's what was, I think it's... multifaceted experience was the key feature of the group of people involved. [< B]</p>
<p>Sandy 17:59</p>	<p>Yeah, so one of the reasons why I'm asking that is because obviously, I'm creating the framework by myself. But I'm going to do needs analysis focus groups. So I was thinking about, did you have anything like that? Or it was</p>

	all, it sounds like it was all kind of within the group and maybe consultation informally with people outside but there wasn't any kind of more formal needs analysis process.
Interviewee 18:24	I think the needs analysis process was, had been done. [B >] So, so I, since 2016, I've been running management courses, talking about and in, in one, in one activity. So this has got, with managers all over the world, at different levels, and at different contexts. And one of our activities is, or was, unit two, activity four, was we have a Google Doc, where they, I, I give them different situations, and from those situations they build a competence framework, a competence list. Not so much a framework, it doesn't have the descriptors, but a list of competencies of, now I've got all those saved. So here we've got, you know, if we're talking about needs analysis, or you know, what do people think should be in this? I had masses of information plus having theoretical and practical discussions with, I don't know, 50 managers in their assignments for a Masters where they are describing these, and how they would approach them, gave me a resource of information and data if you like that was, was, it was very useful. So, I think in terms of finding out, I think that that was, that was very good to have. But, yeah, I think that, I don't know how much you want to hear this, one of the things that you, I would always go for with some, designing something like this would be, do it with other people. [< B] But, other people doesn't necessarily mean in the writing of it, it could be in getting the information... He said, in a very supportive, caveat way.
Sandy 20:43	Yes. Yeah, I was aware when I sat down to do this by myself that these are normally done by quite big teams of people. And I was like, arghh.... Yeah, I, but that's interesting. I don't know what is the correct size? What is the appropriate size? Because it needs a balance, that too many, you know, won't work. Yeah
Interviewee 21:00	Ours worked, and perhaps they, you know, no, ours worked.
Sandy 21:05	Yeah. So it sounds like you did have kind of external voices, but you had them in a different way. You had them in that way from the course and from other experience?
Interviewee 21:17	Yes, no, absolutely. Yeah.
Sandy 21:21	Okay. So then, I think you, you mentioned this a bit in passing, but then how, how did you finalise the kind of, the number of levels, number of categories, number of subcategories, like, that structure?
Interviewee 21:35	Obviously, we based it initially, I mean, if there had been no competence framework at all, so if..., you know, if there was no EPG, if there was no CEFR, if that didn't exist, would we have come up with this? Possibly, because it's essentially two indices, isn't it? So you know, it's a graph. It's, it's how we reckon, could we have done a Johari Window? Possibly, but it wouldn't really have worked. [N >] Because, no, so, I think that in terms of the, the framework, it, it, it's also got to be something that people recognise, immediately. So what's out there? Does it work? Yes, then don't change it. That's fine. So that's the basic structure. That's what we decided on. [< N] [F >] How did we decide the number of levels? Good question. We, we, we

start, interestingly, we started off, is it going to be three or five? And we decided on four. Why? Why did we do that? I think what happened was, that the number of levels we, we, we, we played around with these levels, and how we described them, because, oh and this actually came after categories and subcategories, or came with it. Initially, we had, we were, I, I think different opinions in the group was we were going to have, call them things like beginner, etc, da da da da dada, up to advanced or whatever, it didn't work. And then we came up with this idea of just numbers. And that's fine. But we've seen that on other ones and what does it actually mean? I'm level three. Don't know. If we then talked about I'm level three, and we're calling it this title, we're giving it this title. All that does is it's, it's still something that exists in my own mind. So we've said, alright, we're going to have different levels. But they need to be described, you need a descriptor that is transparent, that says what this level is. Because we don't, we didn't want to say, oh we only need a level three at this. Because it's not ABOUT levels, and we say we, we, we wanted to call it something else. So we decided on these descriptors and, so, descriptors of the levels. So it starts off with a manager coming in and being able to deliver what the system is, what the system is. They can deliver it, they're competent to take information, use it and deliver, manage in a way that they're told to manage or the way that the, it's, it's required. **[H >]** And if they've never been a manager, they can work towards this level. **[< H]** The second level after that we started, we started thinking about the process of becoming a manager and how you do it. And the second one is then saying okay, yeah, okay, we've got the system, doesn't necessarily fit in this particular circumstance, so I might alter it a little bit. So, what are the competencies required to be able to do that? Then it's, okay, maybe we don't have a system or maybe we've got a system but it needs an overhaul. It needs a change or we need to ma..., create one. So how do we create systems and processes? And then the fourth one, initially, we had, it was about training other people to do that. **[< F]** And so we built up a huge part of what we were doing based on that. **[G >]** But, I don't know how it happened, but there was one meeting and we all looked at each other and sort of said, no, this is not, because I think it might have been a personal experience. There's a lot of personal experience in this all the way through, a personal experience was shared. Look, there is I, I had, had a boss who could do all this who, who, who, who, who was more than just creating a new system, but he wasn't a trainer. And being a boss isn't being a trainer, it's not a requirement. Some people are fantastic managers and leaders, but they're not trainers, it's not a training role. That's teacher training. So what we said is, okay, it's about supporting the fostering of an environment in which if this person leaves, it's still there. And that they have the competence, so they can see beyond their own role, they can see beyond the creation of a new system, towards embedding that within an organisation. So it was a far more developmental role. Now we got to that stage last, that, and that was an absolutely key understanding for us about what we were doing: it's not about training. And I think that that gave our progre..., because it was always one, two and three, make sense. They're progressive. And then suddenly, number four is like, and you can train other people. So, that's training competence. So this final one actually made sense. And it was a, it was a logical progression. **[< G]** And so that was a massive moment, and so I remember us all looking at, getting a little bit excited and giddy, saying, yes, this is it. This is it. So that was great. So that was the levels. Categories and subcategories.... A lot of that was around, I think we all had there, pretty much consensus

	<p>about what was the area. A lot of it was how do we divide it up? So, and that comes from the syllabus of my course, courses colleagues have run, job descriptions, so, you know, we all went to our institutional job descriptions, what's in there, etc, etc. We looked at adverts, we looked at competency frameworks that are already out there, from universities and British universities, a lot of which are actually more about leadership, they are quite aspirational. So, yeah, we, we, we, we looked at all of that, and then put our ideas together. And then it was a lot about categorization, in terms of what goes under which, which subcategory goes under which main category? Is this a category or a subcategory? For example, is change management, a category or is that a thread? Because everything's about change and so ... So what we did was made, for example, alright, let's make it a category and identify those subcategories that are particular to it. And I think a lot of, it was a lot about categorization. I think that's where we were working in demarking different areas of management, which is difficult, because it's, it's highly overlapping in its competencies. [A >] The other thing, oh, and it was, it was while we were doing this, that we actually said to each other, and we said, let's make a basic principle of this is that it's never finished. We're a team, there'll be some things I feel really strongly about. But that's okay. Because this doesn't have to project, present a total consensus of total agreement. What it is, is the product of discussions, and this is where we are on this. So I think that, that went down all well. [< A] So, a lot of, there was a strong feeling on the number of people that financial management should be a, a category, a separate category. In the event, it became a subcategory of, I think resource management, largely because some manage, a lot of managers have no financial say, they, they. And so if it was a whole category that would then take out the whole category for that person, which is either a problem, or not a problem, but it's something that doesn't necessarily need to be there. So it became a subcategory. So there's a whole range of things. The, the one we were most keen on was self, that's self-management. And we spent a lot of time trying to create the level descriptors to fit that and then we just decided if we're taking so much time trying to create these descriptors that fit in with self-management, why don't we just say the descriptors don't relate to self-management? Because they don't. Because it's not about an organisational development, developmental role. So that's, that's what we did. And we said, could we do that? We said, yeah, of course you can, because people have intelligence and will read that and go, okay. So, yep. So what influenced these decisions, logical debate and arguments. And, so internal, internal discussion, testing, actually, this, this is more for descriptors. [J >] But a, a general rule of thumb saying the categories have to be appropriate for the vast majority of people in these different contexts, but also on the understanding that they won't fit every role. And some will be more important than others. And some won't be important at all! [< J]</p>
Sandy 31:12	I can, I can type at certain speed but, can't always quite keep up.
Interviewee 31:15	Shall I slow down?
Sandy 31:16	No, it's OK. IATEFL practice! Yeah, so was there anything, so, was there anything different about how you did it with descriptors? Or is a lot of what

	you've just said about levels and categories and subcategories, was that similar to the descriptors?
Interviewee 31:35	<p>Okay [K >] Descriptors, what we did was, we, that, that was, that was an area that I, I worked on a lot. And the language of the descriptors, we looked at difference... The language of, one of the first things we did, I think it was me and one colleague, we looked at the language used in different competency frameworks. And what was interesting was the difference, you know, the difference. So what we found was, if you look at for example, if you look at one of the frameworks, okay, if you look at one of the frameworks, you'll find that the descriptors are very... dependent on each other and so the language is quite comparative. So for example, you will have, will have a greater understanding of, of methodology. Mmm hmm, what does that actually mean, greater than what? Greater than the level before. And so we found them very self-referential, and we wanted to avoid that. So we want to say each descriptor has to be self-contained... And so, that was one of the first things that we said has to be true. [< K] [L >] The second thing that we felt was important was, initially we were going, we were very caught up on the idea of knowledge, skills, and attitude. But, and so we tried to create descriptors that showed them both, etc, etc. But we found doing that made it highly formulaic. And also the descriptors became very long, because you had to include knowledge dada, dada right the way through them all. So, once again, what we said was, let's describe this, use a descriptor, which most clearly expresses what we feel the competence is, and then have in the desc..., in the additional information, okay, an understanding that knowledge and skills are different areas and attitudes are different areas. But the expression or the comp..., the, the, the evidence that these are in place, will show for example, if it, somebody is able to do this, and they have the skill to be able to do it, we have, the knowledge is implicit. So we, we, we didn't want to get too hung up on that. It's got, it was a user..., it was for a bunch of managers, rather than an academic analysis of the language we've used. So it had to make sense it had to be usable. And so that's what we did. We often, I think, often we have a, an and can dah, dah, dah, dah. But it's always can do something specific rather than and can evidence this, you know, it's, it's, it's a definite can do THIS with that knowledge. I think that's a key thing. So, so looking at other course, at other descriptors was important, from other areas. [< L] [M >] And we also had a test of a descriptor, which was, if you read it, are you able to identify an example from your experience, an absolute example of a managerial, of a manager who could do this and what would they do? What does it look like? If you can't, it's not, it's not, it's not accurate enough. It's not, it's not practical enough. Because if we can't, then other people can't either. So that was an absolute essential for us. [< M] [J >] And, finally, one of the things that's pretty difficult, I think, in management, but it's also difficult in teaching, is we didn't want to say, we didn't want to be seen to be advocating a particular approach to management. So in leadership and management, for example, you have different approaches, general approaches, you might, there's different models of these Sandy, but let me take one. Goldman, alright, so Goldman's got the, the emotional intelligence chap. He's got, erm, things like coercive leadership, pace-setting leadership, affiliative leadership, democratically... We might say, oh, but it must be affiliative democratic leadership. And that's the style we want to promote, but no, we don't, because that's not going to be appropriate in every context. And sometimes you need to be... coercive? Yeah, I've been</p>

	<p>a coercive leader sometimes. And sometimes you need to do that. And sometimes you just need, just, just say, that's what you're going to do, you know. And so, but we didn't want to, I, we didn't want people to say this, this doesn't work in my context, because competence is about seeing what is appropriate in your context for different reasons. So, we, we, we tr..., we, one of our rules was does this assume a managerial or leadership approach? Can this be done by both the democratic and the coercive and the authoritarian, and etc? And, and that was a test that we applied. The only concession we had to that, which was part of our, these are the basic principles or what are the principles? And we wanted to be clear, so in our accompanying materials, we had, what are the basic principles behind this? And one of them is that there is an assumption that managerial practices are, I can't remember the wording we used, inclusive? And something else, a, a, a, appreciates diversity and are, and are inclusive, something like that. We felt that that was, because we also said, not, not advocating a particular approach doesn't mean anything's okay. You know, there are ethical, how, how do we put ethics into this? And so we decided that was the key ethic for us. And so, yeah, that we, we, we did diversity and inclusion, I think was one of the key things that we put in. And that was another test that we had. So that's how we did it. [< J] [A >] And once again, totally iterative to the point of seriously, someone would come back and say, I've just seen, I was looking for something else and I've seen, yeah, level three, category that one, and that one, should it really be that or could..., yeah, let's put it another way. So we constantly were taking it back and coming back and changing and changing until we got to the stage where it was like, okay, okay, that's fine. Let's leave it at that. [< A] But it was all done with very good humour and, and, and understanding. So it was, and another thing is an understanding, and this, I can't stress how important this is. The attitude is massive in something like this. We all wanted the best. And we all understood, but we all agreed that none of us had the monopoly on what is the best. And that, it was, for me, I've got to be honest Sandy, I think, is one of the highlights of my professional life. This period, this process of working with these wonderful people was fantastic. It really was. So, so yeah, yeah, that's important.</p>
<p>Sandy 39:40</p>	<p>Yeah. That, that's amazing, that sounds brilliant. So, I think you've already mentioned that finance, for example, became a subcategory, rather than a full category. Was there anything in particular that was omitted from the framework where there was a conscious decision? Or you said, for example, that training for level four was kind of changed? Was there anything that originally felt like it should be part of the framework but was then omitted?</p>
<p>Interviewee 40:14</p>	<p>I think, I think nothing was, was omitted. It was reduced in its importance, like financial management was reduced in its importance. There were big discussions over the shape and form of change management and how that would vision, oh and also project management. But what we did is we conflated those and project management became a subcategory of the cate..., I, I have, I mean, I should get it up, I can't remember the right..., hang on the names. Yeah... Yeah, I think that's, that's what happened. So it became a subcategory... Yeah, so project management became a subcategory of change management, lengthy discussions, I mean that the interesting thing is here, you've got all of these categories and subcategories and they all have equal representation on the grid. However,</p>

	<p>you know, some of them took 10 minutes, some of them took five weeks. And so it's, it's, it's, it's you know what, what, the, this, this, this graphical manifestation of the discussion is in no way, representative of the diversity of input that was required to produce each individual area. So, yeah. So what was, I think you, you, you've hit on it there, Sandy. [G >] What was omitted was the training aspect. I think initially, we had assumed that that would be an important part, or we, we, we'd assumed it implicitly, because that's where we took the fourth higher level, it's about sharing, it's not just yourself, it's sharing. But the training, we did admit, because we feel that training is a separate role. It's not a managerial role. It's not a managerial competence. [< G] However, influencing the environment, so that you, so that any change or process or anything that's introduced, or any feature of that environment is not dependent on yourself, is a managerial competence. So I suppose it's the difference between facilitating organisational development and explicit training. So, what was omitted? The training role, ...and we wouldn't put it back in...</p>
Sandy 42:49	I think we've already discussed the wording of the descriptors.
Interviewee 42:52	Yeah, yep
Sandy 42:54	So I think that's fine. And it reinforces the fact that I've spent quite a lot of time looking at other competency frameworks already.
Interviewee 43:03	Yeah, but be iconoclastic
Sandy 43:03	It's fascinating
Interviewee 43:04	Break 'em! I mean, we, we, I, when I, [C>] when my colleague and I first looked at, one of the competency frameworks... We, we were, yeah, uhm, uhm, uhm. And then we both kind of said it was sort of like that time when you say, yeah, but is it really... the other person to like, testing the water... Actually, I don't think it is. And, you say No, oh, my God! I think that was a really important moment for us to realise, and we know it because we talk about it all the time. But I think just someone saying just because it's out there and has an august organisation behind it, doesn't necessarily mean that it is okay. You know, and it's, it's possibly okay for a lot of people, but it wasn't what we wanted. And I think that that absolutely counts... [< C]
Sandy 44:06	Yeah. Okay, so, you...
Interviewee 44:07	Oh, oh, oh, oh, no there's other things, other principles.
Sandy 44:10	Yeah, go on.
Interviewee 44:12	Okay, okay. I think a lot of it is about practicality. Let's remember what we're doing. So for example, at first, well, okay, [L >] there's a cline, and you could say, consistency, and vari..., variation. So, if all your descriptors

	<p>say the same thing of a different thing, so that's good, because it's highly consistent. So if they use the same phrasing, that's good, because it's consistent. If, the problem with that, however, is that the focus is on consistency, rather than saying what you need to say. So I think we grew beyond the need for consistency to saying, okay, do these actually say what we want them to say, individually as a, as a, as a, as a descriptor? I think, and this is the difference, perhaps, I think one of the differences between a user and a writer. So we were constantly looking at this from a design principle, we need consistency. I don't think a user would approach these and say, Well, I really hope this language is consistent. I don't think they will! I think they say what does this descriptor mean? Can I differentiate between this descriptor and this descriptor? And so we started looking at it like that. So we, we, you know, if, if the words were the same in two descriptors, for the first, for the middle two, but not for the two on the outside? Initially, that would have been a problem for us because design, in design terms that doesn't look right. But then we tested them said, well no, because that says what we want it to say. So we grew up a little bit...</p>
Sandy 45:59	<p>That's one thing I'd thought about as well with how, how do you get that consistency but still make it clear? So that's, that's useful.</p>
Interviewee 46:08	<p>I think the consistencies, do they consistently express, clearly, the competence? And if they do, then that's the consistency you need. Rather than no but they consistently use the same words. Well, bravo, you know, we're not writing haiku, what we're doing is we're writing things that is going to be useful to a user on a Friday afternoon with their head..., you know? So, it's got to be, it's got to be frazzle-proof... [< L]</p>
Sandy 46:44	<p>Okay, so then, we talked a little bit about the format before, but had, did you play with other formats at all? Or did you only, like, it was always going to be a grid.</p>
Interviewee 46:56	<p>No, it was always going to be a grid.</p>
Sandy 46:58	<p>Okay.</p>
Interviewee 47:00	<p>[N >] I mean, yeah, I mean, I suppose there were questions around its shading and it's colouring, but no it was always going to be a grid. Largely because, well, for the reasons, I've said, you know, u, user expectation. But, you know, every, every assessment, and this is an assessment grid, in many ways, you know, every evaluative assessment grid is kind of set up like this, you know, so the CEFR competence frameworks that I've used. Interestingly, where there were, uhm, Masters assignment, you know, First Certificate, oral examination, it's all set up like this, interestingly, where they're not, for example, I found it much more challenging to understand. I can't, you know, and you sort of think, well, this works because this is how people read things. And it works for me. And it's, it's two values across an indices. It's, you know, people don't say, how can we do the graph in a different way? So the actual presentation of the information, I think is best like this. How that is then displayed, once you process that information to give you a profile might be different. But no, we didn't, we didn't think about</p>

	doing it another way. Well, we did, we kicked it around. But we just said no, of course, this works. [<N]
Sandy 48:53	And then, so then, when talking about the profile, you can display it as a spidergram within Excel. So what prompted the inclusion of the spidergram as a, as an option?
Interviewee 49:14	[Laughter] Okay, the spidergram, that's because one team member knew how to do spidergrams!
Sandy 49:22	I thought that might be the case!
Interviewee 49:25	We needed to express it in some way, shape, or form. Okay, and what, what the group didn't have was expertise in, in this kind of thing. And interestingly, what's coming next from January onwards is we're working on all of that side of it. [O >] So we're working on how to process the information to make the information that this can then give you, how to use it in different analytical ways. And, we would, we want to work with somebody that, some tech people who might be able to create an app that you use to, that it transforms it into and you have a choice, you can do a spidergram, bar chart, I don't know, animated cartoon who knows, that the, the, the, the, express this through different types of vegetables! Ways of reformulating and transforming the information from highly verbal written information to information that is more useful to that person, for its use, but that's why the spidergram happened. Because our colleague said, we could do this, and we all said, hah "Can you do that?" She said, Yeah, well, well you do that then. And that was kind of it as a, as an, as a, as a tester. Yeah... [< O]
Sandy 50:48	Yeah. I think it's interesting, an interesting alternative presentation of it. That was one of the, that's why I wanted to ask about that.
Interviewee 50:55	Yeah, yeah.
Sandy 51:00	I look forward to seeing how you develop it in the new year. By the way this, my dissertation is due in October next year, so you'll be finished with all this probably by the time and...months and months...!
Interviewee 51:06	Wow!
Sandy 51:17	So you mentioned that it was tested a little bit, did you do anything else in terms of testing the validity of the framework, because, for example, the EPG was tested in lots of different ways. Did anything happen like that with this?
Interviewee 51:28	[P >] We've done...so we got feedback from a variety of different, it was, it was sent out to a variety of different schools, in different countries. And we got feedback and detailed feedback from the users and how they used it, and also initial, initial responses. And then they used it for different types of activities and what they brought back from it. That's, so we've got that information. But we also wanted to do less, sort of like, selected, we just wanted people from a variety of different things to do it. So that was the

	<p>purpose of sharing, it at the, a recent conference, one team member presented it to a variety of managers on the initial training day, and went through it with them. And some of them had already used it or seen it and took a bit of feedback, went through it, talked about it, and then has asked people to go out and to trial it. So we've got, we're, we're doing it on a couple of iterations, internal, piloting internally during the process, at different stages, at the end with selected schools, and then a more general one out that's happening at the moment, and collating the material, the, the, the feedback as we go. I mean, the thing is there..., to be honest with you, what's difficult is that sometimes you, you get questions, and you sort of, you, you say, Well, let me just be honest. You say well, just read the user notes. The answer's in there. Or? No, it doesn't say that! So, all..., but then you've got to say, alright, why is this person taking this approach? And is this something that we can help with? Is it something we can do? Or actually, is it, is it actually just there's nothing I can say to this, apart from, sit down and explain TO them, so therefore do our user notes need to be better? So one of the things that's coming out, I think, is, and this is a later update, is our focus will be on fixing little things within the framework, although it's fairly robust actually, interestingly, we, it was a, we were surprised, we were delighted that most of the feedback we've got was, this all makes sense! But it's about how to use it, what it can be used for. [< P] And I think possibly, that it's not so much the information, because the information, [O >] we put case studies of different managers using it for different purposes. So instead of just saying you can use it for this, we said, Phutavong is a manager in nnnh..., he wants to do this. Tanya is a.... and so we gave case studies of how managers are using it. I think that's kind of okay. We've got the information, but I don't think it's being presented in a way that is the most efficacious in supporting people's understanding. So are people going to get this and say, mmm brilliant, I'm going to read these first 10 pages of information and instructions. And then I'm going to engage with the, with the grid. No, I don't do that for the CEFR I know, there's about 20 pages in the official documentation. I've never read them. I go straight to the CEFR. So how do we do that? Videos, I don't know. That's the next bit... [< O]</p>
Sandy 55:20	Yeah, I think, as you say, that, I, I spent a long time working out where the framework was in some of the frameworks I was looking at!
Interviewee 55:28	Yes, a lot of scrolling!
Sandy 55:30	Yeah, it was like an 80-page document and I was like, there must be a framework in here somewhere, it's called a framework.
Interviewee 53:37	Yes, absolutely.
Sandy 55:40	Okay, so I, I think that you've mentioned the plans for the later, the later updates. So then my last question for you then is what advice would you offer to somebody else, specifically me, writing a competency framework?
Interviewee 53:56	[D >] Know... I think the, the important thing is..., know the different, different purposes that you would, you envisage it having? So it's not pure, it's, it's interesting because this is a highly, highly descriptive product. It's all

	<p>about description. But its purpose is the key. Because you've got to know what you're describing. So it's not what people need to do. It's descriptions of people who do it. Do you see what I mean? There is a slight difference there, there's a subtle difference there. [< D] [E >] And, but what is somebody who, so that's the, the key, that, that gets the content, but the key is always right what do people need to do with it? Because then that will, that massively influences on the words you use to describe it. So if you're a materials, so here on our framework, we have about, I don't know five or six different...I've got it open here, okay, so 1, 2, 3, 4, 5, 6, we, we identified six different usage areas: self-awareness, line management, training, recruitment, organisational development, project management. And with each one, we have indicative examples. [J >] So we've got 1, 2, 3, 4, 5, 6, so six different examples of use for self-awareness. We've got four different examples of use in recruitment. And so I want, so for example, recruitment, I want to apply for a manager position. So I'm applying for it. How will this help me? The other one is, I need to write a job description. I need to recruit a manager. I need to do succession planning. It has to help all of those different types of people. [< E] [< J] And I think if you've got those then that presents you with, I think it's, it can get unwieldy. So I think having a good framework of, a, a good critical analysis framework that you use consistently, is really helpful in identifying categories, subcategories and descriptors. [N >] Writing it it's, it's, it's easy to get caught up in the design. But I think we touched on this, yeah, you've got the design thing, but then it's, no it doesn't... It might look pretty, but can you, can you use it? You know. That's why IKEA works. They have both of these things. So this, I, I'd prefer, I'd much prefer this to be IKEA than, I don't know, Bulgari. I think that's, that's the absolute essential point about this... [< N] So in many ways, I think that, okay, so writing the accompanying materials, and the accompanying descriptions and guidance was relatively easy. That's something I did with a colleague. And it was relatively easy, because it was the outcomes of conversations we'd had constantly throughout the development of this. So, I think that is really important to, to have, to have this and also to have consistent qualities or values, which underlie everything that can be tested against all of these. So, you know, materials development, I don't know what they would be, but you will have certain core principles of, of what good materials look like. [J >] But then you need to decide, am I writing materials development competency framework for designing in a particular approach to teaching and learning, or, am I writing a materials development competency framework that supports, that is relevant, whether I'm doing grammar translation, or lexical approach, or, you know, what do they call it? The teaching unplugged people, Meddings, yeah, Dogme. Does it fit them all? What do you, what do you want? Do you know what I mean? That's, that's something I think that's, that's absolutely key. [< J] [B >] Yeah, so that's, that's what I would say the other thing is, other voices. Other voices... as much as possible. Sorry, sorry! [< B]</p>
<p>Sandy 01:01:44</p>	<p>True! Is there anything else that you think might be useful or important for me to know?</p>
<p>Interviewee 01:01:20</p>	<p>[B >] No, it was an incredibly, writing these things is incredibly useful for your own practice, massively, because it, it forces you to critically analyse your own understandings, which is why, I think, it's so good to be able to do it with other people, because of co-construction, and what we understand by social learning, and I think that that's, it's really, really useful. It's also</p>

	fantastically useful to have second, you know, people who are not native language speakers as part of the group, presumably if you're writing for an international audience, that's really helpful, especially when it comes to descriptors. [< B] So, yes, that's what I would say.
Sandy 01:02:11	Thank you so much for being interviewed.
Interviewee 01:02:15	A pleasure
Sandy 01:02:17	Once the transcript's ready, I'll send you a copy so that you can review your responses.
Interviewee 01:02:24	Can't wait!
Sandy 01:02:29	Yeah! I'll also send you a debriefing sheet, about, so the debriefing sheet will summarise information about the interview, it'll remind you of relevant information if you decide to withdraw from the research and it's been super useful. Definitely, it'll help me when I create my competency framework, so thank you so much.

Appendix 2: Analysis of existing CPD frameworks

Appendix 2.1: Analysis structure

General details	
Link to the framework	
Framework created by	
Date of publication	
Stated target audience(s)	
Stated aim(s) of the framework	
Creation process	
Form of the framework	
Overall structure	
Number of pages for the framework itself	
Design / Layout	
How competencies are described / stated	
Sample section	
Associated resources	
Application of this framework to my materials writing framework	
Elements of this framework I might like to adapt to fit my framework	•
Elements of this framework which might be problematic if I used them in my framework	•

Appendix 2.2: Analysis of frameworks

Framework 1 (F1): BALEAP Competency Framework for Teachers of English for Academic Purposes

General details	
Link to the framework	https://www.baleap.org/wp-content/uploads/2016/04/teap-competency-framework.pdf
Framework created by	BALEAP (British Association of Lecturers in English for Academic Purposes)
Date of publication	2008
Stated target audience(s)	<p>Less experienced teachers who already have experienced 'in the teaching of English and [...] studying at postgraduate level'. (BALEAP, 2008:2)</p> <p>'The framework specifies core competencies at masters level, where practitioners are expected to demonstrate a systematic understanding of the main theoretical areas of a discipline and critical awareness of current issues and problems. They should be able to exercise independent initiative to make complex decisions, plan tasks or deal with problems in the absence of complete or consistent information. They should show a commitment to continue to develop professionally.' (BALEAP, 2008:2)</p>
Stated aim(s) of the framework	<p>'[...] to provide teachers new to the field, and those responsible for training them, with clear goals and understanding of the role of an EAP teacher' (BALEAP, 2008:2)</p> <p>'The competencies are primarily intended to provide guidance for the professional development of less experienced teachers.' (BALEAP, 2008:2)</p> <p>'It is envisaged that the competency framework could be used as one or more of the following:</p> <ul style="list-style-type: none"> ● An agreed description of good practice ● A reference document acting as a basis for: <ul style="list-style-type: none"> ○ supporting the professional development of EAP teachers within institutions ○ self-monitoring of professional development for freelance teachers ○ accreditation of individual teacher portfolios as evidence of professional achievement ○ EAP teacher recruitment and selection ○ course design for teacher training in EAP ○ course accreditation for teacher training in EAP

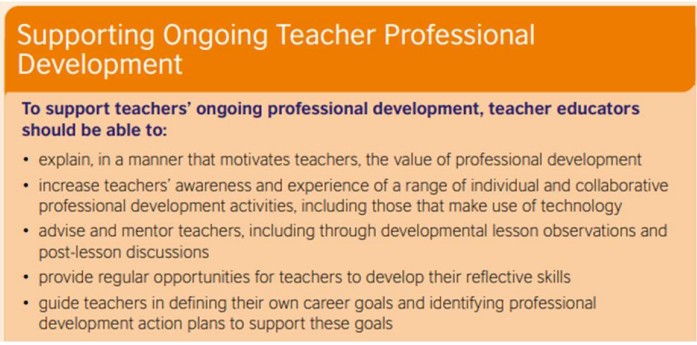
	<ul style="list-style-type: none"> • A means of raising the profile of the profession within institutions and the further and higher education sector' (BALEAP, 2008:2)
Creation process	<p>In November 2004, the development of a core competency framework for the teaching of EAP was planned. It was compiled by a working party of 8 members, listed on p12 of the framework document. This working party was convened in Spring 2005. Between 2005 and 2008, the working party established competencies and mapped them onto existing educational frameworks. (Ward Goodbody, 2012:2)</p> <p>'The development of the competencies framework was informed by the findings of a 3-stage survey of EAP practitioners between April 2005 and January 2006. In addition, the competency framework was presented for discussion at the BALEAP conference in Durham in April 2007. The competencies, thus, reflect best practice as viewed by experienced practitioners.' (BALEAP, 2008:2)</p>
Form of the framework	
Overall structure	<p>11 areas across 4 categories:</p> <ul style="list-style-type: none"> • Academic practice <ul style="list-style-type: none"> ○ Academic contexts ○ Disciplinary differences ○ Academic discourse ○ Personal learning, development and autonomy • EAP students <ul style="list-style-type: none"> ○ Student needs ○ Student critical thinking ○ Student autonomy • Curriculum development <ul style="list-style-type: none"> ○ Syllabus and programme development ○ Text processing and text production • Programme implementation <ul style="list-style-type: none"> ○ Teaching practices ○ Assessment practices <p>Each competency statement is divided into:</p> <ul style="list-style-type: none"> • Knowledge & understanding of - • Ability to - • Possible indicators -
Number of pages for the framework itself	7
Design / Layout	<p>Page 3 starts with one-sentence 'Overall competency statement' summarising what an EAP teacher will be able to do.</p> <p>The rest of page 3 summaries competency statements in table form, each accompanied by a single statement of</p>

	<p>what an EAP teacher will understand / be in relation to that competency statement.</p> <p>All statements are then expanded on across six pages (pp4-9). Each competency statement is repeated, then followed by a table divided into the three columns of:</p> <ul style="list-style-type: none"> ● Knowledge & understanding of - ● Ability to - ● Possible indicators - <p>The framework is accompanied by a brief glossary of 3 key terms, a selected bibliography, and an appendix containing examples of appropriate qualifications and experience for the UK context.</p>												
<p>How competencies are described / stated</p>	<p>Overall competency statements start with:</p> <ul style="list-style-type: none"> ● verbs colligating with 'an EAP teacher will' in the case of 'Academic practice' ● nouns colligating with 'an EAP teacher will understand' for 'EAP students' and 'Curriculum development' ● adjectives colligating with 'an EAP teacher will be' for 'Programme implementation' <p>'Knowledge & understanding of' descriptors are extended noun phrases using a wide range of different nouns. 'Ability to' and 'Possible indicators' are verb phrases beginning with a bare infinitive. 'Ability to' phrases start with a wide range of different verbs. 'Possible indicators' typically start with 'show', 'demonstrate', 'require' or 'provide', though other verbs are also used.</p>												
<p>Sample section</p>	<p>Competencies relating to curriculum development</p> <p>8. Syllabus and Programme Development</p> <p>An EAP teacher will understand the main types of language syllabus and will be able to transform a syllabus into a programme that addresses students' needs in the academic context within which the EAP course is located.</p> <table border="1" data-bbox="672 1325 1349 1587"> <thead> <tr> <th>Knowledge & understanding of –</th> <th>Ability to –</th> <th>Possible indicators –</th> </tr> </thead> <tbody> <tr> <td>a range of EAP syllabus types</td> <td>identify aims and objectives of an EAP syllabus to address the gap between students' competence and what they need for academic study</td> <td>demonstrate the relationship between student needs and the implementation of a syllabus in a programme</td> </tr> <tr> <td>the need in a syllabus for progression and recycling and transfer of knowledge and skills to other learning contexts</td> <td>integrate course objectives, language and skills content and assessment</td> <td>articulate course objectives in ways that show how they will be assessed</td> </tr> <tr> <td>constraints and their impact on syllabus design</td> <td>select, adapt or create materials from appropriate sources and develop appropriate tasks</td> <td>justify the selection of material</td> </tr> </tbody> </table> <p>(BALEAP, 2008:7)</p>	Knowledge & understanding of –	Ability to –	Possible indicators –	a range of EAP syllabus types	identify aims and objectives of an EAP syllabus to address the gap between students' competence and what they need for academic study	demonstrate the relationship between student needs and the implementation of a syllabus in a programme	the need in a syllabus for progression and recycling and transfer of knowledge and skills to other learning contexts	integrate course objectives, language and skills content and assessment	articulate course objectives in ways that show how they will be assessed	constraints and their impact on syllabus design	select, adapt or create materials from appropriate sources and develop appropriate tasks	justify the selection of material
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<p>Associated resources</p>	<p>(Note: TEAP = Teaching English for Academic Purposes)</p> <p>Olwyn Alexander's 2010 report 'The Leap into TEAP: the role of the BALEAP competency framework in the professional development of new EAP teachers' http://www.uefap.com/baleap/teap/oa_bilkent.pdf This includes references to research into the use of the BALEAP competency framework, as well as plans for its</p>												

	<p>future development. (p6)</p> <p>Maggie Ward Goodbody presented 'TEAP in historical perspective' (2012), summarising how BALEAP came to create a core competency framework and how it had been used up to that point in time.</p> <p>The BALEAP TEAP accreditation scheme has criteria which build on the TEAP Competency Framework 2008. https://www.baleap.org/accreditation/individuals and https://www.baleap.org/wp-content/uploads/2022/04/BALEAP-TEAP-Handbook-2022-edition.pdf</p>
<p>Application of this framework to my materials writing framework</p>	
<p>Elements of this framework I might like to adapt to fit my framework</p>	<ul style="list-style-type: none"> ● There are no sub-divisions of competency levels - all levels are applicable to all descriptors. This could be easier to produce, as it doesn't require me to divide each competence into multiple levels. ● This also makes the framework very concise, meaning it may feel more accessible to users. ● The descriptors on Personal Learning include an acknowledgement of 'current issues' - this encourages the practitioner to keep up-to-date with the field. ● 'Possible indicators' give users concrete ideas of how the competencies could be demonstrated.
<p>Elements of this framework which might be problematic if I used them in my framework</p>	<ul style="list-style-type: none"> ● The lack of sub-divisions could mean that users do not know how to use the framework to map their progress as an EAP practitioner. Alexander (2010:6) states that a future version of the framework would add 'range statements which indicate how a novice or experienced teacher might demonstrate each competency'. ● Descriptors are stated at a Masters level, assuming a certain level of prior knowledge on behalf of the user. My framework needs to be accessible to materials writers at all levels. This includes those who may have little post-secondary education, for example in the early stages of a Bachelor's degree in teaching languages.

F2: British Council CPD framework for teacher educators

General details	
Link to the framework	https://www.teachingenglish.org.uk/article/cpd-framework-teacher-educators
Framework created by	British Council
Date of publication	2015
Stated target audience(s)	'All those involved in education and training of teachers' (British Council, n.d.-a: 1)
Stated aim(s) of the framework	'A guide to the professional development of all those involved in the education and training of teachers.' (British Council, n.d.-a: 1) 'Our Continuing Professional Development Frameworks for teachers and teacher educators provide the guidance for teachers and teacher educators to understand their own needs and stages of development and identify the right activity to develop themselves and meet their challenges.' (British Council, n.d.-b: 2)
Creation process	I was unable to find any publicly available information about the creation process.
Form of the framework	
Overall structure	4 stages of development: <ol style="list-style-type: none"> 1. Foundation 2. Engagement 3. Integration 4. Specialisation 11 'Professional Practices', divided into 3 categories: <ul style="list-style-type: none"> ● Knowledge <ul style="list-style-type: none"> ○ Knowing the Subject ○ Understanding the Educational Context ○ Understanding Teacher Learning ● Skills <ul style="list-style-type: none"> ○ Planning Teacher Learning ○ Managing Teacher Learning ○ Evaluating Teacher Competence ○ Supporting Ongoing Teacher Professional Development

	<ul style="list-style-type: none"> ○ Adopting Inclusive Practices ○ Supporting Remote Learning ● Approaches to development <ul style="list-style-type: none"> ○ Taking Responsibility for your own Professional Development ○ Contributing to the Profession
Number of pages for the framework itself	11
Design / Layout	<p>Stages of development are listed on one page, with arrows showing progression.</p> <p>The whole framework is summarised as a target on the next page, with 'quality in teacher education' in the centre. Professional practices are listed around the outside, with a line linking the practice to the centre. Each line has 3 arrows, one representing each stage of development from Engagement, Integration and Specialisation. There are no arrows on the line for the 'Foundation' ring of the target.</p> <p>Each Professional Practice has a dedicated page in the booklet, accompanied by a picture, covering a total of 11 pages.</p>
How competencies are described / stated	<p>Each professional practice is divided into a list of areas. The exact style of the wording differs according to the section.</p> <p>'Knowledge' Professional Practices begin with a noun, such as 'knowledge (of/regarding)', 'awareness', or 'key aspects/processes/theories'.</p> <p>'Skills' Professional Practices begin with a verb, such as 'use', 'model' or 'evaluate'.</p> <p>'Approaches to development' Professional Practices also begin with verbs, such as 'reflect', 'define', and 'share'.</p>
Sample section	 <p>Supporting Ongoing Teacher Professional Development</p> <p>To support teachers' ongoing professional development, teacher educators should be able to:</p> <ul style="list-style-type: none"> • explain, in a manner that motivates teachers, the value of professional development • increase teachers' awareness and experience of a range of individual and collaborative professional development activities, including those that make use of technology • advise and mentor teachers, including through developmental lesson observations and post-lesson discussions • provide regular opportunities for teachers to develop their reflective skills • guide teachers in defining their own career goals and identifying professional development action plans to support these goals
Associated resources	<ul style="list-style-type: none"> ● A support page linked to the framework, including a video introducing the framework and the option to build a 'learning pathway' linked to the framework

	<p>(British Council, n.d.-c) - https://www.teachingenglish.org.uk/professional-development/teacher-educators</p> <ul style="list-style-type: none"> • Teacher educator self-assessment tool (TESAT): a form teacher educators can complete online, including reflection questions throughout (British Council, n.d.-d) - https://forms.office.com/Pages/ResponsePage.aspx?id=wXVirt3MRkCyoWJFosyj7BsFgRqFG5pLmmECoV936ahUQkw3Q1o0UUU1MIhPVVI1NIBNVkNMMDJFSC4u • TESAT wallchart: allows teacher educators to mark the stages of their development on the target; provides links to further resources, grouped by Professional Practice (British Council, n.d.-e) - https://www.teachingenglish.org.uk/sites/teacheng/files/2022-06/TESAT_wallchart_final.pdf • A sample completed TESAT wallchart, including comments from the teacher educator on what they need/want to improve (British Council, 2022a) - https://www.teachingenglish.org.uk/sites/teacheng/files/2022-06/TESAT_wallchart_example.pdf • The British Council CPD framework for teachers is very similar in format to this framework (British Council, 2015) https://www.teachingenglish.org.uk/article/british-council-cpd-framework
Application of this framework to my materials writing framework	
<p>Elements of this framework I might like to adapt to fit my framework</p>	<ul style="list-style-type: none"> • There are stages of development which a user could advance through, creating a sense of progress. • Naming (and explaining) the stages of development helps the user to understand the differences between them. • The target image provides a strong visual element to aid understanding of the framework. • The target can be used to map competencies onto a single page, by colouring in the relevant arrows. This provides a one-page visual reference of the current state of the teacher educators' CPD. • The inclusion of a dedicated professional development category gives it equal weighting to knowledge and skills, emphasising its importance. • Descriptors are general enough that teacher educators should be able to apply them regardless of their training context. • Descriptors are wide-ranging, aiming to cover many possible aspects of training. • The consistent layout makes it easy to navigate.

<p>Elements of this framework which might be problematic if I used them in my framework</p>	<ul style="list-style-type: none">• There is no indication of how each set of descriptors within a professional practice relates to the four stages of development, so teacher educators may not know which area to focus on next.• Within the framework itself, there is no specific support in how to develop in each of these areas, though the accompanying article at https://www.teachingenglish.org.uk/publications/resource-books/cpd-framework-teacher-educators provides a link to a 'bank of related resources'.
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F3: Cambridge English Teaching framework

General details	
Link to the framework	https://www.cambridgeenglish.org/Images/172992-full-level-descriptors-cambridge-english-teaching-framework.pdf
Framework created by	Cambridge Assessment English, UCLES
Date of publication	2018
Stated target audience(s)	Teachers and their employers
Stated aim(s) of the framework	<p>'The Cambridge English Teaching Framework has been designed to encapsulate the key knowledge and skills needed for effective teaching at a variety of levels and in different contexts. It aims to:</p> <ul style="list-style-type: none"> ● help teachers to identify where they are in their professional career ● help teachers and their employers to think about where to go next and identify development activities to get there.' (Cambridge English, 2018) <p>It is designed as a profiling grid and is 'intended to show stages of a teacher's development at any one point in time, rather than provide a description of 'a good teacher'.' (ibid.)</p>
Creation process	<p>Development of the framework began with 'a literature review of existing CPD frameworks in the field' (Cambridge English, 2018).</p> <p>Levels and categories were further developed through a combination of analysis of CELTA, ICALT and Delta reports on lesson observations, assignments, portfolios of work, and syllabuses, as well as a 'wide-ranging review of current teacher education literature' and input from external consultants (ibid.).</p>
Form of the framework	
Overall structure	<p>4 'stages of teacher competency':</p> <ul style="list-style-type: none"> ● Foundation ● Developing ● Proficient ● Expert <p>5 main categories, subdivided to create 36 'framework components':</p> <ol style="list-style-type: none"> 1. Learning and the learner <ul style="list-style-type: none"> ○ Learning theories

	<ul style="list-style-type: none"> ○ FLA and SLA [First / Second Language Acquisition] ○ Language-teaching methodologies ○ Understanding learners 2. Teaching, learning and assessment <ul style="list-style-type: none"> ○ 2.1 Planning language learning <ul style="list-style-type: none"> ■ Lesson planning ■ Course planning ○ 2.2 Using language-learning resources and materials <ul style="list-style-type: none"> ■ Selecting, adapting, supplementing and using learning materials ■ Using teaching aids ■ Using digital resources ○ 2.3 Managing language learning <ul style="list-style-type: none"> ■ Creating and maintaining a constructive learning environment ■ Responding to learners ■ Setting up and managing classroom activities ■ Providing feedback on learner language ○ 2.4 Teaching language systems <ul style="list-style-type: none"> ■ Teaching vocabulary ■ Teaching grammar ■ Teaching phonology ■ Teaching discourse ○ 2.5 Teaching language skills <ul style="list-style-type: none"> ■ Teaching listening ■ Teaching speaking ■ Teaching reading ■ Teaching writing ○ 2.6 Assessing language learning <ul style="list-style-type: none"> ■ Assessment principles ■ Using assessment to inform learning 3. Language ability <ul style="list-style-type: none"> ○ Classroom language ○ Language models ○ Recognising learner errors ○ Communicating with other professionals ○ CEFR level 4. Language knowledge and awareness <ul style="list-style-type: none"> ○ Language awareness ○ Terminology for describing language ○ Reference materials 5. Professional development and values <ul style="list-style-type: none"> ○ Classroom observation ○ Reflecting on teaching and learning ○ Planning own development ○ Teacher research ○ Teamwork and collaboration ○ Professional roles and responsibilities
Number of pages for the framework itself	9


<p>Design / Layout</p>	<p>The 'Framework competency statements' are a 9-page grid of detailed descriptors. Each row covers one category, and each column shows one level.</p>																		
<p>How competencies are described / stated</p>	<p>In categories 1 and 2, the first descriptor in each box begins:</p> <ul style="list-style-type: none"> ● Foundation: 'Has a basic understanding of...' ● Developing: 'Has a reasonable understanding of...' ● Proficient: 'Has a good understanding of...' ● Expert: 'Has a sophisticated understanding of...', or (2.6 only) 'Has a detailed understanding of' <p>The second descriptor mostly starts 'Lesson plans and classroom practice demonstrate...'</p> <p>In category 3, descriptors start with a range of verbs in the third person, such as 'Uses', 'Recognises', 'Responds' or 'Interacts'. CEFR level descriptors are listed as 'At least A2 / B1 / B2 / C1' depending on the level.</p> <p>Categories 4 and 5 use a mix of the approaches used in the other three categories.</p>																		
<p>Sample section</p>	<table border="1" style="width: 100%; text-align: center;"> <thead> <tr> <th style="width: 10%;">Stages</th> <th style="width: 20%;">Foundation</th> <th style="width: 20%;">Developing</th> <th style="width: 20%;">Proficient</th> <th style="width: 20%;">Expert</th> </tr> </thead> <tbody> <tr> <td colspan="5">2.2 Using language-learning resources and materials</td> </tr> <tr> <td style="font-size: small;">Selecting, adapting, supplementing and using learning materials</td> <td style="font-size: small;"> <ul style="list-style-type: none"> • Has a basic understanding of how to select and exploit coursebook and supplementary materials. • Lesson plans and classroom practice demonstrate selection of reasonably appropriate materials, including web-based materials, without much improvisation and with basic awareness of learners' needs. </td> <td style="font-size: small;"> <ul style="list-style-type: none"> • Has a reasonable understanding of a variety of ways of selecting and exploiting coursebook and supplementary materials. • Lesson plans and classroom practice demonstrate selection of appropriate materials, including web-based materials, with some improvisation and with some awareness of learners' needs. </td> <td style="font-size: small;"> <ul style="list-style-type: none"> • Has a good understanding of how to select, adapt and exploit coursebook and supplementary materials. • Lesson plans and classroom practice demonstrate selection of appropriate materials, including web-based materials, improvising and supplementing where necessary and with good awareness of learners' needs. </td> <td style="font-size: small;"> <ul style="list-style-type: none"> • Has a sophisticated understanding of how to select, adapt and exploit coursebook and supplementary materials. • Lesson plans and classroom practice demonstrate selection of appropriate and engaging materials, including web-based materials, improvising and supplementing consistently with a clear rationale and detailed understanding of learners' needs. </td> </tr> </tbody> </table> <p>(enlarged below)</p> <table border="1" style="width: 100%;"> <tr> <td style="width: 33%; 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<p>Associated resources</p>	<p>A web page providing links to more information and resources for each of the five categories on the framework, as well as the framework itself, and downloadable versions of the accompanying documents listed below (Cambridge English, n.d.)</p> <p>https://www.cambridgeenglish.org/teaching-english/professional-development/cambridge-english-teaching-framework/</p> <p>A one-page summary of the framework, showing what a teacher can do at each of the four stages for each of the five main areas (UCLES, 2018)</p>																		

	<p>https://www.cambridgeenglish.org/Images/165722-teaching-framework-summary-.pdf</p> <p>'Framework components', a 12-page pdf document describing in more depth what each of the terms used in the framework refers to. For example, on p6 you can find what 'Teaching speaking' refers to. (UCLES, 2019)</p> <p>https://www.cambridgeenglish.org/Images/172991-categories-and-components-cambridge-english-teaching-framework.pdf</p> <p>A blogpost called 'How and why the Cambridge English Teaching Framework was developed' (Cambridge English, 2018)</p> <p>https://www.cambridgeenglish.org/blog/how-and-why-the-framework-was-developed/</p>
<p>Application of this framework to my materials writing framework</p>	
<p>Elements of this framework I might like to adapt to fit my framework</p>	<ul style="list-style-type: none"> ● The one-page summary of the framework provides a useful overview of the overall competencies for each level of development. ● The introduction to the framework includes a caveat for users which I think I could adapt: 'It is expected that each teacher will progress through the stages in individual and unique ways, at varying speeds, although it is also recognised that for teachers in some teaching contexts the goal may be to become a good 'foundation' teacher. It is also likely that teachers may demonstrate aspects of two adjacent stages at any one time, and that it may not always be possible to place themselves neatly within one distinct stage.' (Cambridge, 2018: 2). ● Numbering the 5 categories can make it easier to refer to them. ● The order of the categories seems logical to me, as it puts 'Learning and the learner' first, emphasising that this should be central. It then moves onto teaching skills, followed by 'Language ability', a necessary precursor to 'Language knowledge and awareness'. It finishes with 'Professional development and values' which seems to be a global category with relevance to all of the preceding areas. ● Using consistent wording can make it seem easier to see the difference between various levels within the framework.
<p>Elements of this framework which might be problematic if I used them in my framework</p>	<ul style="list-style-type: none"> ● The framework is spread across multiple different documents which I sometimes found confusing to navigate, as it wasn't always clear to me what the difference between the documents is. ● The text size in the grid of competencies is quite small, and text is very densely packed on the page.

	<ul style="list-style-type: none">● 'Proficient' is somewhat confusing as a third level, especially because the highest level of Cambridge Main Suite language exams is called 'C2 Proficiency'. It's not immediately clear how this is different from 'Expert'.● Descriptors like 'Has a basic/ reasonable/ good/ sophisticated knowledge of...' seem quite objective to me. I feel that teachers who are self-assessing may not be clear about what constitutes understanding at each of these levels, and may therefore over- or under-assess their competencies.● Consistency in wording across levels can feel like it actually obscures the differences between what a teacher could do at each level - sometimes it feels like it's not actually clear how these levels might differ in practice.● Consistency in wording also meant I found myself skimming the framework at times, making assumptions about what the next cell in the grid might contain.● There is some exact duplication in the wording, such as the two descriptors for Expert level 'Reflecting on teaching and learning', which both say 'is highly aware of their own beliefs about teaching and learning'.
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F4: Cambridge Sustainability framework for ELT

General details	
Link to the framework	https://assets.cambridgeenglish.org/events/sustainability-framework-for-elt.pdf
Framework created by	Cambridge with Jade Blue
Date of publication	2022
Stated target audience(s)	The target audience isn't explicitly stated anywhere. As it was shared on a blog aimed at ELT teachers, the implication is that this is who it is for.
Stated aim(s) of the framework	'The Sustainability Framework for ELT has been developed to make it easier for you to see what sustainability involves. It helps you to integrate sustainability skills development into your lessons.' (Blue, 2022) It incorporates environmental, social and economic sustainability.
Creation process	I was unable to find any publicly available information about the creation process.
Form of the framework	
Overall structure	'The framework maps sustainability into four Dimensions: Knowledge, Values, Innovation, and Transformation. Each of these Dimensions is divided into Core Areas. These are the broad skills and behaviours that make up each dimension. These Core Areas are then divided into Component skills. These give more detail about exactly what is meant by each core area.' (Blue, 2022)
Number of pages for the framework itself	4
Design / Layout	There is a five-page pdf. The first page contains a wheel showing the dimensions and core areas of the frameworks. Each dimension is colour-coded, and these colours are used consistently. The following four pages take one dimension each. That part of the wheel is enlarged on the left of the page. The core areas are then subdivided into components on the right of the page.

<p>How competencies are described / stated</p>	<p>All competencies begin with a gerund, such as 'Identifying', 'Exploring', 'Recognising' or 'Showing'.</p>
<p>Sample section</p>	 <p>The diagram illustrates the Cambridge Sustainability Framework for ELT. It is structured into three levels: Dimensions, Core Areas, and Components. The 'Understanding sustainability' dimension includes three core areas: 'Understanding sustainability', 'Thinking in systems', and 'Appreciating interdependence'. Each core area is further divided into specific components. For example, 'Understanding sustainability' includes components like 'Recognising the environmental, social and economic dimensions of sustainability' and 'Engaging with information and data relating to sustainability and regeneration'.</p>
<p>Associated resources</p>	<p>Activity cards for Young Learners, Teenage Learners and Adult Learners with activities linked to the framework, introduced within this blogpost (Blue, 2022): https://www.cambridge.org/elt/blog/2022/09/30/sustainability-framework-elt-activity-cards/</p>
<p style="text-align: center;">Application of this framework to my materials writing framework</p>	
<p>Elements of this framework I might like to adapt to fit my framework</p>	<ul style="list-style-type: none"> • The framework is visually striking and very simply presented. This makes it feel accessible. • The division into Dimensions, Core Areas, and Components is easy to understand. • The addition of activity cards to accompany the framework helps to show how the competencies can be practically applied.
<p>Elements of this framework which might be problematic if I used them in my framework</p>	<ul style="list-style-type: none"> • The lack of detail could mean that it's difficult to know how to apply the parts of the framework. • Each Dimension has the same number of Core Areas, and each Core Area has the same number of Components. This could lead to areas being artificially added or excluded to make the numbers consistent across the different areas.

F5: EMCC Global Competence Framework

General details	
Link to the framework	https://emccuk.org/Common/Uploaded%20files/Resources/EMCC_competencies2021.pdf
Framework created by	EMCC (European Mentoring & Coaching Council)
Date of publication	September 2015, Updated September 2020
Stated target audience(s)	Mentors Coaches Training providers for mentors / coaches Assessors of mentors / coaches (Abrahamsson et al., 2015: 2)
Stated aim(s) of the framework	<ul style="list-style-type: none"> ● 'To help mentors / coaches understand their level of development.' ● To help Training Providers to 'evaluate the effectiveness of their programmes through the mentor/coaching performance of their students' ● To provide an assessment tool for an experienced assessor to: <ul style="list-style-type: none"> ○ 'Evaluate the behaviours of a mentor/coach ○ Categorise the level that the mentor/coach is operating at (EIA Level Descriptors) ○ Categorise the level of mentor/coach training (EQA Level Descriptors).' <p>(Abrahamsson et al., 2015: 2) EIA stands for European Individual Accreditation, for individual mentors or coaches. EQA stands for European Quality Award, for training providers.</p>
Creation process	No specific information available. The website only states that it 'is the result of extensive and collaborative research to identify the core competences of a professional coach and mentor' (emccuk.org, n.d.)
Form of the framework	
Overall structure	4 levels of accreditation: <ul style="list-style-type: none"> ● Foundation ● Practitioner

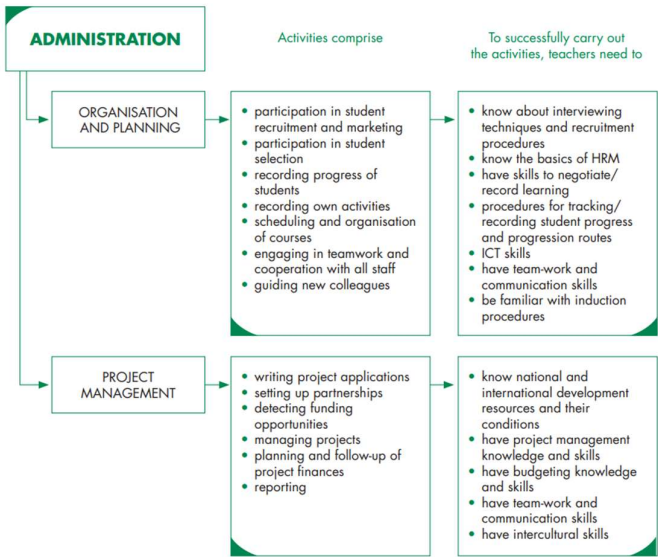
	<ul style="list-style-type: none"> • Senior Practitioner • Master Practitioner <p>8 competence categories:</p> <ol style="list-style-type: none"> 1. Understanding Self 2. Commitment to Self-Development 3. Managing the Contract 4. Building the Relationship 5. Enabling Insight and Learning 6. Outcome and Action Orientation 7. Use of Models and Techniques 8. Evaluation 										
Number of pages for the framework itself	7										
Design / Layout	<p>One page provides descriptors of the type of individuals likely at each level of the framework if they want to enter training for mentors / coaches, followed by a page of descriptors for individual mentors / coaches seeking accreditation at each level.</p> <p>One page provides a brief definition of each of the competence categories.</p> <p>A table with the competence category in the first column and indicators for each level in the other four columns. Each category is on a new row.</p> <p>All 'capability indicators' are numbered in brackets at the end of the indicator. This is done sequentially, with Foundation indicators numbered 1-30 across all categories, for example, and Senior Practitioner indicators numbered 73-98. There are 112 indicators in all.</p>										
How competencies are described / stated	<p>Descriptors are in the present simple, and start with a wide range of different verbs, such as 'demonstrates', 'explains', and 'recognises'.</p> <p>All descriptors are expressed in the third person, with no subject.</p>										
Sample section	<table border="1"> <thead> <tr> <th>Competence Category</th> <th>Foundation Capability Indicators</th> <th>Practitioner Capability Indicators</th> <th>Senior Practitioner Capability Indicators</th> <th>Master Practitioner Capability Indicators</th> </tr> </thead> <tbody> <tr> <td>Understanding Self Demonstrates awareness of own values, beliefs and behaviours, recognises how these affect their practice and uses this self-awareness to manage their effectiveness in meeting the client's, and where relevant, the sponsor's objectives</td> <td> <ul style="list-style-type: none"> Behaves in a manner that facilitates the mentoring/coaching process (1) Manages issues of diversity in their mentoring/coaching practice (2) Communicates effectively their own values, beliefs and attitudes that guide their mentoring/coaching practice (3) Behaves in alignment with their values and beliefs (4) </td> <td> <ul style="list-style-type: none"> Buils self-understanding based on an established model of human behaviour and rigorous reflection on practice (31) Identifies when their psychological processes are interfering with client work and adapts behaviour appropriately (32) Responds with empathy to client's emotions without becoming personally involved (33) </td> <td> <ul style="list-style-type: none"> Buils further self-understanding based on a range of theoretical models and structured input from external sources with rigorous reflection on experience and practice (73) Proactively manages own 'state of being' to suit the needs of the client' (74) </td> <td> <ul style="list-style-type: none"> Synthesises insights derived from extensive exploration of theoretical models and personal evidence (99) Reflects and has conscious access to every moment of their client interactions and coaching (100) Critically reflects on practitioner paradigms and their impact on clients and client systems (101) </td> </tr> </tbody> </table>	Competence Category	Foundation Capability Indicators	Practitioner Capability Indicators	Senior Practitioner Capability Indicators	Master Practitioner Capability Indicators	Understanding Self Demonstrates awareness of own values, beliefs and behaviours, recognises how these affect their practice and uses this self-awareness to manage their effectiveness in meeting the client's, and where relevant, the sponsor's objectives	<ul style="list-style-type: none"> Behaves in a manner that facilitates the mentoring/coaching process (1) Manages issues of diversity in their mentoring/coaching practice (2) Communicates effectively their own values, beliefs and attitudes that guide their mentoring/coaching practice (3) Behaves in alignment with their values and beliefs (4) 	<ul style="list-style-type: none"> Buils self-understanding based on an established model of human behaviour and rigorous reflection on practice (31) Identifies when their psychological processes are interfering with client work and adapts behaviour appropriately (32) Responds with empathy to client's emotions without becoming personally involved (33) 	<ul style="list-style-type: none"> Buils further self-understanding based on a range of theoretical models and structured input from external sources with rigorous reflection on experience and practice (73) Proactively manages own 'state of being' to suit the needs of the client' (74) 	<ul style="list-style-type: none"> Synthesises insights derived from extensive exploration of theoretical models and personal evidence (99) Reflects and has conscious access to every moment of their client interactions and coaching (100) Critically reflects on practitioner paradigms and their impact on clients and client systems (101)
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Associated resources	Much of the EMCC accreditation is based on their framework (EMCCUK, 2020)										

	https://emccuk.org/Public/Public/Accreditation/Accreditation.aspx?hkey=e9df31c8-70cc-46b9-97c2-ba943fa948f6
Application of this framework to my materials writing framework	
<p>Elements of this framework I might like to adapt to fit my framework</p>	<ul style="list-style-type: none"> ● The four levels seem like they could be adapted well to a materials writing framework. For example 'Foundation' could map to teachers learning to create materials as part of their teaching; 'Practitioner' could map to those who are beginning to write for publication; 'Senior Practitioner' to those who are working full time materials writing; and 'Master Practitioner' to those who are training others in materials writing. ● One-sentence summaries of each category provide a useful overview of the whole framework, which should allow users to identify which category / categories would be most useful / relevant to them. ● In addition to the categories listed in the row above, category names which might provide useful inspiration are: 'Managing the Contract' and 'Outcome and Action Orientation'. I think they could both usefully be applied to materials writing. ● Numbering the descriptors could help users to refer to them easily in other documents. ● The whole document sharing the framework is only 12 pages, with the framework itself covering most of this. To me, it feels accessible and a manageable amount of information, while still providing scope for development across a number of levels and areas of mentoring / coaching.
<p>Elements of this framework which might be problematic if I used them in my framework</p>	<ul style="list-style-type: none"> ● The names of the four levels don't provide any opportunity for growth or expansion. Once somebody has reached 'Master Practitioner', it may not be clear to them what they can go on to do later.

F6: EU Competence Framework for VET (Vocational Education and Training)
Professions

General details	
Link to the framework	https://www.cedefop.europa.eu/files/111332_Competence_framework_for_VET_professions.pdf
Framework created by	CEDEFOP (European Centre for the Development of Vocational Training) and Finnish National Board of Education
Date of publication	2009
Stated target audience(s)	<p>‘The handbook has been produced to support practitioners and decision-makers, such as teachers, trainers and administrators, in their efforts to support the professional development and well-being of VET professionals and organisations.’ (Volmari et al., 2009: 3)</p> <p>‘In addition to supporting the assessment of oneself, a competence framework can be used to assess the organisation’s competence.’ (Volmari et al., 2009: 17)</p> <p>Language teachers are specifically mentioned as a possible target audience: ‘When we talk about teachers in VET, we generally refer to teachers of vocational subjects, such as electronics, construction and nursing. The framework can, however, also be used for teachers of common core subjects such as languages, mathematics and science.’ (Volmari et al., 2009: 19)</p>
Stated aim(s) of the framework	<p>‘The handbook and its competence frameworks hope to contribute to a wider understanding of the roles and responsibilities of VET professionals in the development of vocational education and training. The handbook also points to areas where the VET professionals need to be supported, either through pre-service and in-service training.’ (Volmari et al., 2009: 3)</p> <p>‘Such a framework can be used when curricula or training programmes are designed for the initial and continuing training of teaching professionals. The competence framework can also help the professionals and the institutions to:</p> <ul style="list-style-type: none"> ● reflect on professional effectiveness ● determine and prioritise areas for individual and institutional professional growth ● assist staff in their personal and career development planning ● assist the individuals and the collegial community in assessing and developing institutional competence,

	<p>for example in recruitment</p> <ul style="list-style-type: none"> ● recognise and validate informal and non-formal learning ● raise the status and recognition of the professions by making visible the demands set on the professions.’ (Volmari et al., 2009: 17)
Creation process	<ul style="list-style-type: none"> ● Cedefop and Teachers and Trainers network (TTnet) conducted the ‘Defining VET Professions’ study in 2007, preceded by a pilot project in 2006 ● Research and interviews conducted with 176 VET professionals in 17 European countries as part of the study, including 6 profiles: teachers, trainers, training managers, principals, e-learning tutors and training consultants; note that the distribution of interviews was not evenly spread across the countries ● 6 profiles merged into 3: VET teachers, in-company trainers, and leaders ● Supplemented by desk research, including existing national standards, country-based information, other literature and statistics connected to national VET contexts, and results of relevant national and transnational studies ● 4 areas chosen to structure the interviews and data analysis: Administration, Training, Development and quality assurance, and Networking ● ‘Inventory of the activities and competences of teachers, in-company trainers and leaders in VET’ produced ● Two-stage validation process: <ul style="list-style-type: none"> ○ Data collection grid validated in different countries, including by ‘a few representatives from each of the profiles’ ○ Outcomes of the analyses validated by stakeholders in 21 countries <p>(Summarised from Volmari et al., 2009: 3, 14-15)</p>
Form of the framework	
Overall structure	<p>3 profiles:</p> <ul style="list-style-type: none"> ● Teachers ● In-company trainers ● Leaders <p>4 areas for each profile:</p> <ul style="list-style-type: none"> ● Administration ● Training ● Development and quality assurance ● Networking

	<p>Areas divided into 2-3 subcategories each</p> <p>Each subcategory has two sets of information:</p> <ul style="list-style-type: none"> • Activities comprise... • To successfully carry out the activities, teachers need to...
Number of pages for the framework itself	13, scattered throughout the document
Design / Layout	Framework of competences is spread throughout the handbook, with a commentary preceding each section
How competencies are described / stated	<p>'Activities' begin with a present participle to colligate with 'comprise'.</p> <p>Competences begin with either an infinitive to colligate with 'need to', or a noun, [incorrectly] colligating with 'need to'</p>
Sample section	 <p><i>Figure 3. Administrative activities and required skills and knowledge of VET teachers.</i></p> <p>(Volmari et al., 2009: 22)</p>
Associated resources	Supplementary information in the handbook which the framework is embedded in.
Application of this framework to my materials writing framework	
Elements of this framework I might like to adapt to fit my framework	<ul style="list-style-type: none"> • The stated aims include an acknowledgement that it might not be necessary for a single person to master all of these competences, and that the framework could be used to assess an organisation as a whole. This approach could be adapted for my framework by saying that it could be used to assess the

	<p>materials writing skills across a whole team, rather than for an individual.</p> <ul style="list-style-type: none"> • Competences are connected to specific activities which the jobs could involve, rather than listed in isolation. This might help users to identify which competences are relevant to them, and to ignore competences related to activities which they don't participate in. • For those who want to make a career out of materials writing, networking is likely to be a key skill, as it will ensure that writers' work is seen, and that they are considered for projects. Including a networking section in my framework could therefore be useful to make those connected to materials writing explicitly aware of this necessary skill.
<p>Elements of this framework which might be problematic if I used them in my framework</p>	<ul style="list-style-type: none"> • There is a lot of other information in the framework document, making the elements of the framework itself challenging to find. While this provides extra background on why each part of the framework was created in this way, it would be useful to have a single section of the document dedicated to the framework in isolation, without other text around it.

F7: Eaquals Academic Management Competency Framework (AMCF)

General details	
Link to the framework	https://www.eaquals.org/resources/the-eaquals-academic-management-competency-framework/
Framework created by	Eaquals
Date of publication	2021
Stated target audience(s)	Academic managers, General managers, Manager trainers, Organisations, Project leaders, School owners, Directors, Senior teachers, Future managers (Eaquals, 2021a: 4)
Stated aim(s) of the framework	<p>'[It] is intended as a tool to support managers in the awareness raising of their own strengths and possible development paths.' (Eaquals, 2021a: 2)</p> <p>'The wider aims of the AMCF:</p> <ul style="list-style-type: none"> ● To support the professionalisation of management in the language teaching sector through increasing the shared perceptions of its functions. ● To recognise the importance of the role of management in the provision of quality education. ● To clarify possible manager roles. ● To further enable the assessment of the quality of management. ● To promote managers' lifelong learning and engagement in continuing professional development. ● To make management more attractive and provide for career progression.' (Eaquals, 2021a: 3)
Creation process	<ul style="list-style-type: none"> ● Create a small team with a range of expertise. ● Analyse existing frameworks. ● Decide on the number of levels and how to describe them. ● Decide on categories / sub-categories, redefining them as needed as the framework developed. ● Pilot the framework. <p>(Summarised from anonymous personal correspondence)</p>
Form of the framework	
Overall structure	<p>4 'development levels': (Eaquals, 2021a: 3)</p> <ol style="list-style-type: none"> 1. I can deliver existing systems and processes

	<p>2. I can evaluate what I do and try different things</p> <p>3. I can create new systems and assess at an institutional level</p> <p>4. I can facilitate the development of people and processes in order to raise organisational capacity</p> <p>8 categories:</p> <ul style="list-style-type: none"> ● Managing self ● People systems and processes ● Professional development ● Course and assessment design ● Planning and administration ● Managing resources ● Change management ● Quality and customer service, marketing <p>Each category is divided into 4-6 subcategories.</p>
Number of pages for the framework itself	8
Design / Layout	Pages 7-9 of the document contain an assessment grid. Each cell in the grid corresponds to a specific descriptor listed in full in a second grid on pages 10-17 of the framework document, with one page for each category.
How competencies are described / stated	Descriptors are 'can-do' statements, with no subject. Most begin with 'can', but other verbs/verb phrases used include 'understands', 'takes', 'acts', and 'has an awareness of'.

<p>Sample section</p>	<table border="1"> <thead> <tr> <th data-bbox="662 216 781 323">PEOPLE SYSTEMS AND PROCESSES</th> <th data-bbox="781 216 911 323">1 I can deliver existing systems and processes</th> <th data-bbox="911 216 1057 323">2 I can evaluate what I do and can try different things</th> <th data-bbox="1057 216 1203 323">3 I can create new systems and assess at an institutional level</th> <th data-bbox="1203 216 1349 323">4 I can facilitate the development of people and processes in order to raise organisational capacity</th> </tr> </thead> <tbody> <tr> <td data-bbox="662 323 781 430">Recruitment and selection (R&C)</td> <td data-bbox="781 323 911 430">Understands the existing policies and procedures of R&C and can implement them.</td> <td data-bbox="911 323 1057 430">Has a greater awareness of the theory behind the R&C and can evaluate current practices.</td> <td data-bbox="1057 323 1203 430">Can plan, implement processes to improve current practices and evaluate their effectiveness.</td> <td data-bbox="1203 323 1349 430">Can facilitate the development of people and processes in order to raise the organisational capacity in recruitment and selection</td> </tr> <tr> <td data-bbox="662 430 781 537">Induction (I)</td> <td data-bbox="781 430 911 537">Understands existing induction policies and procedures and can implement them.</td> <td data-bbox="911 430 1057 537">Has a greater awareness of the purposes of induction. 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<p>Associated resources</p>	<ul style="list-style-type: none"> • Assessment Grid (Word document) • Spidergram and profile tool for individuals (Excel document) • Spidergram and profile tool for terms (Excel document) • All available at: https://www.eaquals.org/resources/the-eaquals-academic-management-competency-framework/ • Page 6 of the framework document (Eaquals, 2021a) includes a short list of case studies of possible users. 																														
<p>Application of this framework to my materials writing framework</p>																															
<p>Elements of this framework I might like to adapt to fit my framework</p>	<ul style="list-style-type: none"> • Development levels are given as statements rather than labels. This might help users to ‘see themselves’ in the development level, and be beneficial for users who are reluctant to be labelled. • The framework explicitly states that it ‘does not advocate a particular approach to management [...] as appropriateness here may be context-based.’ (Eaquals, 2021a: 4). Instead of advocating a particular approach, it lists a set of qualities and values ‘underlying the AMCF construct of managerial professionalism’ (ibid.). This echoes the idea of values in the Eaquals TD framework, which could be useful to include in a materials writing framework - values aren’t necessarily something which could be covered by descriptors in a purely competency-based framework. 																														

	<ul style="list-style-type: none"> ● It also explicitly states that: <ul style="list-style-type: none"> ○ ‘Some categories may not be applicable to a specific role. ○ Different development levels within a category may be required for a specific role. ○ For a manager to operate effectively in their current role and within their own context, therefore, there is no assumption that the competences in level 4 are necessary.’ (Eaquals, 2021a: 3) <p>This emphasises that the framework is not ‘one size fits all’, and that each user might not be ultimately aiming to achieve level 4 in all competences in the framework. For a materials writing framework which might equally be used by a novice classroom teacher and a full-time materials writer with many years of experience, I think a similar qualifier could be a useful addition to my framework.</p> <ul style="list-style-type: none"> ● The sample case studies (pages 5-6) give a range of ideas of how the framework could be used. Something similar could help users of my framework to decide which parts of it would be most useful to them. ● ‘Managing self’ could be a valuable category to include in my framework, though possibly beyond an organisational context. This category covers reflection, time management, stress management, and professional development, all of which are as relevant to materials writing as they are to management. The fact that it is the first category highlights how important this is. ● Users are offered a choice of how to assess themselves against the framework, through a table or through a spidergram. This allows users to select what would work best for them. ● Visualisation through a spidergram is a potentially appealing way of displaying results of an assessment using a framework to help users to identify priorities for development. The inclusion of a link to an Excel spreadsheet with the framework should make these easy to produce for potential users.
<p>Elements of this framework which might be problematic if I used them in my framework</p>	<p>None.</p>

F8: Eaquals Framework for Language Teacher Training & Development (The Eaquals TD framework)

General details	
Link to the framework	https://www.eaquals.org/wp-content/uploads/The-Eaquals-Framework-for-Language-Teacher-Training-and-Development-Online.pdf
Framework created by	Eaquals
Date of publication	2016
Stated target audience(s)	<p>'It is intended for use by both novice and more experienced teachers, by managers, coordinators, teacher trainers and other professionals in the field of language education, when they are assessing teaching-related competences.</p> <p>It can also be used when setting aims for or deciding the content of further training and development that meets the specific needs of teams of teachers as well as individual teachers, or of training courses for language teachers.' (Eaquals, 2016: 4)</p>
Stated aim(s) of the framework	<p>'What are its main aims?</p> <ul style="list-style-type: none"> ● To help practising teachers to assess and reflect on their own language teaching competences, but in greater depth and using more detailed descriptors than those in the EPG (European Profiling Grid) to help identify training needs and plan professional development for practising teachers ● To encourage teachers to continue their professional development on their own and with the support of their institutions ● To help document the design of public training courses for practising teachers ● To serve as a tool for evaluating and accrediting teacher training courses. <p>It can also serve as a model for those wishing to develop additional descriptors for more specific areas, such as materials design, teaching young learners, teaching one-to-one lessons, providing specialised training and so on.' (Eaquals, 2016: 4)</p> <p>'One way of looking at the Eaquals TD framework is as an expanded supplement to the EPG, allowing teachers and those who support them to drill down in the areas of competence that are covered in the EPG.' (Rossner 2017: 152)</p>

Creation process	<p>Summarised from p140-146 of <i>Language Teaching Competences</i> (Rossner 2017)</p> <ul style="list-style-type: none"> • Special interest group formed in 2009 to create the Equals TD framework. Started by considering the ‘very concept of competence’ • Designed to cover in more detail/expand on the scope of categories in the EPG, while also simplifying the number of ‘development phases’. Overall summaries of development phases were added, along with a set of desired values and attitudes. • ‘Concordancing was undertaken to ensure that there was consistency of language in the descriptors within each of the three development phases and to highlight the progression implied from one phase to the next. This checking was based on a list of verbs and phrases that were defined as appropriate for the three successive phases.’ (Rossner 2017: 146) • As of 2017, ‘the more numerous descriptors in the Equals TD Framework have not yet undergone a full process of validation.’ (Rossner 2017: 140) [I could find no information to confirm whether this is still true in 2023 as I write this.]
Form of the framework	
Overall structure	<p>A list of ‘values’ and ‘attitudes’ at the beginning of the framework</p> <p>‘Global descriptors’ summarising each of the three development phases:</p> <ol style="list-style-type: none"> 1. ‘Development Phase One’: Early in a teaching career 2. ‘Development Phase Two’: An ‘intermediate’ phase 3. ‘Development Phase Three’: Teachers with broad experience and high levels of competence <p>Descriptors of ‘knowledge’ and ‘skills’ covering 5 main areas:</p> <ul style="list-style-type: none"> • Planning Teaching and Learning • Teaching and Supporting Learning • Assessment of Learning • Language Communication and Culture • The Teacher as Professional <p>Main areas are subdivided into ‘Key Areas’, with three separate columns listing detailed descriptors for each of the three development phases. The columns are split into two sections: ‘Knowledge of’ and ‘Skills’</p>
Number of pages for the framework itself	23, plus 1 page of values and attitudes

<p>Design / Layout</p>	<p>The framework is an extensive document as part of a longer pdf file.</p> <p>Page 8 summarises 'Values and attitudes'.</p> <p>Page 9 lists the global descriptors.</p> <p>Pages 10-32 generally have one page for each Key Area, with three separate columns for each of the three development phases. The columns are split into two rows, the top being 'Knowledge of', and the bottom 'Skills'. Some Key Areas have sections left blank. For example, 'Key Area 4: Lesson management' on page 17 has no 'Knowledge of' descriptors for Development Phases 2 or 3. 'The teacher as professional' changes this pattern slightly, with two Key Areas per page (pages 30-31); 'Key Area 5: Professional conduct' on page 32 has extra rows, with three pairs of Knowledge of / Skills descriptors - it is the only page which does this.</p> <p>There is an accompanying 3-page glossary to define key terms used in the framework.</p>									
<p>How competencies are described / stated</p>	<p>Values and attitudes are extended noun phrases beginning with a range of abstract nouns, such as 'A readiness to', 'A belief in' or 'An appreciation of'.</p> <p>Global descriptors are full sentences, generally beginning with the word 'Teachers'.</p> <p>'Knowledge of' descriptors are noun phrases, often including words like 'processes', 'rationale', 'principles' and 'techniques'.</p> <p>'Skills' descriptors are verb phrases beginning with a present participle, with one exception: 'basic techniques for using authentic materials in class' (Eaquals, 2016:15)</p>									
<p>Sample section</p>	<table border="1"> <thead> <tr> <th colspan="3" style="background-color: #2c4e64; color: white;">Key Area 2: Resources and materials</th> </tr> <tr> <th style="text-align: left;">Development Phase 1</th> <th style="text-align: left;">Development Phase 2</th> <th style="text-align: left;">Development Phase 3</th> </tr> </thead> <tbody> <tr> <td> <p>Knowledge of</p> <ul style="list-style-type: none"> the main kinds of learning resources and ways they can be used for a limited range of levels and types of learners <p>Skills:</p> <ul style="list-style-type: none"> using a limited range of published materials and other learning resources effectively managing teaching / learning resources well in familiar teaching contexts/situations using resources effectively following suggestions in a teacher's guide or course-book creating simple learning materials in line with learners' interests and needs to complement other resources basic techniques for using authentic materials in class adopting a professional approach to copyright and indicating the source of materials </td> <td> <p>Knowledge of</p> <ul style="list-style-type: none"> the rationale and principles behind the design, sequencing and use of a range of learning resources, including digital and internet based media the relationship between cultural content in learning resources and the social and cultural background of learners <p>Skills:</p> <ul style="list-style-type: none"> adapting and using effectively a wide range of published and other learning materials, including digital resources evaluating the suitability of learning materials for different teaching contexts, taking into account linguistic, cultural and cognitive aspects selecting, adapting and designing teaching/learning materials for a range of teaching situations to optimise learning outcomes using various resources effectively, including the board and body language, to optimise learning outcomes adapting and using creatively Information & Communication Technology (ICT) to aid learning in and outside the classroom </td> <td> <p>Knowledge of</p> <ul style="list-style-type: none"> methods of evaluating a wide range of materials from different practical and theoretical points of view, taking into account degrees of linguistic and cultural authenticity categories, genres and text types in language teaching and learning <p>Skills:</p> <ul style="list-style-type: none"> adapting or designing and using resources effectively for a broad range of teaching contexts reviewing, evaluating and selecting materials and resources for use by the teaching team creating additional materials based on authentic oral and written texts, including digital resources, and teachers' notes mentoring and guiding colleagues in selecting, adapting and designing materials developing and managing online learning management platforms (e.g. Moodle) in a blended learning context </td> </tr> </tbody> </table>	Key Area 2: Resources and 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Associated resources	<ul style="list-style-type: none"> • <i>Language Teaching Competences</i> by Richard Rossner (2017), in which chapter 11 describes the Equals TD framework and its use, including example scenarios when it might be applied
Application of this framework to my materials writing framework	
Elements of this framework I might like to adapt to fit my framework	<ul style="list-style-type: none"> • The inclusion of values and attitudes addresses the idea of beliefs, and how these can influence teaching. • The use of concordancing to ensure consistency of language could be a useful technique to apply to my own framework. • The highest development phase (DP3) includes aspects of training / management roles, for example assisting less experienced teachers or supporting other teachers. This shows teachers how they can develop their careers in other directions, which could also be true for materials writers (training future writers). • There are a large number of descriptors connected to professional practice, which expand on the EPG 'Professionalism' descriptors. These could be adapted to highlight an aspect of materials writing which I think is often forgotten about. • The length of the framework and number of descriptors included makes it seem very comprehensive.
Elements of this framework which might be problematic if I used them in my framework	<ul style="list-style-type: none"> • It's long and very detailed, which could be overwhelming for some users. Producing something of a similar length would be very time-consuming and may not be possible for one person alone. • Despite its length, Rossner (2017:144) points out that the list of values and attitudes is not comprehensive, suggesting some possible additions. • Including three different Development Phases means there needs to be clear distinctions between the descriptors in each phase. They may not always be easy to differentiate between. • The bleed between developing oneself as a teacher and developing others, particularly evident in DP3, does mean the focus of the framework isn't always completely clear. Is it for trainers, managers or teachers themselves? • The differences between this framework and the EPG are sometimes blurred - in my opinion, there is quite a lot of overlap.

F9: English Australia CPD Framework

General details	
Link to the framework	https://www.englishaustralia.com.au/documents/item/1571
Framework created by	English Australia
Date of publication	2016
Stated target audience(s)	English language teachers
Stated aim(s) of the framework	<p>‘The English Australia Continuing Professional Development (CPD) framework is designed to articulate the complex nature of English language teaching and track the stages of professional growth. It outlines a continuum of abilities and responsibilities enabling English language teachers to self-assess their competency over time and make informed decisions about the direction of their professional learning.’ (English Australia, n.d.-a: 1)</p> <p>It’s also designed to support institutions to develop ‘effective in-house professional development programs’ and to provide guidance on the amount of CPD to do annually. (EnglishAustraliaTV, 2016).</p>
Creation process	<p>English Australia decided on the need for a framework specific to the Australian context, as well as to raise standards of ELICOS (English Language Intensive Courses for Overseas Students) within Australia. A steering committee was created made up of 4 experts in the area of teacher training and professional development. They analysed CPD frameworks from both ELT and beyond, including engineering and accounting. They went through various drafts when creating the English Australia framework, with the European Profiling Grid used as the basis to define phases of teacher development. One version of this draft was shown to members, consulting them and asking for feedback. They tweaked the framework based on the feedback. They also got advice from Fran Morris, an independent CPD framework expert, who ‘gave it the final okay’. They plan for the framework to be updated and evolve in the future based on feedback from users. (EnglishAustraliaTV, 2016)</p>
Form of the framework	
Overall structure	4 ‘phases of competency’ along a ‘continuum of practice’ (English Australia, n.d.-a: 1):

	<ul style="list-style-type: none"> ● Foundation (Phase 1) ● Developing (Phase 2) ● Accomplished (Phase 3) ● Lead (Phase 4) <p>9 'Dimensions of Language Teaching Practice' to encompass the 'competency standards' are described in the CPD Framework Overview (p4). These are divided between three 'Domains of Language Teaching Practice':</p> <ul style="list-style-type: none"> ● Professional Understanding (What we know as teachers) <ul style="list-style-type: none"> ○ 1 Methodology ○ 2 Understanding the learner ○ 3 Intercultural communication and competence ○ 4 Content knowledge/knowledge of specialisation ● Professional Application (What we do as teachers) <ul style="list-style-type: none"> ○ 5 Lesson and course planning ○ 6 Classroom interaction and management ○ 7 Technology enhanced learning and teaching ○ 8 Assessment, feedback and reporting ● Professional Engagement (How we develop as teachers) <ul style="list-style-type: none"> ○ 9 Professional development, research and reflective practice <p>This breakdown differs slightly from that in the framework itself (English Australia, 2016). While there are still 9 categories, they are in a different order and some have different titles. They are:</p> <ol style="list-style-type: none"> 1. Language learning and language teaching methodologies 2. Understanding the learner 3. Assessment, feedback and reporting 4. Managing the lesson 5. Lesson and course planning 6. Content knowledge/knowledge of specialisation 7. Technology enhanced learning and teaching 8. Professional engagement, reflective practice and research 9. Intercultural communication <p>Each dimension is divided into 3-5 subcategories.</p>
Number of pages for the framework itself	11
Design / Layout	<p>The overview document describes what the four phases of competency involve and what kind of teachers might find that level most relevant. For example, 'Competency standards in the Foundation phase continuum may be aspirational for graduate teachers or those who have recently changed teaching context.' (English Australia, n.d.-b: 2)</p> <p>The framework itself is laid out as a table, with the phases of competency as column headings. Each dimension covers one or two pages, with each new</p>

	<p>dimension starting on a new page. The table is spaced out, with white space around every descriptor. In both documents, the phases are colour-coded consistently.</p>																									
<p>How competencies are described / stated</p>	<p>Descriptors are in the present simple, and start with a wide range of different verbs, such as ‘creates’, ‘provides’, and ‘implements’, sometimes with an adverb preceding it, such as ‘effectively’ or ‘actively’.</p> <p>All descriptors are expressed in the third person, with no subject.</p>																									
<p>Sample section</p>	<p style="text-align: right;">English Australia - CPD Framework</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 15%;">Phases of competency</th> <th style="width: 20%;">1. Foundation</th> <th style="width: 20%;">2. Developing</th> <th style="width: 20%;">3. Accomplished</th> <th style="width: 25%;">4. Lead</th> </tr> </thead> <tbody> <tr> <td colspan="5">9 Intercultural communication</td> </tr> <tr> <td style="background-color: #e0e0e0;">9.1 Intercultural awareness</td> <td>Recognises the relevance of and need for intercultural communication skills in ESL learning and teaching contexts (e.g., maintaining an approachable and empathetic demeanour, displaying flexibility in communication styles, being aware of non-verbal feedback, focusing on capabilities over deficiencies in language abilities, takes responsibility for repairing communication breakdown, etc.)</td> <td>Recognises one's own cultural background and own cultural biases. Values cultural norms and practices that are different from one's own.</td> <td>Reflects on intercultural experiences with the aim to better facilitate such exchanges in the future.</td> <td>Leads staff and teachers in building greater awareness of intercultural differences and discouraging cultural stereotyping.</td> </tr> <tr> <td style="background-color: #e0e0e0;">9.2 Classroom practice</td> <td>Demonstrates sensitivity to and understanding of diverse cultures and learning needs in all learning and teaching practices.</td> <td>Employs strategies and techniques to facilitate intercultural communication and understanding in the classroom, including modeling and teaching inclusive language.</td> <td>Models and teaches intercultural communication skills to learners in the classroom, and applies learning and teaching approaches that capitalise on the diversity in the classroom.</td> <td>Designs, creates or modifies resources to incorporate intercultural communication exchanges and training in the classroom.</td> </tr> <tr> <td style="background-color: #e0e0e0;">9.3 Materials review and development</td> <td>Identifies teaching materials and curricula that have a potential to enhance intercultural competence.</td> <td>Reviews course materials and curricula for appropriate use in contexts involving intercultural interactions and supplements these with tasks to enhance intercultural competence where appropriate.</td> <td>Supports colleagues in developing their intercultural communication skills for classroom practice and materials development.</td> <td>Presents to the sector on classroom approaches and/or innovations for integrating or promoting intercultural communication skills.</td> </tr> </tbody> </table> <p style="text-align: center; font-size: small;">englishaustralia.com.au 11</p>	Phases of competency	1. Foundation	2. Developing	3. Accomplished	4. Lead	9 Intercultural communication					9.1 Intercultural awareness	Recognises the relevance of and need for intercultural communication skills in ESL learning and teaching contexts (e.g., maintaining an approachable and empathetic demeanour, displaying flexibility in communication styles, being aware of non-verbal feedback, focusing on capabilities over deficiencies in language abilities, takes responsibility for repairing communication breakdown, etc.)	Recognises one's own cultural background and own cultural biases. Values cultural norms and practices that are different from one's own.	Reflects on intercultural experiences with the aim to better facilitate such exchanges in the future.	Leads staff and teachers in building greater awareness of intercultural differences and discouraging cultural stereotyping.	9.2 Classroom practice	Demonstrates sensitivity to and understanding of diverse cultures and learning needs in all learning and teaching practices.	Employs strategies and techniques to facilitate intercultural communication and understanding in the classroom, including modeling and teaching inclusive language.	Models and teaches intercultural communication skills to learners in the classroom, and applies learning and teaching approaches that capitalise on the diversity in the classroom.	Designs, creates or modifies resources to incorporate intercultural communication exchanges and training in the classroom.	9.3 Materials review and development	Identifies teaching materials and curricula that have a potential to enhance intercultural competence.	Reviews course materials and curricula for appropriate use in contexts involving intercultural interactions and supplements these with tasks to enhance intercultural competence where appropriate.	Supports colleagues in developing their intercultural communication skills for classroom practice and materials development.	Presents to the sector on classroom approaches and/or innovations for integrating or promoting intercultural communication skills.
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<p>Associated resources</p>	<p>Anybody working for English Australia member colleges can access a teaching self-assessment quiz and the English Australia CPD Portal, which has courses at different levels of competency aligned to the framework and guidance on CPD Points which can be allocated to different activities. (English Australia, n.d.-a)</p> <p>https://www.englishaustralia.com.au/professional-development/cpd-framework</p> <p>There is an overview document explaining the different levels of the framework and the organisation of the domains and dimensions used in the framework (English Australia, n.d.-b)</p> <p>https://www.englishaustralia.com.au/documents/item/1570</p> <p>A webinar from English Australia introducing the CPD framework, including outlining how it was developed and providing advice on how to use it. 19 minutes into the webinar you can see a grid with examples of some suggested CPD resources aligned with the framework and the CPD Points available for them. (EnglishAustraliaTV, 4 Aug 2016)</p> <p>https://www.youtube.com/watch?v=IEE4eF-SdiU&ab_channel=EnglishAustraliaTV</p>																									

Application of this framework to my materials writing framework

<p>Elements of this framework I might like to adapt to fit my framework</p>	<ul style="list-style-type: none"> ● The framework overview (English Australia, n.d.-b: 1) includes a clear explanation of the concept of phases, differentiating them ‘from levels of experience or career progression’, and emphasising that teachers ‘may operate at any phase at any stage of their teaching career’. They also say ‘Teachers may demonstrate aspects of two adjacent stages at any one time, and it may not always be possible to place themselves neatly within one distinct stage.’ A caveat like this could be useful if I decide to use levels within my framework. ● The descriptions of each phase include tips on what kind of teachers might find that phase relevant. If I decide to use levels, this could be one way to help users navigate my framework. ● I find the division into Professional Understanding, Application and Engagement to be an interesting way of dividing up teaching, reflective of divisions such as knowledge v. skills. ● The colour-coding and white space make the table feel easy to read. ● When referring to language teaching theories, it gives examples of some relevant ones which could give teachers a starting point to explore them. Although these might date, it is potentially useful to provide guidance in broad areas of theory like this. ● If there is no relevant descriptor, the cell in the table is left blank. For example, there is no descriptor for 4. Lead for dimension 4.2. I should not feel forced to include a descriptor for every level. ● The framework is accompanied by a points system suggesting how much CPD could be appropriate each year. I’m not sure if this is something I could put in place, or whether that would require the additional development of training materials.
<p>Elements of this framework which might be problematic if I used them in my framework</p>	<ul style="list-style-type: none"> ● The framework document itself includes only the name of the organisation, the website, and the title of the framework. There is no information about the date it was produced or what it’s for - you need to find separate documents for that. I should include copyright and dating information in my framework documentation. ● The ‘4. Lead’ phase seems to be more about management and training than about teaching, as do some elements of ‘3. Accomplished’. I think my framework should maintain its focus on materials writing throughout, without drifting into other spheres like this. ● Some descriptors are repeated exactly for different areas. For example the 1. Foundation descriptors for

	<p>1.2 and 1.3 are identical. I'm not sure if this is intentional or is a problem with proof-reading. There are also various other typos throughout the framework, and evidence of previous versions of the framework, for example in 8.3, 3. Accomplished. The biggest discrepancy is between the framework overview and the framework itself, where the categories are numbered and ordered differently. For example, category 8 in the framework is category 9 in the overview. I should get my framework carefully checked by a third party before publishing it with the aim of reducing problems like this.</p>
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F10: European Profiling Grid (EPG)

General details	
Link to the framework	https://www.eaquals.org/resources/european-profiling-grid-booklet/
Framework created by	EPG Project, made up of various project partners across the European Union, as part of a project funded with support from the European Commission
Date of publication	2013
Stated target audience(s)	<p>'Users as individuals:</p> <ul style="list-style-type: none"> ● Language teachers in the private sector as well as in the state sector ● Inexperienced / novice teachers ● Experienced teachers ● In-service teacher trainers and mentors ● Pre-service teacher trainers and mentors ● Academic coordinators and Directors of study ● Managers of language institutions <p>Users as institutions:</p> <ul style="list-style-type: none"> ● Language schools and Language centres ● Language departments of schools ● Language departments of universities ● Associations for quality language services ● Quality assurance institutions ● Ministries of education ● Teacher training institutions ● HR departments' (EPG Project, 2013a: 16) <p>There are examples of how some of the users might make use of the Grid on pages 17-21 of the same document.</p>
Stated aim(s) of the framework	<p>'The EPG is intended to:</p> <ul style="list-style-type: none"> ● assist self-assessment and mapping of a range of current language teaching skills and competences; ● outline individual and group profiles of language teachers in an institution, stating the levels of competence attained according to a set of categories and descriptors; ● help to identify development needs and training programmes; ● serve as an additional tool for staff selection and appraisal;

	<ul style="list-style-type: none"> ● assist in understanding of and communication between different pedagogical systems and educational traditions in Europe; ● foster transparency of teaching standards, facilitating teacher mobility.’ (EPG Project, 2013a: 12)
Creation process	<p>Summarised from Chapter 4 of <i>Language Teaching Competences</i> (Rossner 2017:54-55)</p> <ul style="list-style-type: none"> ● Brian North and Galya Mateva created the precursor to the EPG, the Equals Profiling Grid for Language Teaching Professionals, in 2006. ● An EU-wide consortium was formed to develop the Equals grid into ‘a viable EU-wide tool for teacher development’ (p54) ● The EPG Project ran from 2011-2013 to: <ul style="list-style-type: none"> ○ identify areas where the Equals grid needed development and expansion; ○ add new categories and descriptors to create a pilot version; ○ validate the categories, layout and descriptors with teachers, trainers and managers; ○ create a final version using the results of the validation process; ○ develop an electronic version, the e-Grid, and the EPG user guide. <p>It was validated via questionnaires completed by 1,800 teachers and ‘face-to-face activities with 100 trainers and 60 managers (British Council, Cambridge English and EAQUALS, 2015: 4)</p>
Form of the framework	
Overall structure	<p>3 ‘Development Phases’, each subdivided into .1 and .2: 1.1, 1.2, 2.1, 2.2, 3.1, 3.2.</p> <p>13 categories of competences, grouped into 4 key areas:</p> <ul style="list-style-type: none"> ● Training and qualifications <ul style="list-style-type: none"> ○ Language proficiency ○ Education and training ○ Assessed teaching ○ Teaching experience ● Key teaching competences ‘the heart of the EPG’ (Rossner, 2017: 61) <ul style="list-style-type: none"> ○ Methodology ○ Assessment ○ Lesson and course planning ○ Interaction management and monitoring ● Enabling competences ‘Which support key

	<p>aspects of the language teacher's work' (p62)</p> <ul style="list-style-type: none"> ○ Intercultural competence ○ Language awareness ○ The ability to use digital media effectively ● Professionalism <ul style="list-style-type: none"> ○ Professional conduct ○ Administration 																				
<p>Number of pages for the framework itself</p>	<p>4</p>																				
<p>Design / Layout</p>	<p>A 3-page table/grid. There is one column for each stage of development, and one row for each category of teacher competence. Cells contain individual descriptors matching each category of teacher competence at each stage of development.</p> <p>There is an accompanying 2-page glossary to define key terms used in the framework.</p>																				
<p>How competencies are described / stated</p>	<p>In the 'Training and Qualifications' area, statements are expressed in either present continuous (e.g. 'is studying', 'is undertaking'), present perfect (e.g. 'has gained', 'has completed') or as 'has + noun' statements (e.g. 'has X hours documented teaching experience', 'has a post graduate or professional diploma...')</p> <p>Some of the competences in the 'Key Teaching Competences' and 'Enabling Competences' areas are expressed in the same way as in the 'Training and Qualifications' section, but the majority are expressed as can-do statements.</p> <p>In the 'Professionalism' area, statements are in the present simple, and start with a wide range of different verbs, such as 'seeks', 'welcomes', and 'anticipates'.</p> <p>All competences are expressed in the third person, with no subject.</p>																				
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Associated resources	<ul style="list-style-type: none"> • Versions of the EPG in German, French, Spanish, Italian, Portuguese, Turkish and Chinese (Eaquals, 2020) https://www.eaquals.org/resources/european-profiling-grid-booklet/ • A glossary of terms and User Guide (both included in the main EPG pdf document) • An electronic version, the e-Grid (EPG Project, 2013b) https://egrid.epg-project.eu/ • Case studies showing how the EPG has been used (Eaquals, 2021b) https://www.eaquals.org/our-expertise/teacher-development/the-european-profiling-grid/detailed-information-about-the-european-profiling-grid-and-e-grid/ • A webinar on the EPG and e-Grid (Rossner, 2013) https://www.teachingenglish.org.uk/article/richard- 														

	<p>rossner-assessing-language-teaching-competences-potential-european-profiling-grid</p> <ul style="list-style-type: none"> • <i>Language Teaching Competences</i> by Richard Rossner (2017), in which 7 of the 12 chapters describe the EPG and its use in depth
<p>Application of this framework to my materials writing framework</p>	
<p>Elements of this framework I might like to adapt to fit my framework</p>	<ul style="list-style-type: none"> • Having 6 development phases gives a clear sense of progression. • Numbering the development phases rather than naming them seems more neutral / less judgemental. • The numbering is similar to the CEFR, which many teachers would already be familiar with. This could make it easier to understand how the levels differ from one another. • ‘The incremental character of descriptors. In line with the continuity of teachers’ professional growth, the progression of descriptors in the EPG spans three main phases of development and six sub-phases. Each successive phase incorporates features of the preceding one and builds upon it by adding more advanced competences.’ (EPG Project, 2013:13) - the wording of these incremental descriptors could also be useful to help me differentiate between descriptors for different levels / stages, if I decide to use that approach. • ‘The modular character of the grid. The Grid itself is open to further developments. It can be complemented with new categories and descriptors, thus creating opportunities for continuous updating and creativity.’ (EPG Project, 2013:14) - though I think this is true of most of the frameworks I’ve seen, it’s a useful point to be aware of. • Descriptors are general enough that teachers should be able to apply them regardless of their context. • Descriptors are wide-ranging, aiming to cover many possible aspects of teaching at many different levels. • The grid layout makes it easy to navigate. • It gives administration equal status with other aspects of teaching, and acknowledges that it is a key part of the job with competences which can be developed. In materials writing, this is a reminder that aspects beyond the actual writing of the materials could still be important competencies to develop, such as those related to project management or managing communication.
<p>Elements of this framework which might be problematic if I</p>	<ul style="list-style-type: none"> • It’s potentially challenging to create sufficiently distinct descriptors across 6 different development

used them in my framework	phases, if I decided to do something similar. <ul style="list-style-type: none"><li data-bbox="667 233 1263 296">• The grid is visually quite dense, and could be overwhelming for a new teacher.
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F11: TESL Ontario Competency Framework for Adult ESL Teachers

General details	
Link to the framework	https://www.teslontario.org/uploads/accreditation/CompetencyFramework/TESLOntarioCompetencyFramework.pdf
Framework created by	TESL Ontario
Date of publication	2021
Stated target audience(s)	Not stated
Stated aim(s) of the framework	<p>It was developed to support TESL Ontario's Prior Learning Assessment & Recognition (PLAR) process. They also state that it can 'serve as a:</p> <ol style="list-style-type: none"> 1. Clear guideline for developing TESL training programs 2. Resource for development and delivery of targeted workshops for internationally trained professionals (ITIs) 3. Resource for development of mentoring, practice teaching and observation activities 4. Tool for teachers to self-assess and articulate their own skills and competencies and to consider further professional development 5. Guideline for employers for hiring and for professional development of teachers' (TESL Ontario, 2021: 3)
Creation process	<p>My understanding is that 4 Project Team members created the framework, with the help of 'a multifaceted research approach', including:</p> <ul style="list-style-type: none"> ● 'Selection and review of internationally recognized competency frameworks for teachers of English as a Second Language ● Comparison of recognized international frameworks with TESL Ontario's Domains and Outcomes ● Interviews with TESL Training Program Providers ● Distribution of surveys to TESL Ontario's Accreditation Standards Committee and Accredited Training Providers ● Review of Accredited TESL Program training topics ● Targeted analysis of current job ads ● Focus group presentation and discussion with program Administrators and Teachers from Adult English as a second language training programs provided by colleges, universities, school boards and private schools ● Feedback by focus groups on a revised second draft of the Competency Framework ● Review of the Competency Framework by TESL

	Ontario's Standards Committee' (TESL Ontario, 2021: 2)
Form of the framework	
Overall structure	<p>6 'categories of competence' or 'competency category' (depending on which part of the document you read):</p> <ol style="list-style-type: none"> 1. Adult Language Learning 2. Language Theory and Methodology 3. Instructional Design and Delivery 4. Digital Literacy 5. Assessment 6. Professionalism <p>Each category is divided into 'subcategories'. Each subcategory is accompanied by various 'Knowledge Statements' and 'Performance Statements'. The organization is summarised in this diagram:</p> <div style="text-align: center;"> <p>TESL Ontario's Competency Framework outlines the knowledge and skills and attitudes an adult ESL teacher needs in order to teach.</p>  </div> <p>(TESL Ontario, 2021: 4)</p>
Number of pages for the framework itself	7
Design / Layout	<p>Each competency category is displayed in a table. Most are on a single page, with '6. Professionalism' covering two pages.</p> <p>The columns of the table are 'Competency categories', 'Subcategories', 'Knowledge Statements' and 'Performance Statements'.</p> <p>The first column includes the number and name of the category and a competency statement. The second column has bolded, numbered names for each subcategory. The third has statements, and the fourth has bullet points.</p> <p>Before the framework, the document includes an 'Introduction and Guiding Principles', and describes the purpose, approach and organisation of the framework. After the framework, there is a 5-page glossary of terms and a 4-page bibliography/webliography.</p>
How competencies are described / stated	<p>Competency statements are full sentences written in the third person. Most start 'Teachers', with the Professionalism one starting 'An adult ESL teacher'.</p> <p>Knowledge statements start with infinitives or infinitive phrases like 'Be aware that', 'Recognize that', 'Understand', 'Have an understanding of', 'Be familiar with', or 'Realize'.</p> <p>Performance statements also start with infinitives or</p>

infinitive phrases, but with different verbs selected. Examples include: 'Construct', 'Design and deliver', 'Utilize', 'Provide', 'Use', 'Develop' and 'Explore'.

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Associated resources

The TESL Ontario competency framework web page (TESL Ontario, n.d.) <https://www.teslontario.org/competency-framework> has links to recordings of three information sessions 'to educate members of the ESL community on the Competency Framework', one each for Accredited Training Program Providers, Program Administrators, and Adult ESL Teachers.

Application of this framework to my materials writing framework

- | | |
|---|--|
| <p>Elements of this framework I might like to adapt to fit my framework</p> | <ul style="list-style-type: none"> • A diagram like the one on p4 breaking down how the framework is organised could be a useful visual. • The glossary of terms provides clear definitions for terms like 'competency' or 'outcome' which might be interpreted in different ways by different users. • There seems to be a good balance between including a range of different competencies, while at the same time not being too overwhelming, with the whole framework totalling only 7 pages. I think using categories and subcategories helps with this. • The distinction between 'Knowledge Statements' and 'Performance Statements' seems to give clear guidance on how teachers could develop both their knowledge and their practice. This distinction between knowledge and practice could also be useful for materials writing. • The framework includes mention of Pragmatics as a separate domain of language theory, which I have not seen in other frameworks - I may want to include it as a separate point in my own framework. • Professionalism is divided into 10 distinct areas, all of which seem like they could be useful in materials writing too. |
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<p>Elements of this framework which might be problematic if I used them in my framework</p>	<ul style="list-style-type: none">• I should be consistent in how I name the different parts of my framework. For example, this framework shifts between 'category of competence' and 'competency category'.• My aim is to make my framework as internationally relevant as possible, rather than focussing on materials created for a single context - in this case, the framework is specifically for Ontario in Canada.
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F12: TESOL International Association (TESOL) Standards for Initial TESOL Pre-K-12 Teacher Preparation Programs

General details	
Link to the framework	https://www.tesol.org/media/v33fewo0/2018-tesol-teacher-prep-standards-final.pdf
Framework created by	TESOL International Association (TESOL)
Date of publication	2019
Stated target audience(s)	‘These standards are designed to be used by teacher education programs that prepare candidates for their first TESOL credential, where that is initial licensure, an endorsement, or an add-on license.’ (TESOL, 2019: 2) They are used by the Commission for the Accreditation of Educator Preparation (CAEP) ‘to assess programs that prepare and license Pre-K–12 TESOL educators across the United States’ (ibid.)
Stated aim(s) of the framework	CAEP provides these guidelines for professional standards, which TESOL are required to meet: ‘1. The standards are written to describe what candidates should know and be able to do by the completion of their teacher preparation programs in ways that can be assessed by actual performance. 2. The standards describe and make use of the knowledge base, including current research and the wisdom of practice in the specialty area (TESOL), and are to focus on the most critical knowledge and skills appropriate for the professionals in the field. 3. The standards focus on learners and creation of environments that will foster student learning. 4. The standards are concise, rigorous, and measurable, not perceived by program faculty as overwhelming in breadth and number.’ (TESOL, 2019: 2)
Creation process	This version of the standards replaces the 2010 original version, itself part of a line of standards created by TESOL International Association for 30 years at the time of publication (2019: 4). The updates were made for a number of reasons: <ul style="list-style-type: none"> ● CAEP requires updates every 7-8 years (TESOL, 2019: 2) ● New relevant Acts had passed into law regarding education (TESOL, 2019: 4) ● Understanding of language acquisition had changed (ibid.) ● The population of English language learners (ELLs) in U.S. schools has grown (ibid.) To update the standards after so many changes, TESOL

	<p>kept the original five domains from 2010, but otherwise entirely rebuilt the standards. A panel of experts was convened to develop the new standards, with two feedback cycles 'so that both TESOL members and the field at large would have opportunities to provide input on the draft standards'. (TESOL, 2019: 4).</p> <p>The 2018 standards are 'more streamlined with 4–5 components for each standard instead of the range of 3–8 performance indicators per domain or sub-domain in the 2010 version [but also] less prescriptive' (TESOL, 2019: 5). They are 'reflective of the assumption that candidates act as highly-prepared professionals.' (ibid.) and rather than referring to 'very specific elements that candidates should include in their planning and instruction', they rely more on candidates to have overall knowledge of the topic and be responsive to individual's learning needs (ibid.).</p>
Form of the framework	
Overall structure	<p>5 standards:</p> <ol style="list-style-type: none"> 1. Knowledge about language 2. ELLs in the sociocultural context 3. Planning and implementing instruction 4. Assessment and evaluation 5. Professionalism and leadership <p>Each standard is subdivided into 4-5 'performance indicators', lettered a-d or a-e.</p> <p>These are accompanied by 'Program Requirements' for the education provider and 'Decision Criteria' to help providers determine whether the standard has been attained by the candidate.</p>
Number of pages for the framework itself	5
Design / Layout	<p>The standards are colour-coded. Key information about the standard appears in a grey box. The name of the standard is clearly displayed at the top, and is followed by a short statement summarising the standard. This is followed by numbered and lettered performance indicators within the same box. The rest of the information is listed as bullet points outside the box. Each set of information for a standard covers around 1.5 pages.</p> <p>There is also an introduction to the history of the standards and changes since 2018, and 'Assessment Evidence Guidelines' with information about types of assessment for each standard, and how possible assessments correlate with the standards.</p>
How competencies are described / stated	Both the summary statement and the performance indicators are written as full sentences in the third person

	<p>plural starting with 'Candidates...'. Verb phrases following this include 'demonstrate/apply knowledge of', 'devise and implement methods to', 'identify and describe', 'use and adapt', 'practice' and 'engage in'.</p>
<p>Sample section</p>	<p>STANDARD 1: KNOWLEDGE ABOUT LANGUAGE</p> <p>Candidates demonstrate knowledge of English language structures, English language use, second language acquisition and development, and language processes to help English Language Learners (ELLs) acquire academic language and literacies specific to various content areas.</p> <ul style="list-style-type: none"> 1a Candidates demonstrate knowledge of English language structures in different discourse contexts to promote acquisition of reading, writing, speaking, and listening skills across content areas. Candidates serve as language models for ELLs. 1b Candidates demonstrate knowledge of second language acquisition theory and developmental process of language to set expectations for and facilitate language learning. 1c Candidates demonstrate knowledge of language processes (e.g., interlanguage and language progressions) to facilitate and monitor ELLs' language learning in English. 1d Candidates apply knowledge of English academic language functions, learning domains, content-specific language and discourse structures, and vocabulary to promote ELLs' academic achievement across content areas.
<p>Associated resources</p>	<p>TESOL have also published guidelines for developing EFL Professional Teaching Standards for those who wish to develop their own standards or adapt existing ones (Kuhlman & Knežević, 2013) https://www.tesol.org/media/jf5p2nlm/tesol-guidelines-for-developing-efl-professional-teaching-standards.pdf TESOL also has <i>Standards for ESL/EFL Teachers of Adults</i> (2008) and <i>Standards for Adult Education ESL Programs</i> (2002) available as books. Their full list of TESOL Standards is available at TESOL (n.d.) https://www.tesol.org/professional-development/publications-and-research/research-and-standards/standards/</p>
<p>Application of this framework to my materials writing framework</p>	
<p>Elements of this framework I might like to adapt to fit my framework</p>	<ul style="list-style-type: none"> • The contents of the framework should be described 'in ways that can be assessed by actual performance' (TESOL, 2019: 2). • The framework is very concise, with 22 overall descriptors. This potentially makes it feel accessible, and allows it to be interpreted in a range of ways by different audiences. • There is an assumption that users will 'act as highly-prepared professionals' (TESOL, 2019: 5). This treats users as intelligent and aware of the field, and doesn't talk down to them or over-explain areas.
<p>Elements of this framework which might be problematic if I used them in my framework</p>	<ul style="list-style-type: none"> • This framework has a quite different potential target audience to my own. If I would like my framework to be used by individuals to help them develop their own materials writing, they may need more guidance in terms of which areas to work on. • There is an expectation that candidates will be able to meet all of the performance indicators. This

	<p>framework is aimed at initial certification whereas mine is aimed at everybody from brand-new materials writers to those with a lot of experience. Therefore, seeming to expect my users to be able to meet all competences could be overwhelming for less experienced writers, while lacking challenge for more experienced writers.</p>
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Appendix 3: Research: Questionnaire

Appendix 3.1: Sample message sharing the questionnaire

Help needed!

Please complete Sandy Millin's MA dissertation survey! [link appeared here] It should take you about 20-30 minutes to complete, with the 2nd section the longest.

It will help her to create a competency framework for materials writing for language learning.

It's open to anybody who's ever written materials for language learning (any language, any level of experience!), whether you're a newly-qualified teacher, an experienced professional materials writer, or anywhere in between.

Please share with your networks too.

The closing date is Thursday 5th January 2023, at 10:00 GMT.

Thank you!

Appendix 3.2: Questionnaire final version

Materials writing for language learning - a survey (MA dissertation research)

Thank you for clicking on the link to bring you here!

My name is Sandy Millin. I'm inviting you to participate in research for my MA dissertation, which I'm completing with the University of Chichester and Norwich Institute of Language Education (NILE). Please read the information below carefully to check that you are willing and able to contribute to my research by completing this survey.

What is the aim of this survey?

The data collected in this needs analysis should help me to produce a competency framework for language learning materials writing. A competency framework shows the knowledge, skills, and abilities that somebody needs to be successful in a particular field. Competency frameworks currently exist for English teachers, teacher educators and managers, but not for materials writing or materials writers. The aim of my dissertation is to fill that gap, but I **need your help to decide what to include** in this brand new framework. Existing examples of competency frameworks include this one from [Cambridge](#), this one from the [British Council](#), and this one from [Eaguals](#). Please don't forget to **come back to the survey** if you click on one of the links!

Who can complete this survey?

This survey is designed for anybody who has ever been involved in the development of materials for language learning (for English or any other language), whether you are just starting out in your language teaching career and are writing materials for your classroom, you are a professional materials writer, you are an editor or publisher working with materials for language learning which were written by others, or any other role connected to creating materials for language learning. It's also for anybody who provides training in how to write materials for language learning. Participation is entirely voluntary.

What will I be asked about?

There are three sections in the survey:

- Knowledge, skills and abilities needed for effective materials writing for language learning (the longest part of the survey)
- About you and the learners you have created materials for language learning for
- Focus groups (possible survey follow-up)

How long should the survey take you?

It should take approximately 20-30 minutes, depending on how many questions you answer and the depth of your answers. If you are short of time, please complete as much as you are able to - all answers will help me to compile the framework. If you're signed in to a Google account, questionnaire data will be saved for 30 days so you can come back to the survey on the same device and complete it later if you need more time to consider your answers.

What is the closing date for the survey?

The survey will close on Thursday 5th January 2023, at 10:00 GMT.

How will the results be used?

The results of the whole MA research project will be shared via the blog <http://sandymillin.wordpress.com>, and will be presented at the IATEFL 2024 conference if accepted. Any direct quotes taken from your survey answers would be visible by the public in both cases, but would remain anonymous.

What about privacy and confidentiality?

Data collected in this survey will be anonymous, unless you choose to leave your name and email address in the final section for a possible follow-up to this survey. If you do, the data will not be anonymous to me, but your name and email address will not be shared with anybody else, and your name will remain private and will not be published with any results or quotes from the survey.

Any data collected as part of this research project will be stored securely as per the [University of Chichester's Privacy Standard](#) and data management policy. Data will be stored for a minimum of 5 years, and can be disclosed if it is to protect you or others from harm, if specifically required by law, or if a regulatory or monitoring body such as the research ethics committee requests it.

Can I withdraw my data?

You can withdraw at any point while completing the survey by closing your browser without submitting the survey.

As the data is anonymous, after you submit the survey I can only withdraw your data if you chose to leave your name in the final section (Focus Groups). If you would like to withdraw your data after you have submitted the survey, please contact Sandy Millin at smillin2@stu.chi.ac.uk by Thursday 5th January 2023, at 10:00 GMT. Any information you have submitted will be deleted permanently on your request.

After this date, it will not be possible to withdraw your data without seriously impairing the achievement of the research objectives so I may not be able to accommodate this request.

Who should I contact if I have any questions or concerns about this research?

If you have any questions or require further information please contact the researcher, Sandy Millin, at smillin2@stu.chi.ac.uk. NILE and the University of Chichester is committed to research integrity and the ethical conduct of research projects. Please contact the MAPDLE Programme Leader Dr. Jason Skeet jason.skeet@nile-elt.com if you have any queries relating to Data Protection or if you wish to discuss the study with someone not directly involved, particularly in relation to matters concerning policies, information or complaints about the conduct of the study or your rights as a participant.

1. Do you agree to participate in this survey? *

- Yes
- No [Note: selecting this option will submit the form]

Next

Page 1 of 4

Clear form

Knowledge, skills and abilities needed for effective materials writing for language learning (for English or any other language)

This section is the longest in the survey. Sections 3 and 4 are much faster. Answers to these questions will help me to understand which competences it is important to include in my framework, so **please answer as many questions and add as much detail as you feel able to.**

The section will ask you about the knowledge, skills and abilities you think are needed to be able to create different types of materials for language learning, including:

- Language systems (e.g. grammar)
- Language skills (e.g. listening)
- Longer sequences (e.g. writing coursebooks)
- Different formats and components (e.g. writing teacher's notes)
- Different purposes / target audiences (e.g. young learners or EAP)

My definition of materials

Drawing on a range of different literature, my definition of materials is that they are:

- either teacher-written or published
- electronic or paper-based
- with a pedagogic purpose (i.e. with the aim of something specific being learnt)
- designed to be used by teachers and learners to facilitate language learning

Examples of materials

This could include a huge range of different things. To help you answer the questions, you might like to think about (but not limit yourself to):

- an exercise created to go with a reading text / video
- a vocabulary matching exercise
- a game for learners to play
- a set of PowerPoint slides to explain and practise a grammar point
- a speaking activity
- a worksheet
- a unit of a published coursebook
- a teacher's book
- etc.

My definition of materials writing / creating materials

When answering the following questions, please consider original materials you have created or worked on (e.g. as an editor), rather than ones adapted from existing materials. For example, you could think about a worksheet you created to accompany a song, or a coursebook you edited, but please don't consider an exercise you took from a coursebook and typed out in a different format or with different names.

Knowledge, Skills and Abilities

You don't need to be able to categorise these in your answers, but you may want to think about them as a way of helping me with a range of different ideas about what could contribute to effective materials writing for language learning.

Knowledge is more theoretical, connected to facts, concepts and items of information. For example, when driving, these are the rules of the road.

Skills are more practical, connected to techniques, or knowing the right knowledge / behaviour to use in a particular situation. For example, when driving, this might be being able to turn or park safely.

Abilities are a broader combination of knowledge, skills, attitudes that you use together to complete a task. For example, when driving, this is being able to combine a range of knowledge and skills to drive a car safely.

Language Systems

This could include the following types of materials for language learning:

- Grammar
- Vocabulary
- Pronunciation
- Functional language
- Discourse

Language skills are covered separately in question 3.

2. What knowledge, skills or abilities do you think are **needed** to be able to create materials to help learners work on **language systems**?

If any of the points you mention were specific to only one type of materials above, please specify which one(s).

Your answer _____

Language Skills

This could include the following types of materials for language learning:

- Reading
- Listening
- Speaking
- Writing
- Integrated skills (combining more than one of the above)

3. What knowledge, skills or abilities do you think are **needed** to be able to create materials to help learners work on **language skills**?

If any of the points you mention were specific to only one type of materials above, please specify which one(s).

Your answer _____

Longer sequences

This could include (but is not limited to) the following:

- Worksheets with a series of linked exercises
- Complete lesson plans for others to use
- A complete unit of a larger book
- A complete book (e.g. a coursebook / workbook / resource book)
- A complete series (e.g. a sequence of coursebooks)
- A complete online unit of learning
- A complete online course

The materials could be:

- for your own students
- for a publisher or other organisation
- for self-publishing
- etc.

4. What knowledge, skills or abilities do you think are **needed** to be able to create **longer sequences** of materials for language learning?

If any of the points you mention were specific to only one type of materials above, please specify which one(s).

Your answer

Different formats and components

These are other formats and components which may not have been covered in previous questions, for example:

- Scripts for audio
- Scripts for video
- Teacher's notes to accompany materials
- Readers
- Social media posts designed as materials for language learning
- Digital materials (e.g. for a Virtual Learning Environment like Moodle)
- Other materials for language learning not listed previously

5. What knowledge, skills or abilities connected to materials writing for language learning do you think are **needed** to be able to create materials for these **different formats and components**?

If any of the points you mention were specific to only one type of materials above, please specify which one(s).

Your answer

Different purposes / target audiences

These are other purposes or target audiences which may not have been covered in previous questions, for example:

- Exam preparation. (Note: this doesn't include the creation of the actual exams themselves, as that is beyond the scope of this research.)
- For Academic Purposes
- For Business
- For Special Purposes (Please specify the Special Purposes if you think that is relevant)
- Very Young Learners / Young Learners / Teens
- Refugees
- Students with Special Educational Needs (e.g. dyslexia, autism)
- Other purposes or target audiences not listed previously

6. What knowledge, skills or abilities connected to materials writing for language learning do you think are **needed** to be able to create materials for these **different purposes / target audiences**?

If any of the points you mention were specific to only one purpose or target audience, please specify which one(s).

Your answer

7. Please list **any other** knowledge, skills or abilities related to materials writing for language learning which you consider important, but which are not covered in the answers you have already given.

Your answer

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Clear form

About you and the learners you have created materials for language learning for

The information in this section will help me to check that I have collected contributions from a range of different people.

8a. How much experience of creating materials for language learning do you have * in each of these situations?

	No experience	1-2 years	3-5 years	6-10 years	11 or more years
For your own classroom / learners	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
For other teachers in your institution to use	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To share publicly (e.g. on a blog)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To sell by yourself (i.e. self-publishing)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
For a publisher to sell	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As models when training others in materials writing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

8b. If you create or have created materials for language learning **For another reason** to those listed in question 8a, please describe the reason(s) here.

Your answer _____

9a. Think about the learners for whom you have created materials for language learning. What type of education were they receiving? *

- Pre-primary (approximately 0-6 years old)
- Primary school (approximately 6-12 years old)
- Secondary school (approximately 12-18 years old)
- University undergraduate
- University postgraduate
- Adult - professional training (e.g. English for Accounting)
- Adult - non-professional training (e.g. for general French lessons at a private language school or ESOL at an adult education centre)
- Prefer not to say
- Other: _____

9b. Think about the learners for whom you have created materials for language learning. Which areas were they from? *

For example: if you have taught in Poland and Paraguay and created materials for your learners there, please select both *Europe* and *South America*.

If you have written materials with no specific learners in mind, for example for an international publisher, please select *Global*.

- Africa
- Asia
- Europe
- Global
- Middle East
- North America
- South America
- Oceania
- Prefer not to say
- Other: _____

10. Which area are you from? *

- Africa
- Asia
- Europe
- Middle East
- North America
- South America
- Oceania
- Prefer not to say
- Other: _____

11a. Which language have you most frequently created language learning materials for? *

Please answer with the most common language if you have written materials for learning more than one language. For example, I have written materials for learning English, Spanish and Polish, but English is the most common, so I would select English.

- English
- Other: _____

11b. Think about your answer to question 11a. How would you describe how you learnt that language yourself? *

For example, if you have most frequently written materials for Czech language learning, how would you describe how you learnt Czech yourself?

- I learnt it as a second or additional language.
- I learnt it as a first language.
- Prefer not to say

12. How would you describe your gender? *

Female

Male

Non-binary

Prefer not to say

Other: _____

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[Clear form](#)

Focus groups (possible survey follow-up)

To add to the information I have collected in this survey, I would like to run a series of focus groups.

I anticipate that these would involve a 60-90 minute Zoom meeting with a small group of colleagues all with a similar level of experience in materials writing for language learning. I may send you some documents to read before the focus group. The reading should take a maximum of 60 minutes. The focus groups will run from January to March 2023.

If you would be interested in taking part, please leave your details below. I will contact you in January 2023 to let you know whether I would like you to join a focus group. Please note that I may not be able to include everybody who volunteers here.

13. Would you like to join an online focus group in January-March 2023 to add to information collected in this survey? *

Yes

No

Focus group volunteering

Please note: **your survey results will no longer be anonymous to me** if you add your name here, though your name will remain private and will not be published with any results or quotes from the survey. If you would like to participate in a focus group but keep your results completely anonymous, please email Sandy Millin on smillin2@stu.chi.ac.uk with the subject line 'Focus group participation' by Thursday 5th January 2023 at 10:00 GMT.

14a. Focus group volunteering: What is your name?

Your answer _____

14b. Focus group volunteering: What is your email address?

Your answer _____

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[Submit](#)

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[Clear form](#)

Appendix 3.3: Questionnaire results

124 total respondents

Q1 Do you agree to participate in this survey?

Yes	123
No	1

Q2-Q7

- Q2 What knowledge, skills or abilities do you think are needed to be able to create materials to help learners work on language systems?
- Q3 What knowledge, skills or abilities do you think are needed to be able to create materials to help learners work on language skills?
- Q4 What knowledge, skills or abilities do you think are needed to be able to create longer sequences of materials for language learning?
- Q5 What knowledge, skills or abilities connected to materials writing for language learning do you think are needed to be able to create materials for these different formats and components?
- Q6 What knowledge, skills or abilities connected to materials writing for language learning do you think are needed to be able to create materials for these different purposes / target audiences?
- Q7 Please list any other knowledge, skills or abilities related to materials writing for language learning which you consider important, but which are not covered in the answers you have already given.

The answers to Q2-Q7 were analysed and collated as described in **Section _____ Method: Analysis**. This is the resultant summary of alphabetised categories and the codes they included. Smaller fonts show where I added notes to the codes to help me word potential descriptors later.

Assessment

Codes
How to assess knowledge, skills, abilities, interests, needs, wants of learners / teachers using the materials (and whether creating new materials is even necessary / appropriate!) / test making (in a varied way)
How to meet assessment requirements / knowledge of the exam

Identify clear assessment criteria; clarify assessment criteria for learners; understand assessment criteria
Make learners aware of their progress / the benefit of the task / how it meets their aims / self-assessment / immediate feedback

Design

Codes
Create picture / illustration / video / song briefs including understanding how practical they are to fulfil / understanding the production process (see respondent 85, formats and components) / knowing how to find images / art skills
Sensitivity to copyright
Understand instructional and learning design principles / user experience / UXP / LXP / UDL (Universal Design for Learning), including promoting interaction
Design skills / understanding of visuals / layout / basic visual principles readable, aesthetically pleasing, logical, not too full, fonts, colours, headings, page fit
Managing the word count
Affordances / Possibilities of digital v. print / knowing what works / is available in different mediums / formats
Understanding needs of different screen sizes/devices

Developing language skills

Codes
Teach/Mediate/develop the skill, not just test/practise it, Pedagogical Content Knowledge (PCK), that is how to operationalise the skill in the language classroom to help learners to perform the skill better
Ability to create appropriate models (for speaking/writing)
Break down the skill into sub-skills / Knowledge of sub-skills / Developing top-down and bottom-up skills
Knowledge of strategies / metacognition and integrating these into exercises

General features

Codes
Clear aims
Ability to meet / understand aims / target / achieve learning outcomes / course goals / curriculum goals / student purposes / needs
Authenticity: Allow students to use TL in situations that mimic students' real-life; develop materials that are as authentic as possible; create situations where the TL seems to be important; how lang can be applied practically; meaningful activities; authentic speech patterns / natural speech
Create a (con)text that will generate the language / engage / be relevant to the learner
Ability to grade materials / language / definitions / concept / use of IPA / grammatical terms / selection of examples to student's level / comprehensible input (while retaining style / content)
Ability to ask the right questions to elicit both quantity and quality
Personalisation

Be learning-centred (Hutchinson and Waters, ESP, 1987)
Creating materials appropriate to different class sizes, lesson lengths, frequencies, mediums etc.
Create straightforward activities
Create course / materials to fill gaps in learning / meet needs of audience
Contextualise target language in a meaningful and appropriate way [crosses over with Create a (con)text that will generate the language / engage / be relevant to the learner]
Develops study skills / learner autonomy
Gamification

Individual activities

Codes
Knowledge of (the purpose of) different exercise types / wide repertoire ; knowledge of the level of difficulty of exercises
Ability to select / create appropriate practice exercises / ensure variety / appropriate challenge / engage learners / get them to use the language
Understand how ELT practice exercises are constructed
Understand how to create effective answer keys : e.g. avoid double key; not letting the answer to one item depending on correctly answering another one

Knowledge - classroom / teaching

Codes
Timing : How much to include on a sheet / slide / in a lesson / unit / set of materials / audio script; how to pace materials
Understanding of classroom resources : what tools teachers might have available in their classroom; what environment learners will be learning in
Understanding of classroom management
Understanding of classroom dynamics / how to manage interaction including fostering a sense of community online
How to exploit materials

Knowledge - language

Codes
Understanding of the target language / knowledge of language systems (to at least the level of the targetted learners / in different varieties of English) / an understanding of how many so-called "grammar rules" frequently found in published materials are erroneous and lead to learner confusion, idiomaticity, Differences between spoken and written language; knowledge of the features of natural speech, discourse as well as connected speech, e.g. fillers, back-channelling.
Knowledge of what a competent user of that skill does / Knowledge of the skill / situation
Knowledge of frequency of particular items of language / Corpus use
Understanding which grammar or lexical points can be combined, or complement each other
Understanding of intended audience's L1 / specific issues for learners / what similarities can be taken advantage of / common learner errors / problems / potential difficulties in understanding the main concepts

Discourse analysis, conversation analysis and pragmatic awareness

Knowledge - methodology / academic

Codes
Syllabus design / Curriculum design
Knowledge of existing materials ; ability to critique them / engage critically with them
Knowledge of TBL
Knowledge of different pedagogies / methodologies / lesson shapes / approaches / techniques e.g. drama; ability to choose between them appropriately
Understanding of SLA / theories of learning / Understanding of research findings on development of efficient learning of language systems / what constitutes an effective task; ability to critique theories
Understanding of how memory works
Familiarity with theories that underlie the skill
Understanding rhetorical patterns of different genres / Exposure to these genres
Knowledge of critical thinking

Learners, levels and ages

Codes
Familiarity with the learners / first-hand experience e.g. experience teaching / interacting with the level / age / background; experience observing teachers; working in that context (e.g. business / academia) themselves; learning languages
Safeguarding / age-appropriate topics
Knowledge of (what's appropriate/taboo in) that culture / context // a range of contexts // intercultural understanding // understanding of educational policies / ministry requirements / curriculum standards / stakeholder needs
Understanding of the target audience / market
Knowledge of CEFR / linguistic levels
Knowledge of level-appropriate language / skills // avoiding overwhelm
Knowledge of cognitive levels / metacognitive abilities / ZPD / motivational factors / cognitive load / world knowledge (at different ages) / literacy levels / motor skills / life skills
Knowledge of technical skills of learner
Knowledge of topics which are appropriate to the target learners / how topics will date
Awareness of learner preferences / interests / expectations / attitudes
Awareness of learner needs / background / needs analysis
Understanding SpLD / SEN / Special Educational Needs and how it affects learners' access to materials; understanding that learners are different; accessibility
Awareness of inclusion and diversity (DEI), representation; ability to implement this
Allow for differentiation
Allow for teacher / learner wellbeing / psychological needs; be trauma-sensitive; social and

emotional learning
Understanding of language development; progression with the language; how much new material learners can cope with

Personal qualities

Codes
Creativity
Open mindset, flexibility, curiosity
Resilience / ability to deal with how time-consuming the process is /patience
Self-motivated
Practical
Reliable
Ability to innovate / be creative / be imaginative / think beyond what is currently available for language teachers/learners
Confidence
Risk-taking / Willing to experiment

Professional skills

Codes
Piloting / testing materials
Critique own materials / Reflect and reassess what works / what needs reworking (in progress / afterwards if possible)
Know who to ask for help
Keep lots of parameters in mind at the same time
Time management, managing workload, organisation, breaking tasks down into smaller chunks, work to deadlines, project management, planning
Brainstorming ideas
Transforming ideas into content / Visualising final product
Ability to research topics / themes /facts / formats / Research skills
Keeping up-to-date with relevant tools, resources and techniques - professional development
Attention to detail
Ability to question your own choices
Respond to feedback positively, not being sensitive or precious about own work, Willingness to take on new ideas and work on areas of weakness
Ability to give feedback sensitively
Marketing skills, including pricing
Computer skills Ability to use programs to design layout; computer literacy; awareness of a range of content creation tools, virtual learning environments (VLEs), learning management systems (LMS), video editing, uploading to video hosting sites, edtech tools
Word processing skills
Awareness of your own personal biases / weaknesses

Publisher / team

Codes
Work with others / Work in a team
Work alone / independently
Follow a brief / instructions
Balance your principles and priorities with those of the brief, publisher, and other writers; ability to argue for and defend your own decisions; ability to compromise
Knowledge of publisher /Ministry expectations, limitations and conventions
Follow a style guide / Consistency of style / format
Follow a template

Sequencing activities

Codes
Include varied activities
Check balance between different elements <small>e.g. systems / skills, scaffolding and push, testing v. teaching, different elements of Bloom's taxonomy</small>
How to keep learners engaged over a period of time / series of materials
Integrated skills (sometimes: or separate skills?), combining skills meaningfully
Understand how to sequence / stage / order / combine activities in a logical manner / flow / how to break them down
Recycling / repetition, <small>without seeming repetitive, balancing it with new material</small>
Be consistent and familiar without being boring and repetitive; congruence within activities
Navigation, making materials easy to follow
Ensure connections between classwork and independent work / homework / autonomous work / Understand autonomous work
Understanding how skills and systems interact; how the bigger picture of the materials fit together / how to make them cohesive / coherent; see all components holistically
Create a scope and sequence / scheme of work ; <small>planning for common themes / threads / patterns / ideas</small>
How to scaffold / grade practice <small>i.e. how to make sure everything is done step by step and contributes to the overall goal</small>

Teachers and teachers' guides

Codes
Envisage how other teachers / learners might engage with /adapt the materials; being explicit / careful with instructions so others can follow too; making materials user-friendly; understand learners' perspective; being able to put the learner at the centre; empathy
How to involve different stakeholders, not just learners
Add suggestions for supplementary activities (in teacher's guide)/alternatives
Add guidance for teachers <small>To give enough detail and structure for inexperienced teachers, but allow scope for adaptation and creativity for others, informative and not too overwhelming, helping them to understand / engage with the procedure / methodology / how to give feedback to students</small>
Choosing an appropriate style for the teacher's guide <small>choosing bulletpoints over paragraphs or choosing the style (e.g.</small>

narrative, conversational, directional; level of language
Differentiating between info / content / activities for teachers and for students

Writing skills

Codes
Having pedagogic and linguistic principles for writing / understanding principles of other writers
Being able to apply pedagogic and linguistic principles faithfully and creatively
Error-free writing, writing coherent and cohesive prose, good writing skills , clear communication
Ability to proof-read (including automatically generated text); revising and editing texts and files (inc. audio/video)
Ability to transcribe text / good listening skills
Write clear, succinct and unambiguous instructions / rubrics / grade instructional language
Understanding of how to present / write concise, clear and unambiguous rules / explanations , convey information clearly
Ability to write/source/choose/select motivating/ engaging /interesting/appropriate texts
Be able to produce complete lesson plans
Maintaining a common thread / theme / context throughout the materials; matching theme to language

Q8a How much experience of creating materials for language learning do you have in each of these situations?

	No experience	1-2 years	3-5 years	6-10 years	11 or more years
For your own classroom / learners	0	6	16	26	75
For other teachers in your institution	15	16	29	22	41
To share publicly (e.g. on a blog)	46	17	19	17	24
To sell by yourself (i.e. self-publishing)	100	9	4	5	5
For a publisher to sell	65	14	14	10	20
As models when training others in materials writing	62	18	16	7	20

Q8b If you create or have created materials for language learning **For another reason** to those listed in question 8a, please describe the reason(s) here.

Other relevant answers were:

- Course design
- Open Educational Resources
- For university learning platforms
- I involved material creation for our local teachers in the form of teacher handbooks
- As models when training teachers to teach both f2f and online, including training teachers in using CLIL materials
- I've worked recently on apps and platforms
- I was asked to create specific materials for specific institutions. I also run my own courses for small groups of learners based on their needs and we don't follow any text books
- For online learning platforms
- In-company materials - ie for one specific company / department / group of learners in the corporate world
- As part of teacher training seminars or workshops
- Self development and peer observations
- Training relating to marketing of publishers' products
- For my own learners who are mostly slow learners
- To share my knowledge. To give an answer to something that was and it is still on demand
- Differentiation
- Whilst working as a contractor as a means of acquiring a permanent post. For examination purposes
- I have written materials for university courses at Masters Level and for out of school children living in impoverished regions of the world. I have also written two reading schemes and materials for a lab hushed school franchise
- For an online language school
- Created young learners series of booklets for schools I worked for
- For possible future publication as a book
- I have submitted short pieces of writing for a Hungarian / English learning course

Q9a Think about the learners for whom you have created materials for language learning. What type of education were they receiving?

(Multiple answers possible)

Pre-primary (approximately 0-6 years old)	30
Primary school (approximately 6-12 years old)	66
Secondary school (approximately 12-18 years old)	86
University undergraduate	73
University postgraduate	50
Adult - professional training (e.g. English for Accounting)	73
Adult - non-professional training (e.g. for general French lessons at a private language school or ESOL at an adult education centre)	94
Other [see below]	14
Prefer not to say	0

Other relevant answers included:

- Families of non-native speakers who want to introduce a new language to their kids
- IEP at university (technically undergrad or grad, but not in academic programs yet)
- Foundation courses (pre-uni)
- Summer School
- Exam preparation at all ages
- Exams
- Online courses for professional learning
- English classes for adults, all level, Business English and general, and a mix
- Homeschooling (mostly pre-primary)
- Materials for teacher training courses to provide examples of language learning materials
- Teachers/teacher training
- CELTA
- Teacher trainees / in-service teachers
- Teachers in the public school system

Q9b Think about the learners for whom you have created materials for language learning. Which areas were they from?

(Multiple answers possible)

Africa	21
Asia	53
Europe	91
Global	54
Middle East	40
North America	20
South America	45
Oceania	10
Other [see below]	2
Prefer not to say	0

Other relevant answers included:

- Ukraine
- When I was teaching at an international primary school in Baku, Azerbaijan, I had 11 different nationalities in my class; therefore when I created the materials and worksheets, I did not have any specific nationality or learner in mind, I created them based on age and level.

Q10 Which area are you from?

(Multiple answers possible)

Africa	6
Asia	7
Europe	84
Global	0
Middle East	6
North America	13
South America	8
Oceania	2

Other [see below]	3
Prefer not to say	4

Other answers included:

- Ukraine
- South Africa
- UK

Q11a Which language have you most frequently created language learning materials for?

English	119
Other	4

Other responses:

- Czech and English - both pretty much equally
- Spanish
- Romanian
- 99% of my materials are for teaching English, but I have also written a few for Czech, Swedish and Spanish

Q11b Think about your answer to question 11a. How would you describe how you learnt that language yourself?

I learnt it as a second or additional language.	47
I learnt it as a first language.	76
Prefer not to say	0

Q12 How would you describe your gender?

Female	83
Male	37
Non-binary	0
Prefer not to say	3

Q13 Would you like to join an online focus group in January-March 2023 to add to information collected in this survey?

Yes	63
No	60

Q14 Name / email for focus groups

Responses not included for confidentiality.

2 names left blank

1 email left blank

Appendix 4: Research: Focus groups

Appendix 4.1: Focus group arrangements

Appendix 4.1.1: Group overview and key dates

General communication with all groups took place on the dates in the table below. Samples of each communication can be found in the appendices listed in the table.

Communication	Date sent	See Appendix #
Invitation to participate, including information sheet and consent form	7/2/2023	4.1.2 4.1.3
First reminder for non-responders (general - to all from that proposed focus group)	19/2/2023	4.1.4
Second reminder for non-responders (individual - to each separate email address)	20/2/23	4.1.5
Zoom link and optional preparation tasks	21/2/23	4.1.6
Reminder email	Day before meeting	4.1.7
Email with updated focus group slides (groups 3-6 only)	Up to 1 week before the meeting	4.1.8

Group number	Participant (P) numbers	Date of meeting	Date debrief sheet sent	Date invitation to comment on summary sent	Feedback requested by	Results in Appendix #
G1	P1-P5	6/3/23	6/3/23	4/4/23	18/4/23	4.2.1
G2	P6-P13	7/3/23	7/3/23	23/5/23*	6/6/23	4.2.2
G3	P14-P17	14/3/23	14/3/23	23/5/23*	6/6/23	4.2.3
G4	P18-P23	14/3/23	14/3/23	23/5/23*	6/6/23	4.2.4
G5	P24-P27	17/3/23	17/3/23	30/5/23*	13/6/23	4.2.5
G6	P28-P32	21/3/23	4/4/23	6/6/23*	20/6/23	4.2.6

*There was a large delay between the date of the meetings and summaries due to my work commitments.

Appendix 4.1.2: Sample invitation to participate

Between December 2022 and January 2023 you kindly completed a survey about the knowledge, skills and abilities needed for materials writing for language learning. In that survey you kindly volunteered to participate in a focus group to contribute to my dissertation research. Thank you very much for this. The answers you gave in the questionnaire have already helped me to begin to form ideas of what could be included in a competency framework for materials writing for language learning. Your participation in a focus group will contribute further.

I'd like to invite you to a focus group interview **on Tuesday 14th March at 13:00-14:30 GMT / UTC on Zoom**. I anticipate that it will take approximately 60-90 minutes. The interview will be recorded for me to refer to afterwards. The members of your group will have a similar level and type of experience to you, based on your responses in the final part of the survey you completed. During the focus group you will work together to discuss your opinions about some of the possible contents of the competency framework based on prompts sent to you before the meeting. I hope that the interview will not only benefit my research and, in the longer term, the materials writing community of language teachers who may refer to the framework I produce, but it will also provide you with an opportunity to further reflect on materials writing and exchange ideas with colleagues.



Please find attached the information sheet and consent form for your focus group. If you are able to attend at this time and are still interested in participating, **please return the signed consent form to me by Monday 20th February**.

On Tuesday 21st February I will send out Zoom details for your focus group, along with a short document containing some of the prompts we will discuss during the focus group.

I look forward to hearing from you soon and thank you for your help!

Sandy

Appendix 4.1.3: Focus group information sheet and consent form

 	PARTICIPANT INFORMATION FOR NILE/UNIVERSITY OF CHICHESTER RESEARCH PROJECT	
An investigation into the production of a competency framework for materials writing for language learning		
Researcher:	Sandy Millin	MA student
Why is the study being conducted?		
This research project is being undertaken as part of a Masters study for Sandy Millin.		
The purpose of this project is to produce a competency framework for materials writing for language learning.		
You are invited to participate in this research project because you have relevant experience in English language materials writing and you indicated that you would be happy to participate in this research when completing the survey between December 2022 and January 2023.		
What does participation involve?		
Your participation will involve a video recorded interview on Zoom that will take approximately 60-90 minutes of your time.		
During the interview, you will discuss various questions with other members of the focus group, based on prompts sent to you before the interview. These questions will include:		
<ul style="list-style-type: none">• Possible divisions for a competency framework for materials writing for language learning• Possible descriptors to be included with the framework• Possible wording for descriptors within the framework		
What happens if you change your mind and want to withdraw?		
Your participation in this research project is entirely voluntary. If you do agree to participate you can withdraw from the research project without comment or penalty. You can withdraw at any time during the interview. If you withdraw within 2 weeks after the date of your interview, on request any information already obtained that can be linked to you will not be included in my final dissertation. However, as you are being recorded as part of a focus group, the recording will not be destroyed until after the dissertation has been completed unless all members of the group ask to withdraw from the research project. Once the data has been collected, anonymised and analysed it may not be possible to erase your data without seriously impairing the achievement of the research objectives so we may not be able to accommodate this request. Your decision to participate or not participate will in no way impact upon your current or future relationship with the University (for example your grades). These rights are set out in the University's Privacy Standard .		
You will be able to review a summary of responses from your focus group after the interview.		
What are the possible benefits for me if I take part?		
It is expected that this research project will not benefit you directly. However, it is expected that the outcomes of the research will benefit all teachers involved in materials writing and will therefore benefit you as a member of that community.		
Version 2, Page 1 of 3		

What are the possible risks for me if I take part?

There are no risks beyond normal day-to-day living associated with your participation in this research project.

What about privacy and confidentiality?

Any personal information that could potentially identify you will be removed or changed before results are made public. The information that will be removed includes names, place of work, and any professional history shared during the focus group meeting.

Any data collected as part of this research project will be stored securely as per the [University of Chichester's Privacy Standard](#) and data management policy. Data will be stored for a minimum of 5 years, and can be disclosed if it is to protect you or others from harm, if specifically required by law, or if a regulatory or monitoring body such as the research ethics committee requests it.

As the research project involves a video recording:

- You will have the opportunity to verify a summary of comments and responses from your group prior to final inclusion.
- The recording will be destroyed 5 years after the last publication.
- The recording will not be used for any other purpose.
- Only the named researcher will have access to the recording.
- It is not possible to participate in the research project without being recorded.

Every effort will be made to ensure that the data you provide cannot be traced back to you in reports, publications and other forms of presentation, unless you give permission on the consent form. For example, we will only include the relevant part of a quote, we will not use any names, or names will be changed, and/or details such as dates and specific circumstances will be excluded. Nevertheless, while unlikely, it is possible that if you are quoted directly your identity may become known. The results of the research project will be disseminated via the blog <http://sandymillin.wordpress.com>, and will be presented at the IATEFL 2024 conference if accepted. Any direct quotes taken from your data would be visible by the public in both cases. You will be anonymous unless you give permission for your name to be used.

How do I give my consent to participate?

We would like to ask you to sign a written consent form (enclosed) to confirm your agreement to participate.

What if I have questions about the research project?

If you have any questions or require further information please contact one of the listed researchers: Sandy Millin smillin2@stu.chi.ac.uk / sandymillin+dissertation@gmail.com

What if I have a concern or complaint regarding the conduct of the research project?

NILE and the University of Chichester is committed to research integrity and the ethical conduct of research projects. Please contact the MAPDLE Programme Leader Dr. Jason Skeet jason.skeet@nile-elt.com if you have any queries relating to Data Protection or if you wish to discuss the study with someone not directly involved, particularly in relation to matters concerning policies, information or complaints about the conduct of the study or your rights as a participant.

Thank you for helping with this research project.

Please keep this sheet for your information.

An investigation into the production of a competency framework for materials writing for language learning

Researcher

Sandy Millin smillin2@stu.chi.ac.uk / sandymillin+dissertation@gmail.com

Statement of consent

By signing below, you are indicating that you:

- Have read and understood the information document regarding this research project.
- Have had any questions answered to your satisfaction.
- Understand that if you have any additional questions you can contact the research team.
- Understand that participation is entirely voluntary and that you are free to withdraw without comment or penalty.
- That you are aware of the timescales and that if you wish to exercise your right to request erasure of your personal data following collection and analysis more than 2 weeks after the date of your focus group interview, this may not be possible having regard to permitted exemptions for research under data protection legislation i.e. where it would seriously impair the achievement of the research objectives and that you have the right to object (as indicated on the Information Sheet)
- Understand that all information will be stored securely and used in line with data protection legislation and no personal information will be shared with third parties.
- Agree to the research output being publicly available, subject to any embargo period established by the publisher.
- Understand that if you have concerns about the ethical conduct of the research project you can contact the Programme Leader for the NILE MA in Professional development for Language Education: Jason.skeet@nile-elt.com
- Understand that the research project will include a video recording.
- Agree to participate in the research project.

Name _____

Signature _____

Date _____

I give permission for my name to be used with direct quotes taken from contributions to the focus group. (Put a cross in the box to indicate agreement with this statement.)

PLEASE RETURN THE SIGNED CONSENT FORM TO THE RESEARCHER.

Appendix 4.1.4: Sample first reminder for non-respondents

I'm writing to follow up on my previous email, as it may have gone to your spam folder. Please could you confirm whether you would be able to participate in my MA dissertation focus group, as detailed below?

Thank you,

Sandy

Appendix 4.1.5: Sample second reminder for non-respondents

Dear _____,

On 7th February I sent you an invitation to join in with a focus group for my MA dissertation, after you completed a questionnaire as part of my research. I know that it's gone into the spam / junk folder for a few people. Please could you let me know if you need me to send it to you again?

Thank you,

Sandy

Appendix 4.1.6: Sample email with Zoom link and optional preparation tasks

Thank you again for agreeing to participate in a focus group for my MA dissertation and for returning the consent form.

The date and time of your focus group is:

13:00-14:30 GMT / UTC
Tuesday 7th March

I will send these details again 24 hours before the meeting as a reminder.

These are the details for the Zoom room:

Join Zoom Meeting: [link]

Meeting ID: [code]

Passcode: [password]

The topic of the focus group will be building on ideas shared in the questionnaire you and 150 others completed in December 2022/January 2023, to help me to develop a competency framework for materials writing for language learning.

Before the meeting, you might like to complete these **optional** preparation tasks. They cover the main areas we will discuss during the focus group. If you don't have time to complete them, please don't worry!

1. Look at competency frameworks for other areas to give you an idea of what my end result might look like. For example:
[British Council Teacher CPD framework for teachers](#)
[Cambridge English Trainer Framework](#)
[Equals Academic Management Competency Framework](#)
 - a. What do you find helpful about these frameworks?
 - b. What do you find challenging about these frameworks?
2. Imagine that learning to write materials for language learning progresses through four levels, from no knowledge of how to do it to a very high level of knowledge. What would you call those levels?
3. Read through the ideas in this [presentation](#). It shows a summary of selected responses from the December 2022/January 2023 questionnaire. The presentation is view-only, but feel free to download your own version if you'd like to edit it. Please keep the data confidential.

The responses are loosely divided into categories based on my interpretation, and are in no particular order. They should all be areas which somebody could develop in to improve their materials writing skills.

Here are some questions you might want to think about:

- a. What would you call these categories?
- b. Are there any categories which you would move / add / combine / remove?
- c. Are there any ideas which you would move / add / combine / remove?
- d. Thinking about the four different levels from task 2:
 - i. Are there any ideas you would put into specific levels?
 - ii. Are there any which you think can be subdivided into separate levels? If so, which and how?

I look forward to seeing you for the focus group, and to hearing your ideas.

Please let me know if you have any questions. Thank you so much for your help with my research,

Sandy

Appendix 4.1.7: Sample reminder email

Hi everyone,

Just popping this back into your inbox ready for the focus group this time tomorrow.

See you then!

Sandy

13:00-14:30 GMT / UTC

Tuesday 21st March

These are the details for the Zoom room:

[details]

Appendix 4.1.8: Sample email with updated focus group slides for groups 3-6

Hi everyone,

I hope you're looking forward to the focus group next week. I've met with the first four groups and it's been a very interesting experience so far, with lots of ideas being shared. I've updated the slides that I'll use when meeting your group. If you want to get a preview of some of the areas we'll think about in the session, please see

<https://docs.google.com/presentation/d/1Ye4XAGUiZpObtPDH1nOMF9lopc2QBnupqeLeehe9R5k/edit?usp=sharing> We'll talk about whatever aspects you find most interesting: perhaps

- your ideas for category names
- your responses to names suggested by previous groups
- your ideas for what should be in each category
- your ideas for how the items within each category could be reshuffled / changed
- your ideas for what isn't relevant
- your responses to the questions in grey boxes

By the way, if you've already looked at the slides I sent out in my first email, the new slides have been reshuffled a bit and have some extra questions, but there is still a lot of overlap, so please don't consider it time wasted!

Any and all ideas you share during the focus group will be useful in helping to develop my framework.

Thank you again for your help,

Sandy

Appendix 4.1.9: Focus group proposed interview schedule

Introduction [5 minutes]

Hello and welcome to this focus group. Thanks for taking the time to participate in my MA dissertation research. I'll start with an overview of what will happen during the session. I'm recording the session because I don't want to miss any of your comments. I will be the only person with access to the recording, and it will be destroyed 5 years after the last publication of the dissertation.

- Is everybody happy to be recorded?

I'm Sandy Millin, and my dissertation is the final part of my NILE MA in Professional Development in Language Education, accredited by the University of Chichester. I am working on developing a competency framework for materials writing for language learning. The CEFR, which shows what language users can do at different levels, is an example of a competency framework for language learning. There are competency frameworks for teachers, trainers, and academic managers, but not yet one for materials writing, which is the gap I'm aiming to fill. The framework will be designed to be applicable to the broadest possible range of materials writing for language learning, including different teaching formats, cultures and age groups.

- Does anybody have any questions about what a competency framework is, or the aims of this competency framework?

The aim of the focus group is to build on ideas which were suggested during the questionnaire you completed in December 2022 or January 2023. You were invited to join the focus group because you expressed interest in doing so when you completed the questionnaire. Thank you very much for this. You also have relevant experience in materials writing for language learning in a range of different contexts, which will be useful for me to draw on to supplement my own experience and my background reading. The ideas you share will hopefully benefit the wider language learning community as they will help to clarify what is involved in effective materials writing for language learning.

It's one of six focus groups I'll be running to get a broad range of ideas and experiences to help me create the framework.

- Does anybody have any questions about the purpose of the focus group?

You have the right to withdraw from the focus group at any time during this interview. During the interview, you may also choose not to answer any question at any time. You are welcome to ask to withdraw your information up to two weeks after the date of the interview. After that it may not be possible to extract your data from the research project.

- Does anybody have any questions about how your data will be used or how to withdraw from the study if you choose to?

I expect that the discussion will take approximately 60-90 minutes, depending on the length of your contributions.

- Does anybody need to leave at a specific time?

Guidelines [5 minutes – 10]

[adapted from <https://www.eiu.edu/ihec/Krueger-FocusGroupInterviews.pdf> p3-4]

I'd like to introduce some guidelines to help the session run smoothly.

Due to the recording, please only have one person speaking at a time.

We will be on a first name basis during the focus group.

I won't use any names in my dissertation write-up, and you can be assured of complete confidentiality related to anything you say during the interview. If you stated on your permission form that it's OK for me to use direct quotes from you, I may mention your name during subsequent presentations connected to my dissertation and the findings from the focus groups. Nothing sensitive or confidential will be revealed through these quotes and I will check with you again before using them.

There are no right or wrong answers to any of the questions I ask, only differing ideas, experiences and opinions, all of which are valuable. You don't need to agree with others, but please listen respectfully as they share their contributions. To ensure balance, it is important to hear about both the areas you feel you have mastered in your materials writing, and the areas you feel you still need to develop.

My role as moderator will be to guide the discussion. Please do talk to each other and respond to and build upon what others in the group say, rather than necessarily waiting for me to invite you to speak.

- Does anybody have any questions about these guidelines?
- Is there anything you would like to add to the list?

Summary of guidelines to paste into the chat (for the moderator)

A summary of our guidelines:

- One person to speak at a time.
- First name basis.
- Confidentiality is assured.
- Share any ideas, experiences, opinions, whether you feel you have mastered a particular area or not.
- Listen respectfully to others.
- Build on others' ideas.

Building rapport / initial question [5 minutes -15]

Let's find out some more about each other before we start discussing the main questions. Please briefly tell us your name, where you're based, and in what contexts you currently write materials for language learning. Let's start with _____ because you're at the top of my screen.

Engagement questions [5 minutes -20]

Imagine that learning to write materials for language learning progresses through four levels, from no knowledge of how to do it to a very high level of knowledge. What would you call those levels?

[annotate slide + discuss]

Exploration questions [69 minutes – 89]

We'll look at as many categories as we can within the next 60 minutes.

Look at each category.

- Add a possible name for the category.

- Add x if you'd remove an idea.
- Type any extra ideas you'd add.
- Put ? if you don't understand something there.
- Combine ideas – circle them in the same colour
- Type 1-4 if you think this fits with a particular level.
- Note any which could be subdivided.

Discuss the category if needed.

Notes for keeping the discussion flowing (for the moderator)

Summarise long, complex or ambiguous questions. (Eliot & Associates, p10)

If there are problems with time-keeping, potential group-think, going off track, or some people dominating, consider prompts such as (Omni toolkit, p13, p18, p19, p20, p21):

- (Repeat the question)
- (Intervene, politely summarize the point, then refocus the discussion)
- I really appreciate your comments. (To others:) I'm very interested in hearing how other people feel about this.
- It's very interesting to get a variety of perspectives, and I would like to hear from other people as well.
- We've had an interesting discussion, but let's explore other ideas or points of view. Has anyone had a different experience that they would like to share?
- I'd like to make sure we have time to explore a range of experiences/ideas from everybody.
- Is there anything else that you would like to share? [pause] If not, we can move on to our next question?

Use probes and ask clarifying questions when necessary. For example (Omni toolkit, p11, p18, Eliot & associates p10):

- Please tell me (more) about that...
- Could you explain what you mean by...
- Can you tell me something else about...
- Can you give an example?
- (Ask when, what, where, which and how questions)
- Anything else?

Stay silent at times to encourage elaboration.

Give neutral / impartial responses which don't express your own opinions, such as:

- Thank you.
- That's helpful.

Concluding [final minute]

Thank you again for participating in this focus group. The ideas you've shared have been very useful for my research. I'll send you a written summary in the next three weeks, and you're welcome to email me any other insights you've had. Have a good day!



Appendix 4.1.10: Sample email sent with debrief sheet

Thank you so much to all of you for giving up your time to take part in the focus group. You shared a lot of useful ideas which will help me to shape the framework. Please find attached a debrief sheet reminding you about the purpose of the focus group, how your data and the video will be handled, and what to do if you choose to withdraw from the study.

If you have any feedback or anything else you would like to add, please feel free to email me.

Regards,

Sandy

  <small>PART OF THE INTO GROUP</small>	DEBRIEF INFORMATION FOR NILE/UNIVERSITY OF CHICHESTER RESEARCH PROJECT	
An investigation into the production of a competency framework for materials writing for language learning		
Researcher:	Sandy Millin	MA student
Why is the study being conducted?		
This research project is being undertaken as part of a Masters study for Sandy Millin.		
The purpose of this project is to produce a competency framework for materials writing for language learning. A competency framework shows the knowledge, skills, and abilities that somebody needs to be successful in a particular field. Competency frameworks currently exist for English teachers, teacher educators and managers, but not for materials writing or materials writers.		
You were invited to participate in this research project because you have relevant experience in English language materials writing and you indicated that you would be happy to participate in this research when completing the survey between December 2022 and January 2023.		
How and when will results be available		
A summary of responses from your focus group will be available for you to comment on by the end of April 2023.		
The final results of the research project will be disseminated via the blog http://sandymillin.wordpress.com , and will be presented at the IATEFL 2024 conference if accepted. Any direct quotes taken from your data would be visible by the public in both cases. You will be anonymous unless you gave permission for your name to be used with direct quotes by putting a cross in the box at the bottom of the consent form.		
What happens if you change your mind and want to withdraw?		
Your participation in this research project is entirely voluntary. If you do agree to participate you can withdraw from the research project without comment or penalty. You can withdraw anytime during the interview. If you withdraw within 2 weeks after the date of your interview, on request any information already obtained that can be linked to you will not be included in my final dissertation. However, as you are being recorded as part of a focus group, the recording will not be destroyed for a 5-year period after publication of the dissertation unless all members of the group ask to withdraw from the research project. Once the data has been collected, anonymised and analysed it may not be possible to erase your data without seriously impairing the achievement of the research objectives so we may not be able to accommodate this request. Your decision to participate or not participate will in no way impact upon your current or future relationship with the University (for example your grades). These rights are set out in the University's Privacy Standard .		
You will be able to review a transcript of your responses after the interview.		
What are the possible benefits for me if I take part?		
It is expected that this research project will not benefit you directly. However, it is expected that the		
Version 2, Page 1 of 2		

outcomes of the research will benefit all teachers involved in materials writing and will therefore benefit you as a member of that community.

What are the possible risks for me if I take part?

There are no risks beyond normal day-to-day living associated with your participation in this research project.

What about privacy and confidentiality?

Any data collected as part of this research project will be stored securely as per the [University of Chichester's Privacy Standard](#) and data management policy. Data will be stored for a minimum of 5 years, and can be disclosed if it is to protect you or others from harm, if specifically required by law, or if a regulatory or monitoring body such as the research ethics committee requests it.

As the research project involves a video recording:

- You will have the opportunity to verify a summary of comments and responses from your group prior to final inclusion.
- The recording will be destroyed 5 years after the last publication.
- The recording will not be used for any other purpose.
- Only the named researcher will have access to the recording.
- It is not possible to participate in the research project without being recorded.

You can choose to have your comments attributed to you by name, or you can choose to be cited anonymously. If you choose to be cited anonymously, any personal information that could potentially identify you will be removed or changed before results are made public. The information that will be removed includes names, place of work, and any professional history shared during the interview. The results of the research project will be disseminated via the blog <http://sandymillin.wordpress.com>, and will be presented at the IATEFL 2024 conference if accepted. Any direct quotes taken from your data would be visible by the public in both cases.

What if I have questions about the research project?

If you have any questions or require further information please contact one of the listed researchers:

Sandy Millin

smillin2@stu.chi.ac.uk / sandymillin+dissertation@gmail.com

What if I have a concern or complaint regarding the conduct of the research project?

NILE and the University of Chichester is committed to research integrity and the ethical conduct of research projects. Please contact the MAPDLE Programme Leader Dr. Jason Skeet jason.skeet@nile-elt.com if you have any queries relating to Data Protection or if you wish to discuss the study with someone not directly involved, particularly in relation to matters concerning policies, information or complaints about the conduct of the study or your rights as a participant.

**Thank you for helping with this research project.
Please keep this sheet for your information.**

Appendix 4.1.12: Sample invitation to comment on summary of results

Subject: Focus group - a summary of your responses (please comment by 18th April)

Dear all,

Thank you once again for taking part in my focus groups. I've now finished my notes from your session. You can find the link here:

<https://docs.google.com/document/d/15GYA0d1xpYyxHCTUOS2Icq5sZFFqWgb9psEa0nUW-eg/edit?usp=sharing>

You have commenting rights on the document. Please can you let me know anything which you would like me to add, change or remove by **Tuesday 18th April**? You can do this either by replying to this email or by leaving comments on the document with your suggestions.

From that date onwards, I will leave the focus group notes as is within my dissertation.

Have a lovely Easter,

Sandy

Appendix 4.2: Summaries of focus group results

These are summaries in note form of the main points which came up during each focus group discussion. Prompts are included to clarify what was being discussed.

Appendix 4.2.1: Group 1 (G1) results

Participants

Designation	Gender	The language(s) they write materials for is an...	Area they are from	Area the learners who use their materials are from
P1	M	L1	Europe	Global
P2	F	L2+	Europe	Global
P3	M	L1	Europe	Global Africa Asia Europe Middle East North America South America
P4	F	L2+	Europe	Global Asia Europe Middle East North America South America Oceania
P5	M	L1	North America	Global Europe South America

Format

This group looked at the first set of slides. We looked at ideas for level names first, then worked through the categories from 1 to 14 in order. The time spent on each slide is in brackets after the heading.

Ideas for level names (14:32-26:29)

❖

Possible headings for levels

<<< Less knowledge More knowledge >>>

1. 2. 3. 4.

1	2	3	4
Reader / Understanding	Less experienced writer	Gaining experience	Experienced writer
For own class	For another teacher	For whole school	
Foundational			Expert
Beginner			Expert
Novice	[no name, just numbers 2 / 3]		Expert
Foundation			
			Mastery

Perhaps we need to define what these levels are before we can give them names. Whatever word you choose will come with particular connotations. The names could also include something metaphorical, or related to the craft of materials writing itself.

Consider the relationships between:

- writing and lesson planning
- materials writing and teaching experience

Higher levels doesn't necessarily mean more knowledge, for example a current MA student might have more 'knowledge' than an experienced writer because they've learnt theory more recently. Knowledge doesn't necessarily equate to skill.

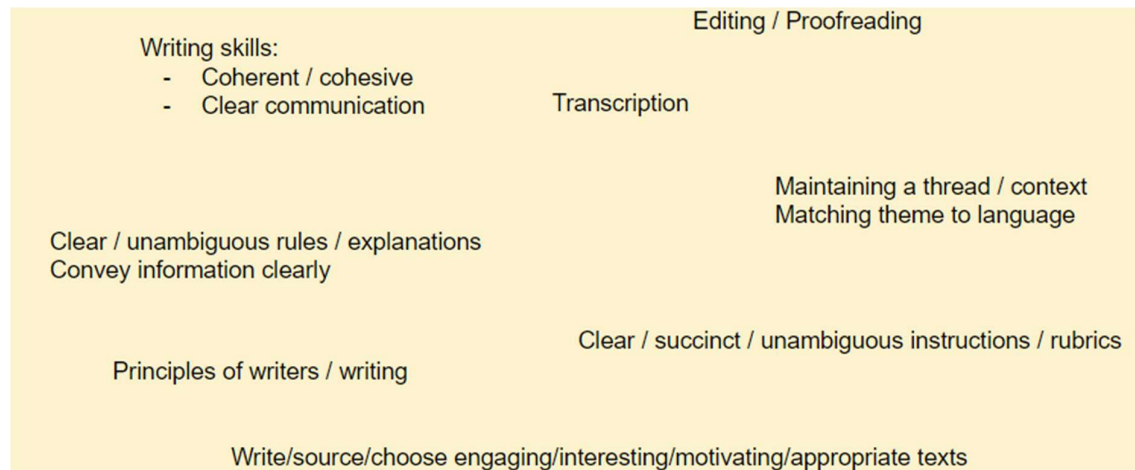
It can be difficult to separate materials writing and teaching, so to get to level 4 you probably need to have a certain amount of teaching experience too. There's a question about to what extent you're imagining a particular kind of classroom when you're writing, and you need to have experienced classrooms to be able to do that.

Avoid 'Professional', as this has other connotations which might not be appropriate here.

This entails payment sometimes.

Item writing for assessment and materials writing for language learning show contradictions. Should there be different sections for different types of materials e.g. writing for platforms v. writing for coursebooks etc.?

Category 1 (29:40-41:44)



It's not clear how these all connect.

'Rules / explanations', 'Instructions / rubrics' and 'Writing skills' are potentially linked. They feel like they answer the question 'Can you write a sentence and make it clear?', similar to writing instruction booklets or business communiqués.

Perhaps divide them between **Technical** v. **Creative**:

- **Technical** (nuts and bolts / mechanics) - these are easier to train people to do:
 - 'Coherent / cohesive'
 - 'Transcription'
 - 'Editing'
 - 'Clear instructions / rubrics' - although this might be a lower-level skill, writers might have editors who fix these if there are problems. Not all writers will standardise rubrics themselves, though they could be - they are a closed set!
- **Creative** (the art) - these are harder to train people to do:
 - 'Choosing an appropriate text' (and being clear on the criteria for these)
 - 'Maintaining a thread / context' - this is perhaps a more higher-order, expert-level skill; also linked to carrying on with the same set of target language items / the same sub-skill in a skills lesson

There was debate about 'Coherent / cohesive writing' and whether this is technical or creative. It can be a challenging thing to teach.

Some could be grouped under **Controlling your own language**, e.g. rubrics that aren't harder than the activity itself.

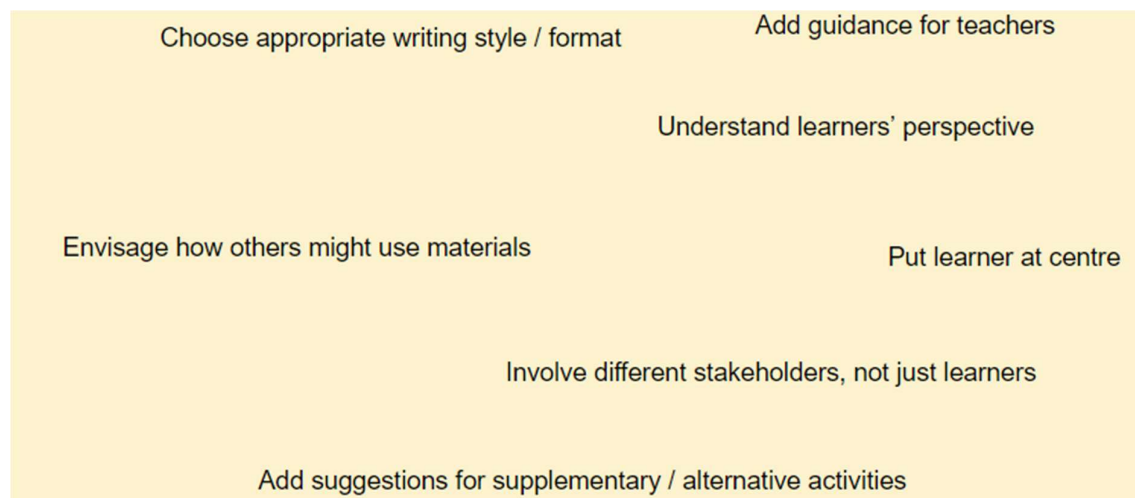
'Transcription' isn't a clear heading. Sandy clarified: based on the questionnaire, this is about being able to transcribe what people are saying from audio or video, and using that as a basis for materials.

Clear communication isn't clear as a heading.

Tangential points to consider for the framework:

- Avoiding all answers appearing in one paragraph in a text.

Category 2 (42:05-50:55)



Possible headings:

- **Impact on target reader(s)** - on the learner / on other stakeholders / on other teachers, how the page might be interpreted by others
- **Know your audience** - understand who you're writing for, choosing the appropriate style for the audience, understanding the learners' perspective, thinking about how other people might use it in different contexts, with different class sizes etc.
- **What teachers expect / want / need** - understanding of the teaching reality, empathy with the user (teacher and/or learner), understanding their real needs; being able to show teachers how the activity will work means that you're an experienced writer. Some companies are able to create engaging digital materials, but without having a clear sense of how teachers might actually use them.

'Different stakeholders' was not clear. Sandy clarified that from the questionnaire this referred to areas like government requirements, information for parents / making it

accessible to parents, what does a business want or need - going beyond only what the learner needs. Cultural considerations were mentioned in relation to this slide too.

Research trips were discussed as a way of learning about stakeholders and their contexts, though these are less common now. Watching teachers teach your materials can be very useful in understanding what does and doesn't work in your materials. Research trips could be included under 'Research skills' in a separate category.

Category 3 (51:20-54:40)

Integrate skills	Variety/Balance of activities <ul style="list-style-type: none">- Systems / skills- Scaffolding / push / challenge- Interaction- Class/Teacher-mediated work / independent/autonomous work
	Navigation around materials
Recycling / repetition	Maintain learner engagement
	Consistency / familiarity v. Boring / repetitive
Scaffolding / grading practice	Scope and sequence
	Sequence / stage / combine activities / components - logic / flow / coherence

Possible category headings:

- **Flow / sequence / scaffolding:** considering depth / breadth of materials, how to structure a lesson / worksheet, how one exercise will flow into the next without being boring and repetitive, but while still feeling consistent and familiar, all while maintaining learner engagement - particularly relevant for the headings from 'Navigation' downwards. Some of the 'Variety / Balance' headings might fit here. 'Integrate skills' is perhaps the least relevant topic - it feels specifically like a coursebook writing skill, and feels like the odd one out in this category.
- **High-level planning:** how a unit / book might be made up, especially when you include 'Scope and sequence', 'Navigation around materials', 'Recycling / repetition'. This could include unit structure too.

Category 4 (54:55-01:01:50)



This works as a category, summarised as 'the extra parts of writing beyond you and your keyboard'. 'Consistency of style' perhaps doesn't fit, as style guides might change across a project for example.

Possible category headings:

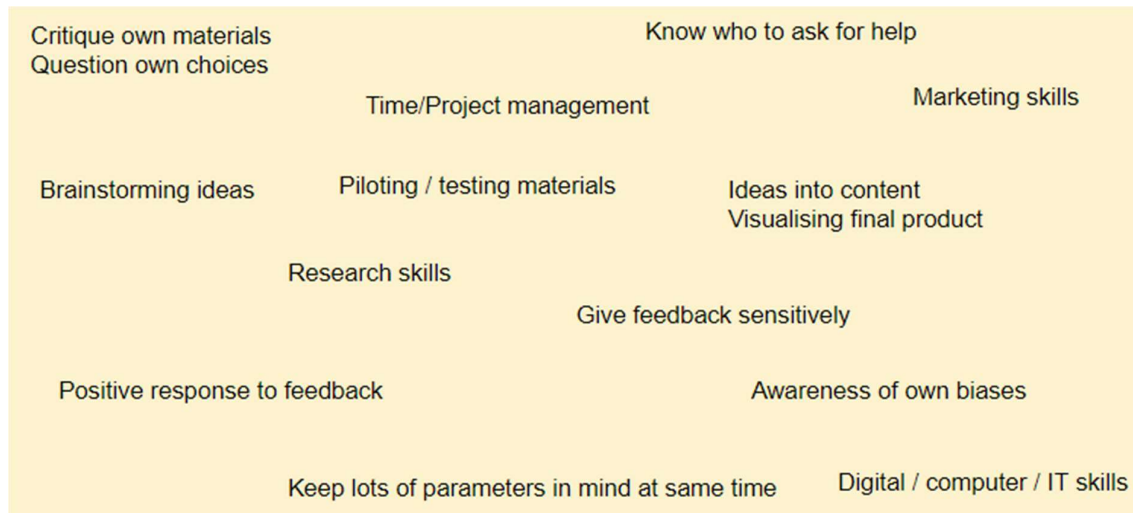
- **Professional skills:** operating in a business-like manner. This is an important part of being able to make money from writing materials.
- **Teamwork**
- **Working within a system:** including working with people you might not know. Mastery in this area would be about being able to say something isn't working and asking for it to be changed. The lower level might be following some of the rules blindly into a terrible place - new writers might not be willing/feel able to argue over things. Overall, it's the parts of writing which are beyond you and your keyboard.

Suggested areas to add to this category:

- Receptive to feedback
- Dealing/Coping with feedback
- Managing/Negotiating deadlines
- Contracts:
 - understanding them, e.g. deadlines, non-competition, promotion, liability etc.
 - know when to reject them
 - understanding how they fit the writing
 - know what's realistic (understanding your own working)
- Due diligence for ourselves / the integrity of the materials; knowing what's possible
- Negotiating:
 - saying this isn't really working; can we change it?
 - knowing when to say something

- picking your battles

Category 5 (01:01:58-01:07:55)



This is not necessarily clear as a category. To some extent, this could be called **Know yourself**: as a reflective practitioner, knowing your strengths and weaknesses, and knowing your starting points for each project / your CPD. Headings from here that interconnect:

- Critique own materials
- Awareness of own biases / preferences
- Positive and active response to feedback
- Developing research skills

The four areas above are all relatively receptive. 'Give feedback sensitively' (e.g. to co-authors) is more of a productive skill. Co-authoring could be a category of its own, and may depend to some extent on how the work is divided up between the authors. But giving and responding to feedback could be two sides of the same coin, so perhaps not a good idea to split them up.

'Marketing skills' could be a different area, though they could also fall under the heading of knowing yourself and being able to market your skills effectively; it could be more of a competency for freelance writers. 'Digital / computer / IT skills' could be a separate category or a category in itself.

'Piloting / testing materials' also feels like it might not fit here, though you could consider this from the perspective of learning about the materials once you see them being used.

Possible areas to add:

- Awareness of how things can change over time e.g. methodology norms, language norms, acceptable topics

- A kind of innocent self-censorship, fitting in with the cultural Zeitgeist - it can be very delicate and multi-layered

Category 6 (01:08:10-01:12:00)



These are generally soft skills. There's quite a lot of overlap with previous categories - many could be moved to Category 5.

'Reliable' and 'Self-motivated' could be moved to Category 4 and linked to professional skills.

Are these areas specific to materials writing for language learning, or generic and true of any working adult? Having said that, materials writing needs to balance innovation / creativity / divergent thinking with what's practical / possible in the classroom / marketable depending on who the materials are for, so perhaps they are areas that writers need to develop in? Newer, more inexperienced writers might think materials writing is all about creativity, but if the materials are too divergent people might not know how to use them. However, as an experienced writer, you still need to find one spark / one element of 'wow' that makes the materials a little different to all similar materials. There needs to be a balance.

Category 7 (01:12:08-01:13:20)

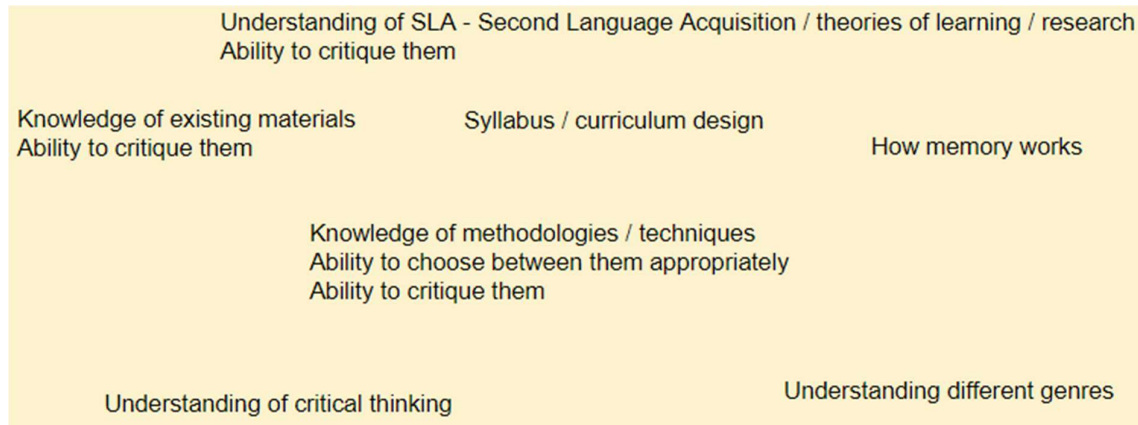
Understanding of target learner / audience / market		
Experience with those learners		Inclusion / Representation
	Knowledge of CEFR / levels Knowledge of level-appropriate language / skills	Understand learner knowledge
Cognitive levels Cognitive load		- language - literacy - world - technical
	Appropriate topics / topics going out-of-date	
Safeguarding	Learner preferences	
Accessibility / SEN		Learner needs
Age-appropriate	Differentiation	Knowledge of context / culture

Many areas here are connected to previous slides, for example they might be related to 'Awareness of own biases' from Category 5. 'Understanding of target learner' might be too general and should actually cover a range of categories.

There is a mix of soft skills and hard skills, not really a single category.

- Soft skills: 'Understand target learners', 'Knowledge of context / culture', being aware of taboo subjects, etc.
- Hard skills / technical knowledge: 'Knowledge of CEFR', levelling tools, 'Cognitive load', Bloom's taxonomy, etc.

Category 8 (01:13:40-01:21:00)



To some extent, this feels like an MA syllabus; it might be areas which experienced writers are perhaps less aware of, though a lot of these areas may be more relevant to newer writers. As you build up more experience, you might not be able to apply all of them. There's a need to balance innovation with realistic expectations / theory with practice: SLA might say one thing, but what SLA says might not be what is teachable / practical / publishable / profitable / usable. To some extent, some areas on this slide might be at odds with areas like 'Understanding the target audience'.

Because there is clearly movement in these areas, for example items being moved within the order of a typical syllabus, how lexical frequency has influenced materials, and general views on how to teach skills, materials writers do need to be aware of these areas, but they shouldn't be fronted as the most important thing as it could lead to frustration for the writer.

You need to be aware of what's been tried, what's worked or not worked in the market previously, and what the market might be willing to accept, but it can't stop you from creating something new. It's necessary to know the market but also to be willing to create something new which fits in with the market and these theories. The challenge is anchoring creativity in both SLA and what is currently in the market, without confusing the market by going too far. You also need to understand how these things change, e.g. attitudes to frequency of language, teaching skills, teaching speaking.

Many of these might fit into **CPD**, or having an openness / ability to continue to keep yourself up-to-date and aware of different things that are being spoken about. For materials writing, this could be a demonstration of awareness of many different areas, rather than being wedded to one specific area.

Category 9 (01:21:23-01:24:43)

Knowledge of what a competent user of the skill does Knowledge of the skill	Understanding of target language Knowledge of language systems
Knowledge of frequency of particular items of language Corpus use	
How to combine grammar / lexical points How they complement each other	
Understanding of common learner errors / problems / potential difficulties	

This feels like it overlaps with the Cambridge Delta course, which can be very useful for materials writing.

Possible heading: **Language awareness**

Possible areas to add here:

- Knowledge of at least one other language / about how another language works / How to be a learner of another language
- Knowing what a skills lesson v. a systems lesson is / understanding the different between them: it's a question of aims and proportions within a lesson
- Checking that practice activities match up with / actually focus on the language point / include appropriate exponents; these relate to consistency, but you need language awareness to be able to have this consistency of language within your materials

Category 10 (01:24:55-01:32:50)

Understanding classroom resources /
what teachers might have in their classrooms

Understanding of classroom management, including discipline

Understanding of classroom dynamics
How to manage interaction

Timing

- What can be covered
- How much to include
- Length of audio

How to exploit materials

Possible heading: **Understanding the classroom**, though there's also the question of whether that's still necessary when writing for digital, such as for apps, which may be used in different formats such as self-study. A lot of responsibility for these areas seems to have shifted from the writer to the teacher, but they are still important for a teacher's book author, for writing teacher's resources, or for unit writers.

This ties into a previous category, and (also) includes:

- 'Length of audio'
- 'How to exploit materials'
- 'Understanding of classroom management' - how the activities work in the classroom
- Breaking up activities into sections to make them work effectively
- Understanding what fits on a physical page / screen, reducing scrolling for example
- Variety of activities (e.g. heads up / heads down / heads together) - perhaps moved from the other slide
- What can be achieved realistically during a lesson

There might not be separate levels of competence to these areas.

Tangential points which came up:

- Matching the skills we're teaching to the skills learners actually need for their lives
- Understanding how materials writing is evolving (often driven by exams)

[01:32:05 - P1 and P5 left]

Category 11 (01:33:00-01:38:02)

Ability to select / create appropriate practice exercises	Activity types <ul style="list-style-type: none">- Different purposes / aims- (Wide) repertoire- Level of difficulty
Understand how practice exercises are constructed	
Understand how to create effective answer keys	

Answer keys are an important area to focus on in the framework, especially for newer writers. Areas to consider related to answer keys:

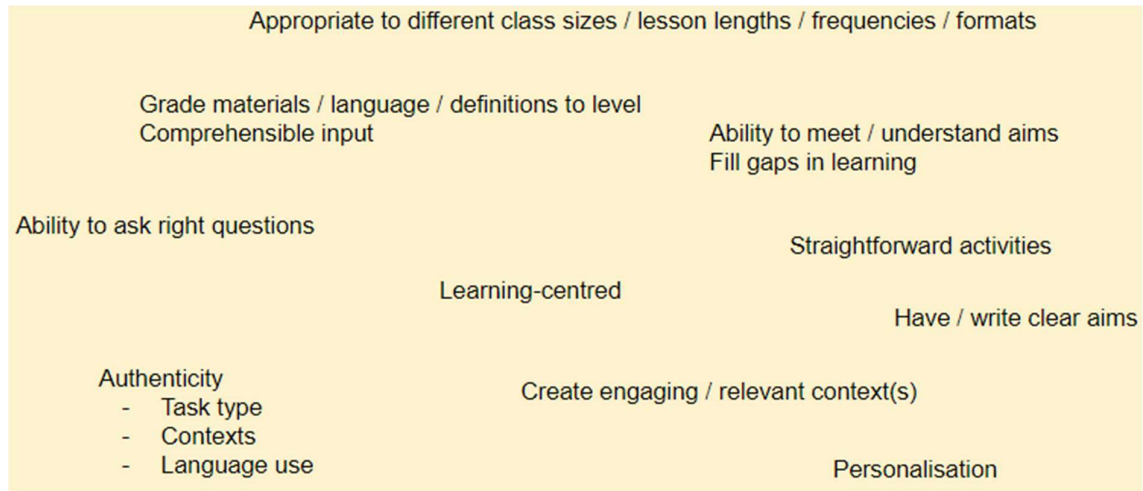
- For newer writers: ensuring they provide them!
- Exercises written in a keyable fashion
- Knowing what keyable means
- Knowing how to key it
- If keys aren't possible, including some suggested / possible answers - particularly useful for beginner teachers looking at teacher's books; grading language appropriately for the answers
- Writing texts and exercises simultaneously with answer keys, or writing answer keys first and creating texts around them
- Understanding how to present answer keys, including whether there are presentation requirements due to the format (e.g. digital / paper materials)
- Using the writing of answer keys to notice potential problems with the activity e.g. grading language, repetitive answer keys, key too short
- Knowing whether students can write in books or not and how this might affect space

Areas to consider related to multiple choice activities:

- Including believable distractors
- Having clear evidence for answers
- Having one answer much longer than others = obvious it's the correct one

[01:38:15 - P2 left]

Category 12 (01:38:39-01:41:59)



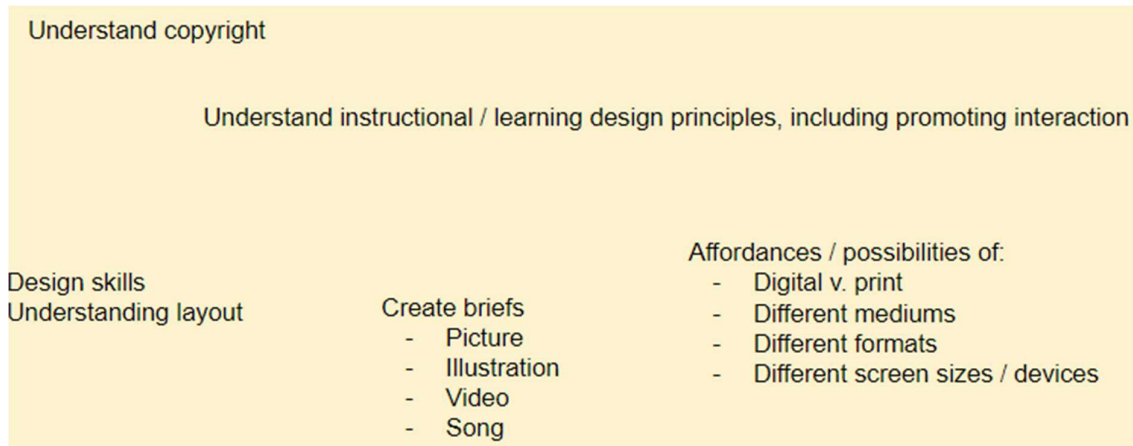
In general, all of the categories in the framework need to be made clearer and easier to understand at first glance. Sometimes there is a clear governing theme, and sometimes it's more of a forest - this is more of the latter. There was debate over whether this is a single category.

Possibly it works as **Writing language practice activities for publication / a single spread / activities for the classroom**, with the addition of 'Devising a sequence of activities'. It could be something of a checklist of activities you might use within a single spread.

'Aims' might fit better in a previous category.

'Authenticity' might be its own thing - it's not clear how this fits in here. Beginner writers in particular might get carried away with this.

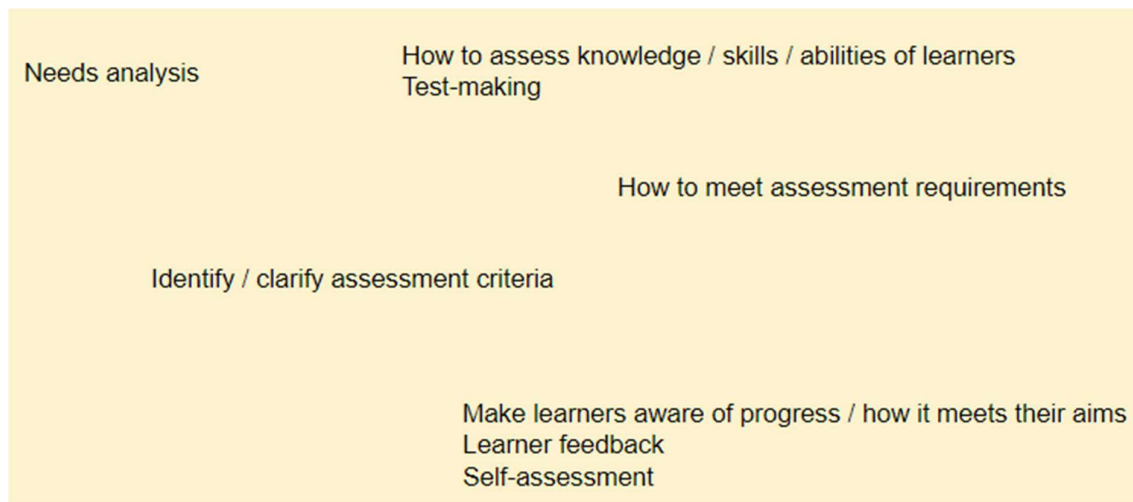
Category 13 (01:42:10-01:43:00)



There is a common theme here: it's about the book / designed materials, and how they're delivered / presented.

'Understand copyright' isn't necessarily relevant - that's potentially an area to include on the contract. However, they're all important areas for self-publishing.

Category 14 (01:43:30-01:45:00)



This is a clear category: **Assessment**, whether it's continuous, formative, etc.

'Needs analysis' is the odd one out though, as it's not only about assessment.

'Learner feedback' isn't necessarily clear here - is it about learners' opinions of the material and the test? Sandy clarified that based on the questionnaire this was more connected to the feedback learners get about their progress.

Appendix 4.2.2: Group 2 (G2) results

Participants

Designation	Gender	The language(s) they write materials for is an...	Area they are from	Area the learners who use their materials are from
P6	M	L1	North America	Global Asia Europe Middle East South America
P7	F	L1	Europe	Asia Europe Middle East South America
P8	F	L1	Europe	Asia
P9	F	L1	Europe	Europe North Africa
P10	F	L1	Europe	Africa Asia Europe Middle East North America South America Oceania
P11	F	L1	Europe	Global Europe
P12	M	L2+	Middle East	Global Europe Middle East
P13	M	L1	Europe	Global Asia Europe Middle East South America

Format

This group looked at the first set of slides. We looked at ideas for level names first, then worked through the categories from 14 to 1 in reverse order. The time spent on each slide is in brackets after the heading.

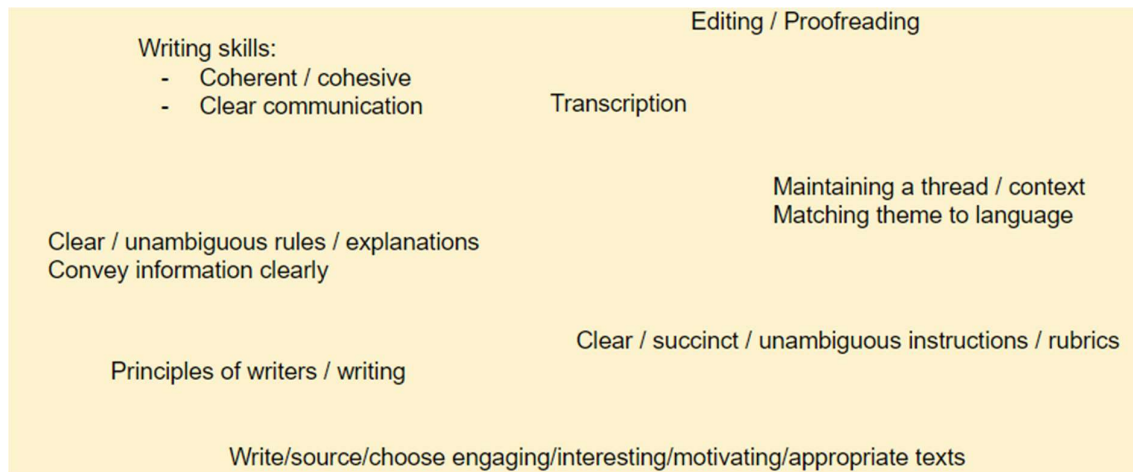
I was asked to justify why I had selected four levels. I said that with five levels, it becomes challenging to define competencies at different levels, but with three levels it feels like there isn't enough differentiation between not knowing and knowing a lot.

Whatever the labels selected, there's an issue that once you reach the 'top' level, there's an implicit suggestion that there's nowhere to go - you feel like you've reached the final destination and you might stop there. This is a shame as there's always more to learn. It's not clear what you might do next to develop.

Tangential point:

- Trainees at lower levels aren't always clear what constitutes a 'text' or how to select appropriate texts, which can be a challenge when thinking about writing materials to exploit texts.

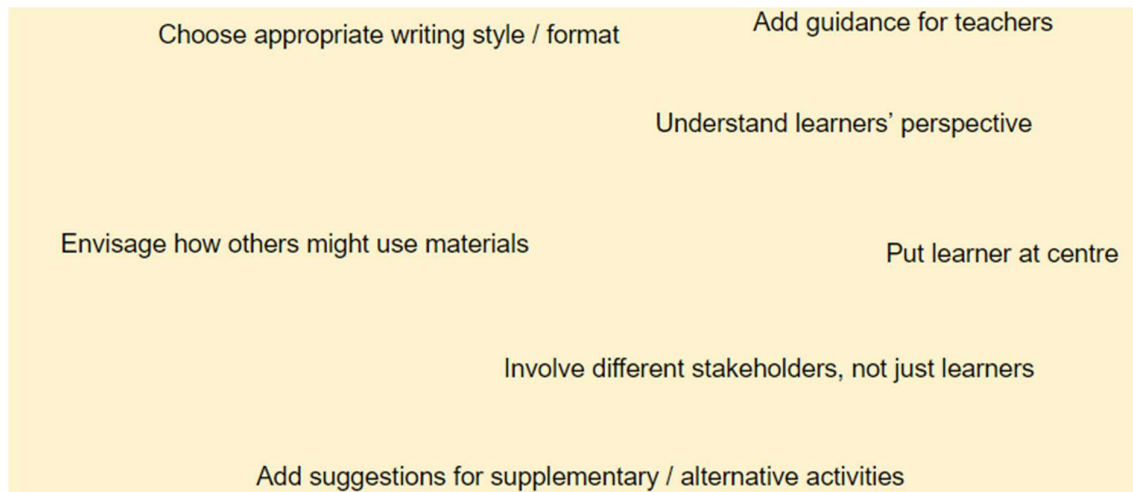
Category 1 (01:31:15-01:32:30)



A reminder that what's clear to you as a writer might not be clear to a reader!

Areas like 'Matching theme to language' and 'Clear unambiguous rules / explanations' might better fit **Language awareness** as a category.

Category 2 (01:29:05-01:30:50)

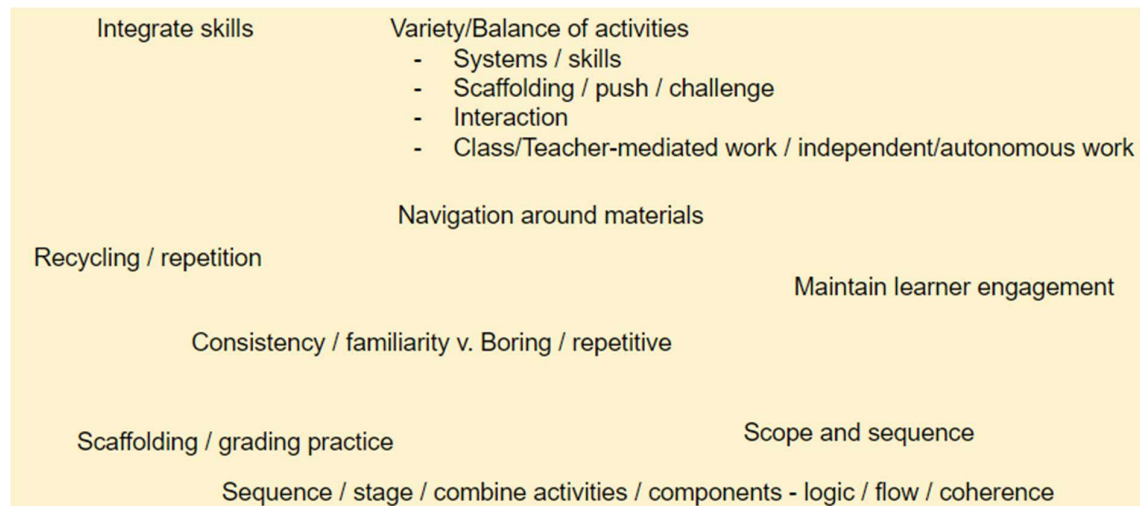


Most of these fit under **Guidance for teachers** - Writing good teacher's notes. Guidance for teachers is very important as teachers might interpret your materials in a different way.

'Understand learners' perspective' and 'Put learner at centre' probably fit better with Category 3. The rest could be combined under **Teaching notes** or **Teacher guidance**.

You might add 'Piloting materials', including piloting the teacher's notes, not just the materials. That can help you to notice when materials might fail.

Category 3 (01:27:55-01:28:45)



Possible category headings:

- **Materials user experience (UX)**
- **Learner experience**
- **Variety and balance**

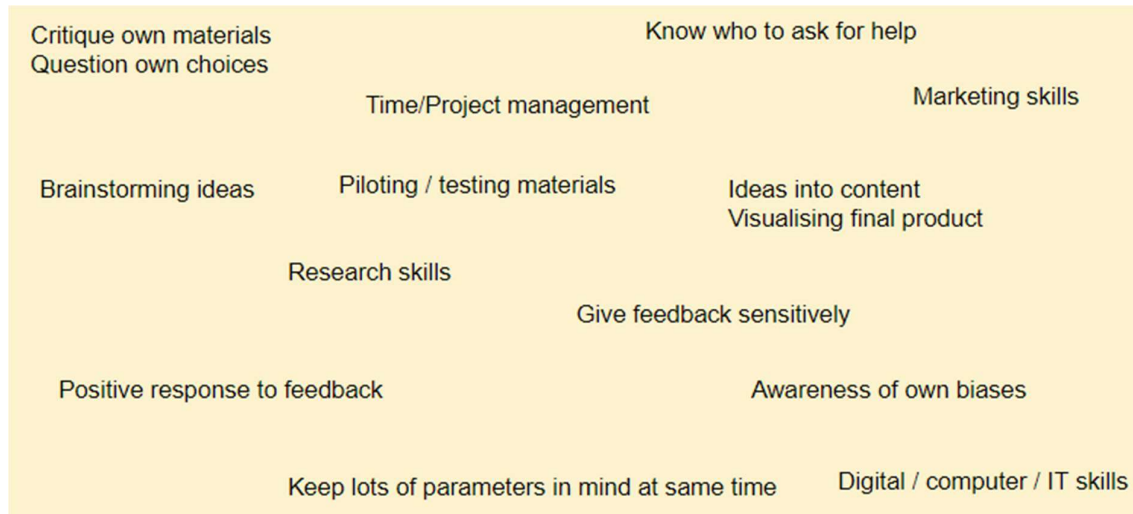
Category 4 (01:24:50-01:27:25)



Possible category heading: **The art of collaborating / Working with others** e.g. editors, editorial team, publishers. Somebody else probably sets the style guide, template or style and format.

There's something about striking a balance or compromising within the limitations and conventions. Perhaps they are all connected with publisher-imposed expectations.

Category 5 (01:21:13-01:24:23)



These could also all be seen as desired characteristics of a (freelance) materials writer. It covers the things you have to do if you do everything yourself for your materials.

You need to be able to reevaluate materials and refine your approach, as sometimes you might think something is a lovely task, but then it fails in the classroom or if another teacher tries it.

'Marketing skills' would only come in if you're self-promoting, as usually a company would do this for you.

Possible category headings:

- **Autonomy**
- **Self-efficacy**
- **Organisation skills / Project management**, including tracking versions etc.

Category 6 (01:16:45-01:20:45)



Possible category heading: **(Desirable) Characteristics of a materials designer**

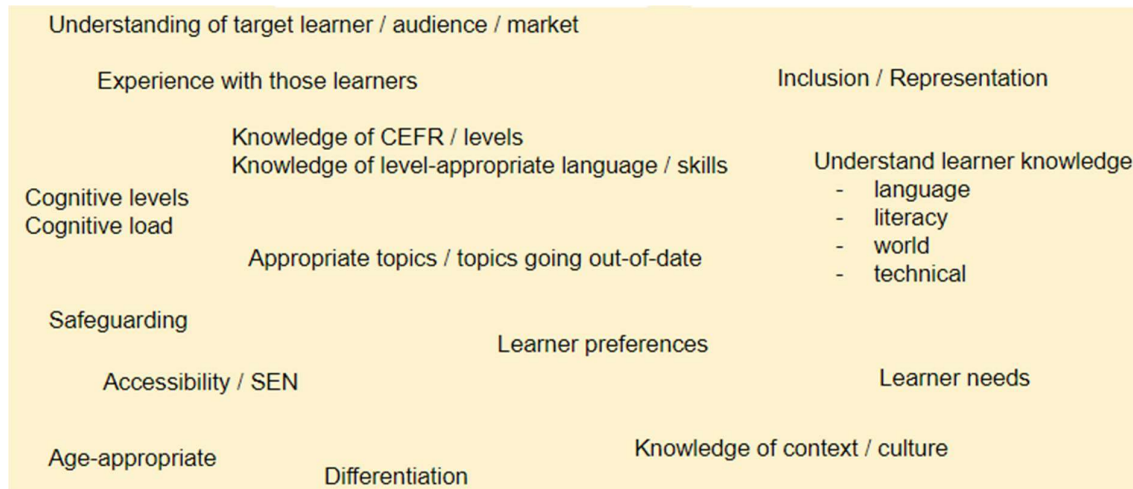
However, these might not be possible to include in a competency framework because it's not clear how you would progress in each area, or improve from one level to another. How would you go from a 'Bronze risk taker' to a 'Gold risk taker', for example?

Perhaps they could be:

- In an appendix rather than in the framework itself
- Areas to focus on developing for learners, rather than for the materials writer
- A way of analysing qualities / skills you already have and which you'd like to work on
- Related to something from the EAQUALS descriptors, with skills on the left and statements about each one, e.g. 'I want to...' 'I need to...' - this could be a way for an individual to identify qualities or skills they already have and their own development needs in those areas
- Converted into proficiency descriptors e.g. 'Can produce materials within a given timeframe with little external support' - this would make them more concrete, rather than personality descriptors.

This slide is a reminder of the need to balance constraints writers work under, such as the need to be practical and resilient, with the desire for creativity, ability to innovate, and flexibility.

Category 7 (01:09:56-01:16:19)



Possible category headings:

- **The learner**
- **Understanding the learner and learning context**

‘Inclusion / Representation’ and ‘Differentiation’ perhaps fit better with a category on **Learner needs**.

Other areas to perhaps include here:

- Developing a community / safe space in the class / group (connected to classroom dynamics?)
- Learner motivations - why are they learning English?
- Awareness of fairness / bias issues

Everything else seems to fit ‘Learners’, but ‘Topics going out-of-date’ would fit better elsewhere, perhaps with something connected to authenticity or relevance of the content.

‘Appropriate topics’ probably fits here.

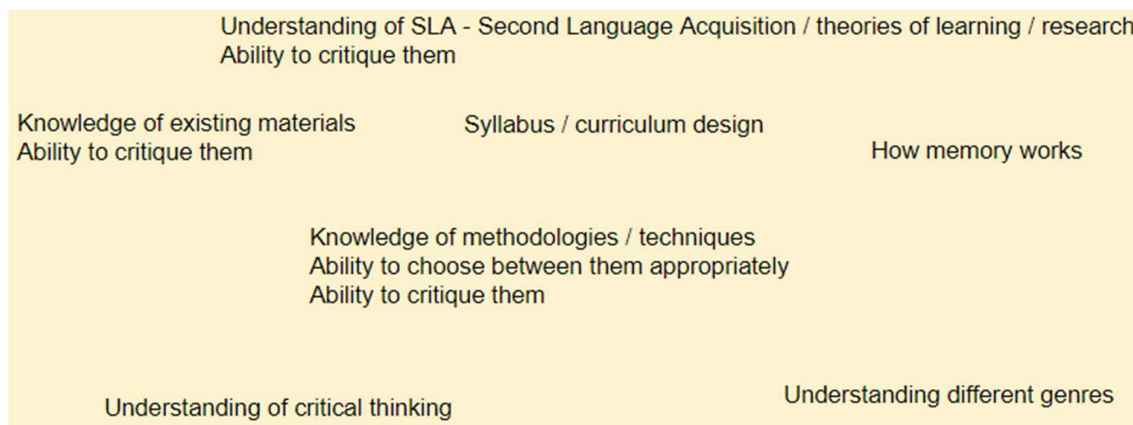
‘Knowledge of CEFR levels’ might fit better in another category, but ‘Understanding the learners’ level’ could fit here - they seem to be two distinct areas.

This is an important slide as it defines some of the key reasons why we might write our own bespoke materials.

Tangential point:

- Somewhere in the framework, there should be something about organisational needs and expectations - writers are answerable / accountable to other key stakeholders, and don’t just have free rein to do what they want to. For example, they might have to consider investors, or when writing for the UN, you might have to adhere to the related UN articles about children’s rights.

Category 8 (01:01:30-01:09:44)



Like Category 12, this seems to cover a lot of disparate areas. Perhaps this category and 13 could be reorganised. For example, 'Knowledge of existing materials' and 'Syllabus / curriculum design' are related, but one participant wasn't sure about the connection with Second Language Acquisition (SLA). 'How memory works' could be combined with SLA. 'Critical thinking' doesn't make sense here. It's more connected to life skills, or a 21st century skill (which is where the British Council CPD framework puts it), rather than being connected to SLA. It's perhaps more about using materials than creating them.

Another participant said that SLA and Theories of learning could be one category, including theories like 21st century competencies, in which case most of these areas could fall under that category.

'Different genres' isn't clear - what kind of genres? Genres of materials writing e.g. workbook, student's book? Genres of texts for learners to master e.g. essay, report? This could be in Category 9 - it's part of a system of language.

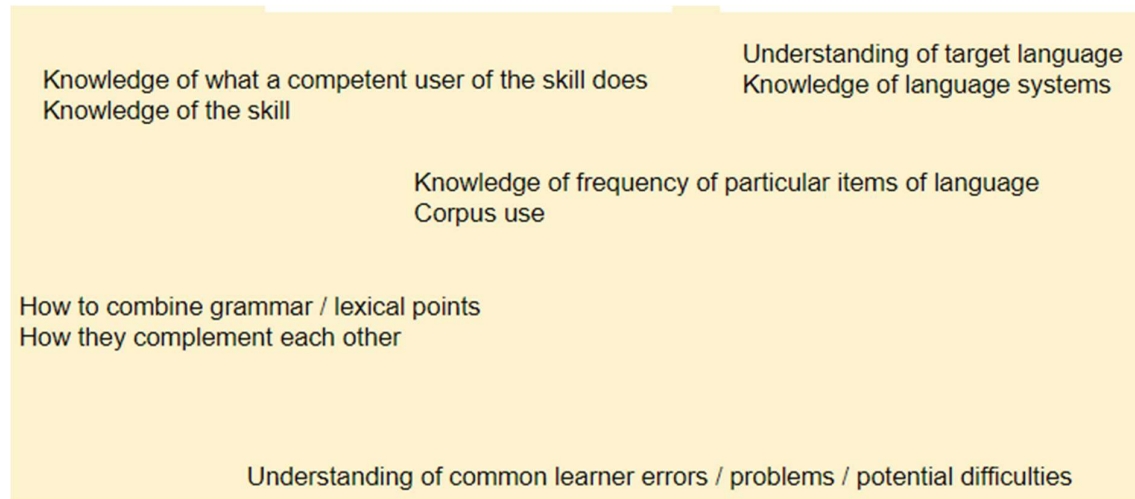
Some possible category headings:

- **Theoretical background**
- **Understanding underlying theories**

One question discussed was whether SLA is something that should be considered at all / more with materials design.

Another point was that the categories so far all seem to be focussed on a more paper-based or digital-based approach to teaching, with a more traditional approach to curriculum design, rather than an emergent curriculum, participatory approaches or working with what the students come up with.

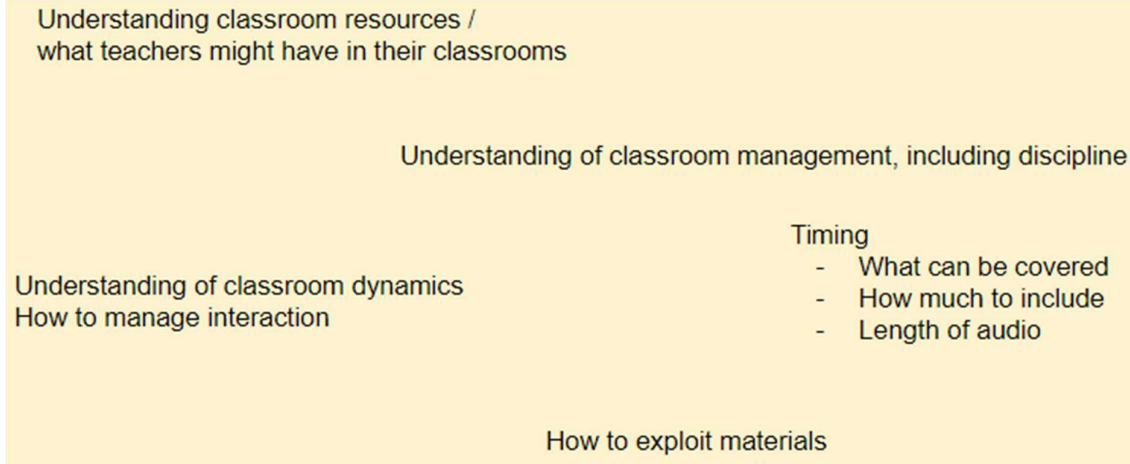
Category 9 (01:00:05-01:01:30)



Possible category name: **Language / Linguistic awareness**

Ultimately this is all connected to anticipating problems for learners.

Category 10 (56:40-59:55)



Possible category names:

- **Classroom practicalities**
- **Classroom restrictions**
- **Understanding the classroom reality** (this was the preferred title)

This is about the practicalities of how the physical classroom influences our teaching and our materials, rather than the practicalities of budget, page size etc.

Areas to add:

- Motivation strategies (perhaps with 'discipline')
- Promoting mutual respect within the class
- Understanding (perceived) cultural differences

'Understanding classroom dynamics' and 'How to manage interaction' could also be in a category connected to **Knowing the learners**.

It's important to consider different classroom types and different realities in the classroom, for example back-up plans for digital materials if there is unstable internet, power cuts, no access to computers (e.g. a teacher working around a tree v. in a classroom with a computer), etc.

[01:00:15 P10 left at this point]

Category 11 (53:10-56:15)

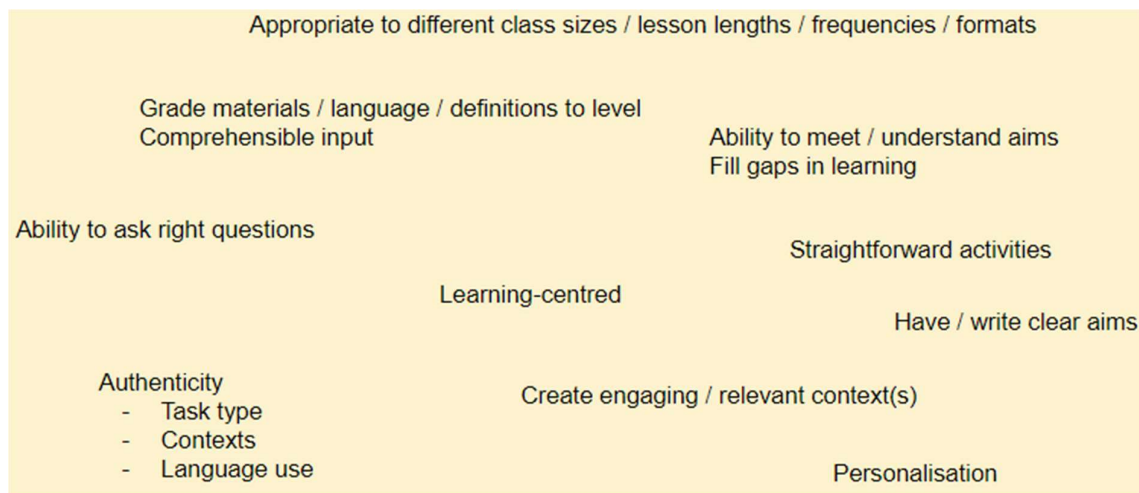
Ability to select / create appropriate practice exercises	Activity types <ul style="list-style-type: none">- Different purposes / aims- (Wide) repertoire- Level of difficulty
Understand how practice exercises are constructed	
Understand how to create effective answer keys	

Some overlap with Category 12, though generally these fall under the heading of **Task / Activity design**.

Areas to add to or consider for this category:

- Activation of prior knowledge / prior experience
- Developing student autonomy
- Use of examples
- Differentiation
- Having provision for more active v. less active/more passive role, allowing different levels of learner participation.
- Depending on their literacy levels, different learners might be able to cope with different task types - important to include alternative task types among your exercises
- Student wellbeing / the aspect of trauma

Category 12 (47:01-52:54)



This seems to be the most diverse or disparate of all of the categories. Some of these areas could fit into other categories, for example **Understanding second language acquisition** or **Methodology**.

Possible category headings:

- **Learning design / experience** - areas like aims, 'Learning-centred', 'Personalisation', contexts are all connected to this
- **Design principles**
- **Content / Construct validity / reliability** - Is the material appropriate to the class size? Is it going to be understood by the learner? Are you actually creating materials for what you're intending to create them for? Aims would fall under construct in this case.

'Authenticity' implies particular beliefs and values, and there may be some contexts where it isn't necessarily considered important - it depends on the approach you're taking to materials development.

'Appropriate to different class sizes' etc. - this could also be expanded to different learning abilities, learning differences, differentiated instruction, page layout / staging for inclusive materials, support for learners from different backgrounds (e.g. refugees) > all of these imply offering choice within the materials / giving choices to learners. For example, refugees may have come from traumatic backgrounds and may find some materials to be confronting.

Category 13 (37:21-47:00)

Understand copyright		
Understand instructional / learning design principles, including promoting interaction		
Design skills		Affordances / possibilities of:
Understanding layout	Create briefs	- Digital v. print
	- Picture	- Different mediums
	- Illustration	- Different formats
	- Video	- Different screen sizes / devices
	- Song	

This is probably not a single category. It could be split into two covering different areas:

- Physical design skills: Copyright and layout are more about physical design
- Learning design skills: 'Understand instructional / learning design principles' seems more connected to content rather than physical design.

This category seems more **Technical** in nature than covering the content.

Understand instructional / learning design principles - if you remove 'promoting interaction', all of the other areas would fit under this heading.

Related to copyright: 'Understand copyright' could be an umbrella term affecting many other areas. It could also relate to ethical use of AI - AI should definitely be included in the framework in some way > who's generating the content and how? The role of curated materials (materials you find for the learners) and how you might be inspired by things you find on the internet when creating your own materials. There's no need to always reinvent the wheel, though this is an area which can be problematic with copyright.

'Design skills' and 'Understanding layout' seem to be more connected to materials for publication. Within publication, these areas are normally outsourced to others. That leads to the idea of understanding the relationship between the writer and the person handling the design. This includes:

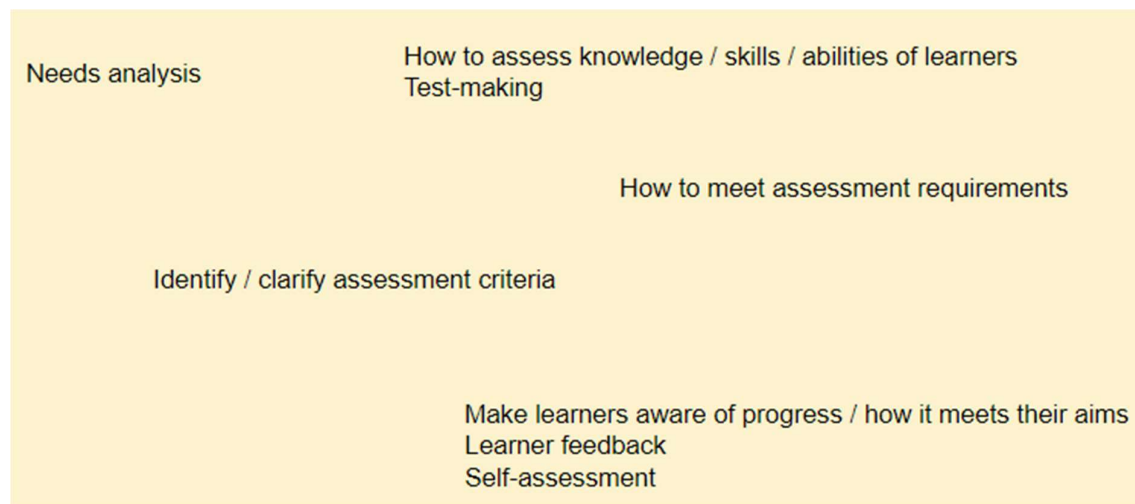
- The ability to have conversations / make agreements between writers / designers / technologists dealing with screen design. These conversations are at the start of the process, and throughout it too
- Maintaining the focus on learning when considering the design/layout, and ensuring that the task isn't changed in the process of laying it out on the page/screen

- Practical parameters e.g. page numbers, how many pages per chapter, preparing materials for a page number divided by eight, layout constraints like verso/recto pages, fitting the budget

There was also a question about whether it's possible to have the same set of competences for materials writers working for publication, and those working on in-house materials. Perhaps the framework needs areas which are only relevant to materials for publication.

Category 14 (35:14-37:20)

[Note: before we started looking at this category, we looked at how to use Zoom features to participate]



This is a clear category: **Assessment**. However, this is a broad term which could be an umbrella for needs analysis, and both formal and informal assessment.

Perhaps the broader category of **Evaluation** could be used, including situation analysis relating to the context.

One participant commented that the terminology on the British Council framework was clear and broken down in a logical way. **Understanding learners** was a term from that framework which could also work for some areas here: their level, their interests, their own assessment requirements.

Appendix 4.2.3: Group 3 (G3) results

Participants

Designation	Gender	The language(s) they write materials for is an...	Area they are from	Area the learners who use their materials are from
P14	F	L2+	Europe	Asia Europe
P15	F	L1	Europe	Global Africa Asia Europe Middle East Oceania South America
P16	M	L2+	Africa	Africa
P17	M	L2+	Middle East	Middle East

Format

This group looked at the second set of slides, which included ideas and changes based on the discussions in Groups 1 and 2. We looked at ideas for level names first, then worked through the categories from 1 to 10 in order. The time spent on each slide is in brackets after the heading. There was no time for categories 11-16.

Ideas for level names (12:55-23:45)

[12:55 P14-P16 present]

Possible headings for levels			
<<< Less		More >>>	
1	2	3	4
Reader / Understanding	Less experienced writer	Gaining experience	Experienced writer
Green (for go)	Bronze	Silver	Gold
Awareness [these 4 from British Council]	Understanding	Engagement	Integration [consider changing this]
Materials developer (can look at materials and adapt to suit own class)	From teacher to writer	Autonomous writer	Lead writer
For own class	For another teacher	For whole school	
Novice	Competent	Proficient	Expert
Beginner			Expert
Apprentice			Expert
Foundation			
			Mastery

The table shows ideas from other groups. Please add your own too!

Specific headings discussed:

- The British Council headings might be a useful starting point, though they could be too connected to teaching rather than materials writing. This is because when you find out about a new methodology you start by needing to understand it, but then need to work out how to integrate it into your own practice.
- 'For own class' etc.- this set of headings implies the different pressures that you face when creating materials for each group of people, and the fact that you need extra skills at each stage.
- Some sound more materials oriented or remind you of learner levels / the CEFR e.g. 'beginner' > 'expert'
- Green > gold - this has a marketing vibe, like subscription levels for a paid product.

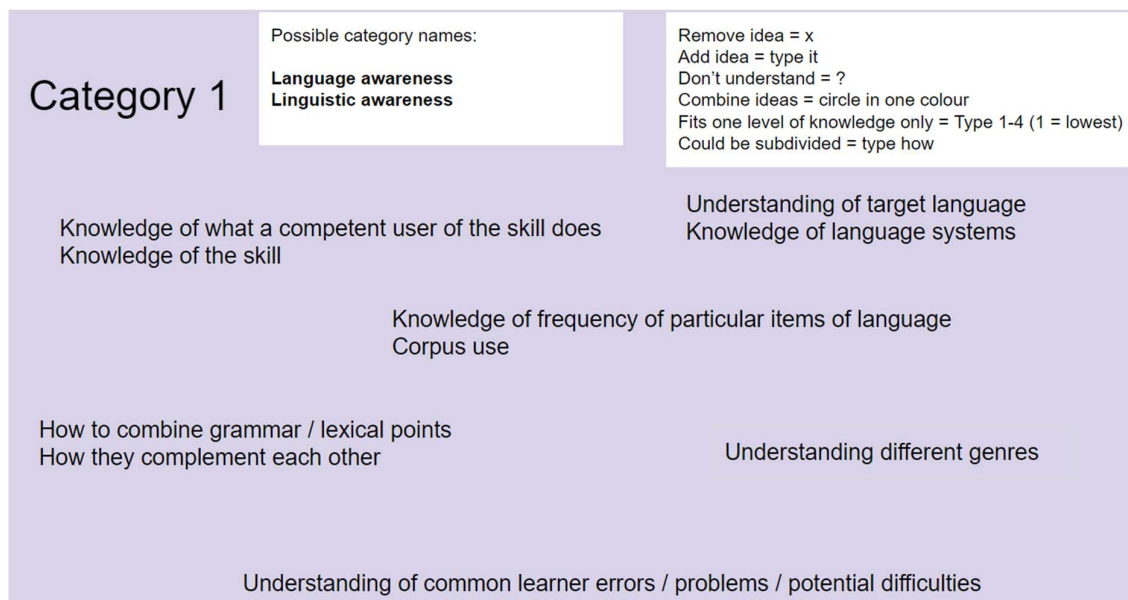
When creating materials, the writer should take learning goals and their own beliefs into account, not just theory. Perhaps this fits with the 'Awareness' heading in column 1, an awareness of your own beliefs? The need to reflect on your own beliefs as a teacher and recognise that they might differ from those of other teachers is an integral part of materials writing.

When you're writing for somebody else, you have to view materials from another perspective. Designing something that suits everyone is quite challenging - it might only work 50% of the time when you design something for others. This is all part of the learning

process, moving from the first step of being aware, to understanding through the perspectives of other teachers/those working with your materials because they reflect on them and give you feedback. The third category (whatever it is called!) is where the learning really takes place because it is larger scale, and therefore you learn more from it because you get more reflection, more comments and more feedback.

Brookfield's Lenses for becoming a critically reflective teacher is another way to consider a range of perspectives: perspectives of the student, teacher, school, educational authority etc - perhaps you need to take all of those into account when writing; perhaps that comes naturally as you move up the scale.

Category 1 (26:40-34:40)



I was asked: Why did you start with this category? I said that I tried to put ones that I perhaps thought might be more 'obvious' in our discussions towards the beginning, but that they could be put in any order. Considering previous discussions in Ideas for level names about beliefs / knowing your students / how you adapt the materials to particular groups > maybe needs analysis should appear first, before this category? We should start with our students' learning goals. We're dictated to by our students' needs as a materials writer. There's no point writing materials that students don't need, as the materials aren't going to serve the students.

How you articulate the rubric could be connected here, as it's also about language.

'Knowledge of frequency of particular items of language' is particularly important, especially for the lexical approach.

On the wording of the category headings:

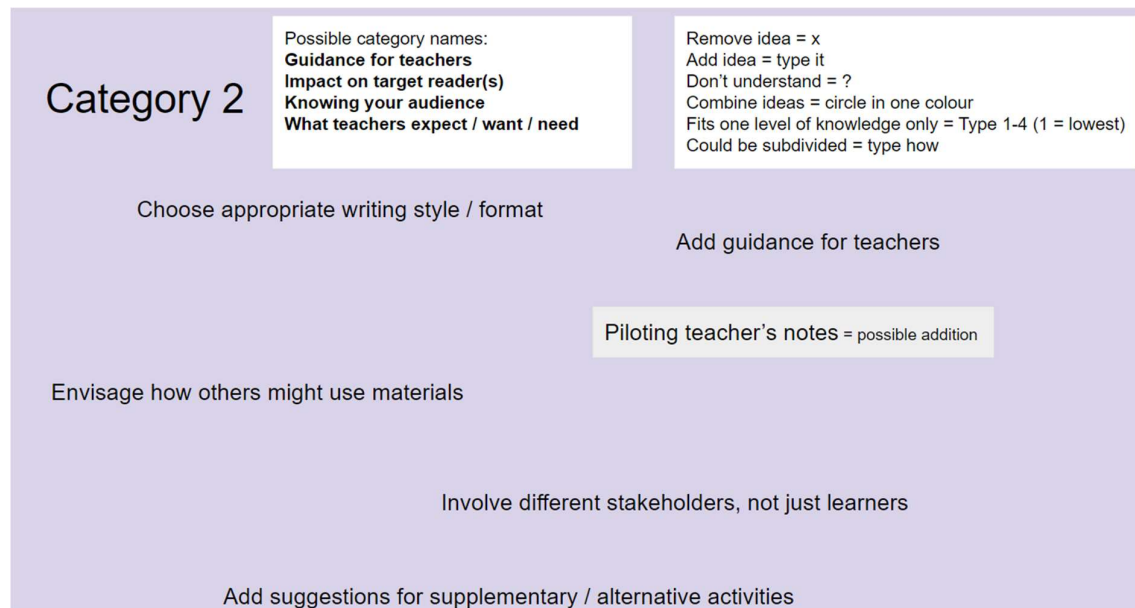
- **Linguistic awareness** feels more theoretical and leans towards sociolinguistics and similar areas, rather than what we do with the language.
- **Language awareness** feels more practical - is it French, Arabic, English...? What will we do with the language? This is preferable as a category heading.

Perhaps the category could be subdivided to make it feel more complete, and links it to Bloom's taxonomy:

- What: e.g. 'Knowledge of what a competent user of the skill does'
- How: the practical side of things e.g. 'How to combine grammar / lexical points', how do they complement each other?

- Why: what are typical learner errors / problems?, why do they have these problems?, why do they prefer to understand things this way?
- So what: what is this analysis going to lead to and how would that make you adapt the materials accordingly?

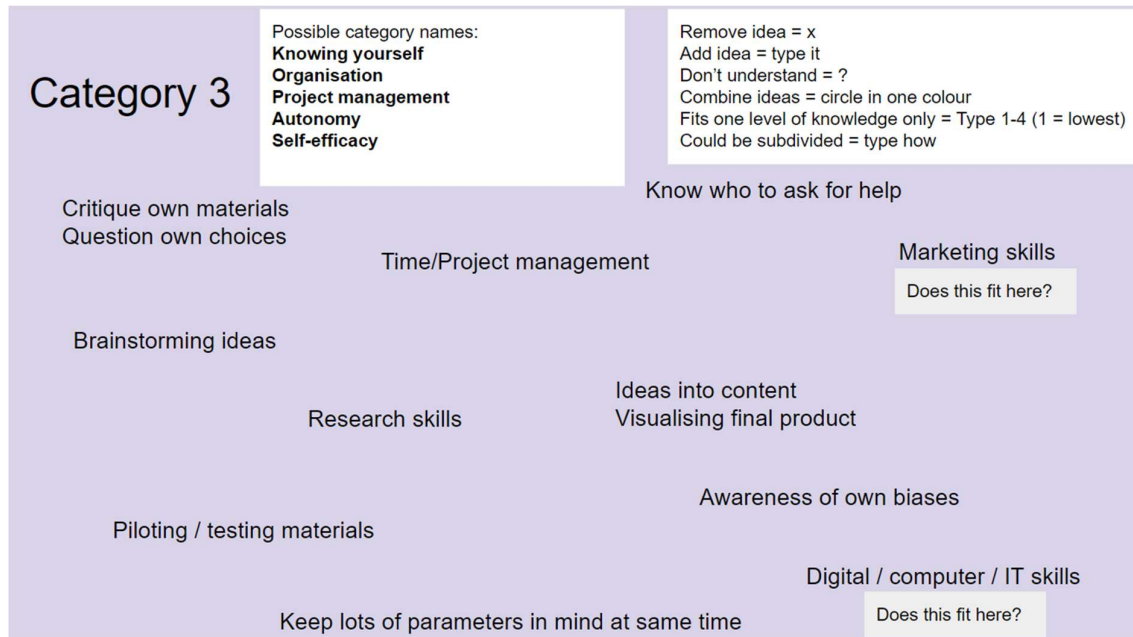
Category 2 (35:30-37:23)



Best category heading: **Knowing your audience**, as the responsibility is on the materials writer to know their audience, and cater for them not just for themselves.

This category is helpful in making a shift to envisaging what a group of teachers expect to see, which should inform how you adapt your materials. However, it's also important to be clear about the purpose of the materials - if you can figure this out, it will influence your role as a materials writer, and the tone / style etc. of the materials. It's about analysing the audience.

Category 3 (38:30-45:40)



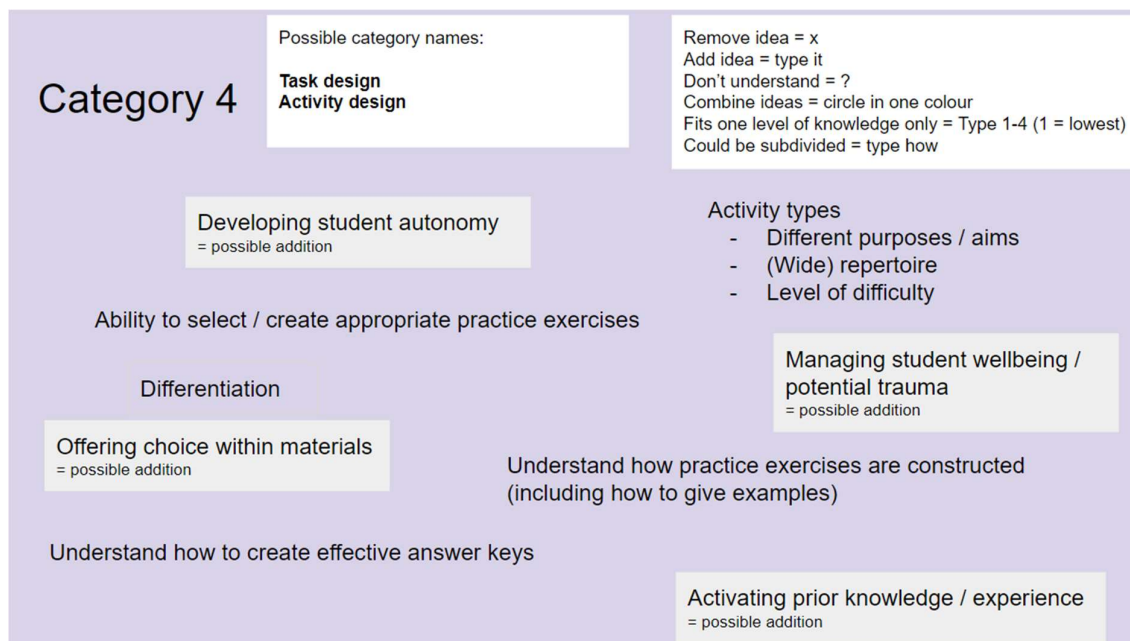
This is a really important category as it provides an opportunity for self-reflection and encouragement. It helps you to consider why you are designing these materials. Maybe the materials exist already and there's no need for your ones, or maybe you can adapt existing materials. It's important to know that you're meeting a need through the materials and this gives you the opportunity to do that.

It should be an early category as it is interesting and enriching, with this reflection enabling you to understand your skills and what you can add to them.

One participant likes the category names **Autonomy** as you need to be autonomous when writing, and **Project management** as you need those skills to manage what you're doing. 'Marketing skills' does fit because if the writer works individually, they need to be able to market themselves and their materials to find an audience. Including it can highlight the gap in your skills set.

One area to add could be how you feel about critiques of your materials from others.

Category 4 (46:50-54:18)



Is task / activity an important distinction? The category heading could be **Designing tasks and activities** as it combines both ideas.

'Offering choice within materials' is a useful area to include in this category. Some tasks should give our students the opportunity to choose a topic - it could be one of the criteria when designing productive tasks for example.

Possible additions:

- Assessment for Learning (AfL) should come in when designing our tasks: working backwards from where we think our students should be, and designing the task according to that. Using AfL could help the writer to incorporate differentiated goals and develop student autonomy by letting students decide what to do / focus on.
- Some kind of personal element. We can also include some activities that make connections to students' lives and concerns in some way, while avoiding potential trauma. It encourages materials writers to invite students to share their points of view - writers don't have to know what the students are interested in to be able to do that. Perhaps giving learners options could be combined with this.
- Gamification, for example through the use of stars for different challenge levels. One participant described how engaging learners found this – for a task with more stars, learners wanted to try the task before they even knew what it was. It was a challenge and made learners want to increase their level. Kids / teens especially embrace this challenge.

Category 5 (55:13-01:04:35)

Category 5

Possible category names:
Learner experience
Materials user experience (UX)

Remove idea = x
Add idea = type it
Don't understand = ?
Combine ideas = circle in one colour
Fits one level of knowledge only = Type 1-4 (1 = lowest)
Could be subdivided = type how

Variety/Balance of activities

- Systems / skills
- Scaffolding / push / challenge
- Interaction
- Class/Teacher-mediated work / independent/autonomous work

Does this fit here, in the next category, or divided between them?

Understand learners' perspective

Put learner at centre

Maintain learner engagement

Navigation around materials

Consistency / familiarity v. Boring / repetitive

Category headings: **Learner experience** sounds more user friendly. **Materials user experience** doesn't really suit the learning and teaching jargon.

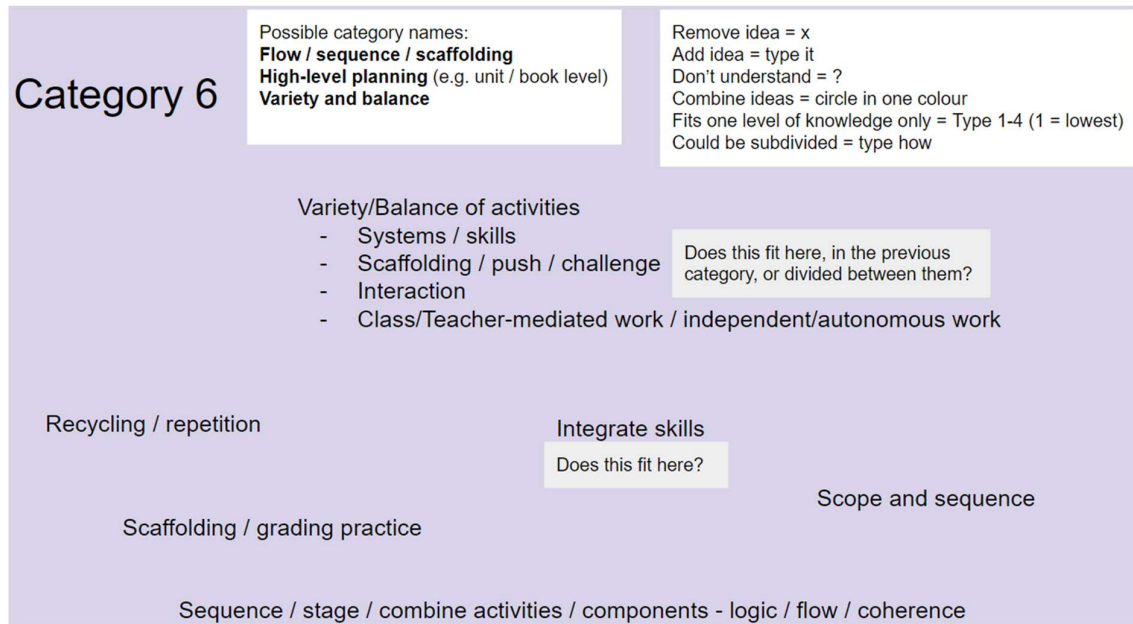
Some of the skills here could also relate to Category 3 - there isn't necessarily a difference between them. Perhaps Category 3 is more about what the writer is doing, whereas here it's more about doing the tasks, the action rather than the skills.

'Variety / Balance of activities' could be connected to the first slide, or methodology - methodology gives you the bigger picture, then you narrow down to how that influences your choice of activity, based on how the learner is going to experience it. This could also be linked to interaction patterns, heads up / heads down, and wellbeing - making sure we can engage them by ensuring they feel good and are ready to learn.

[59:43 P17 joined the group]

This category is also about needs analysis, as you have to take learners' needs into account - knowing whether those are skills-based, integrated skills, etc. You have to understand how to balance and integrate both skills and systems in the materials.

Category 6 (01:05:28-01:10:20)



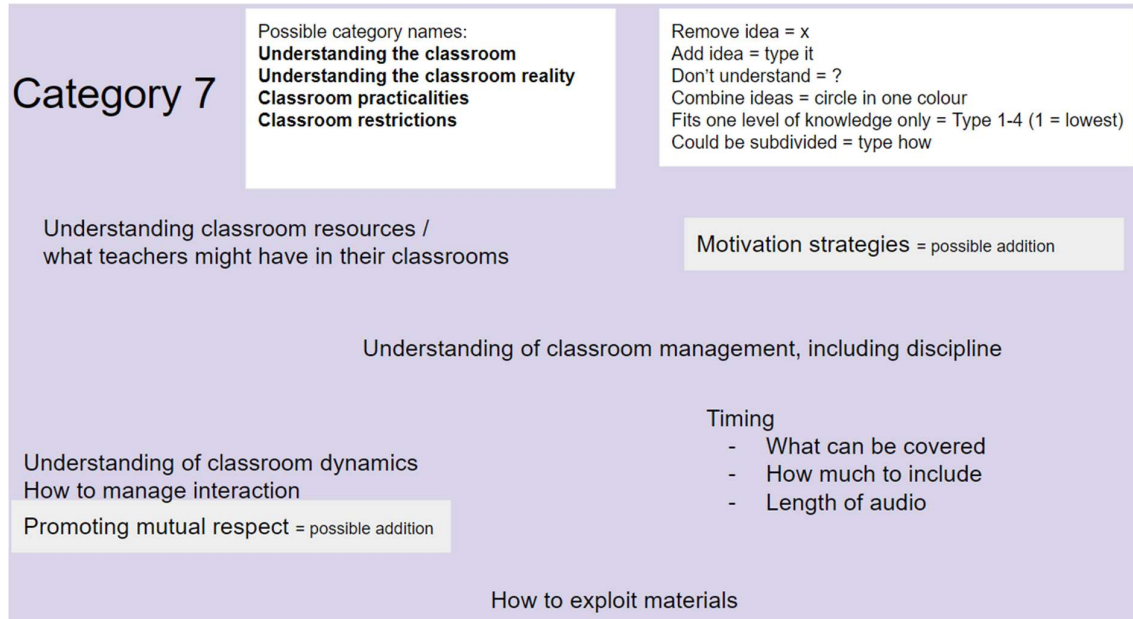
'Interaction' wasn't clear, whether it was just between students, or also between the teacher and students.

'Integrate skills' isn't clear as a topic - is it about the skills of the writer or the skills the learners will be picking up? One participant thought this might be about digital skills for example.

There should be balance and variety when designing activities, and with that comes integrating skills. Some of this is influenced by the level of the learner: at lower levels it might be hard to have multiple skills in one lesson, but with higher-level learners you could integrate them more.

This is also influenced by the type of practice e.g. freer practice. It can be good to give learners the opportunity to produce language, which in turn provides opportunities for learning. The writer needs to be aware of the value of that productive practice and how that might come about from your materials. Some of what can be learnt in the lesson actually comes from the emergent language that comes from your materials, and this creates other challenges. For example, how will you provide a mark scheme if the students can choose the topic themselves? Maybe as a part of the exercise they need to write their own assessment rubrics or assessment criteria. They learn to judge for themselves and this can create more autonomy.

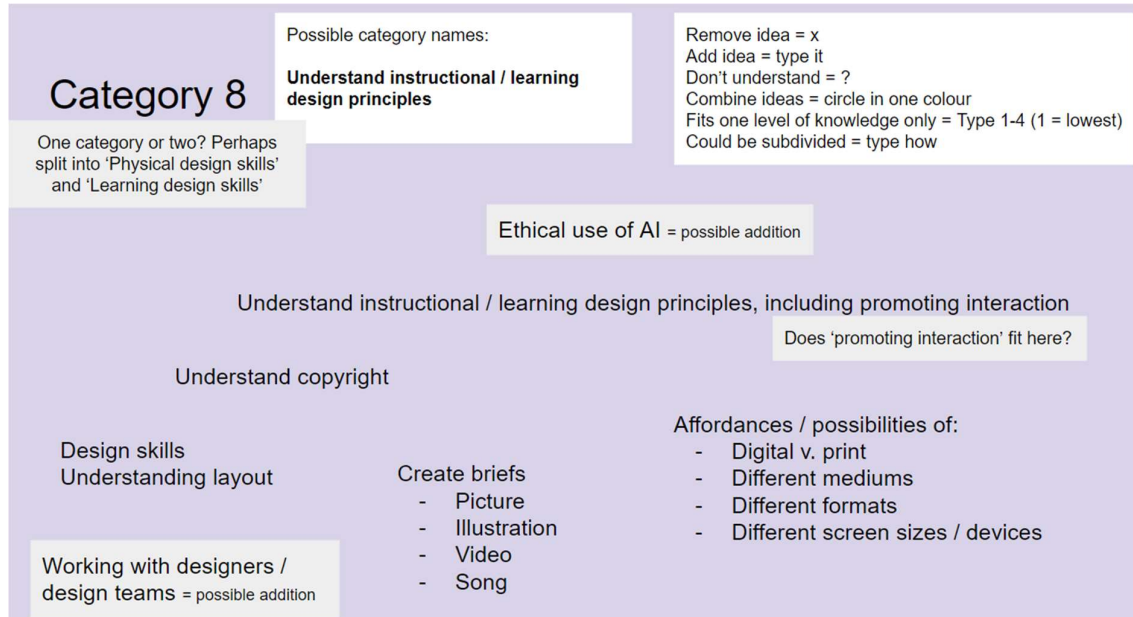
Category 7 (01:10:50-01:15:00)



Category titles:

- **Classroom practicalities** and **Classroom restrictions** both give a clear image of what's going to be in the category, though restrictions could seem limiting / have a negative connotation and encourage writers to look back to how things might have been better in the past. On the other hand, including restrictions encourages you to be positive by forcing you to be more creative and think of them as an opportunity.
- **Classroom management techniques** wouldn't work as a category heading because it's not just about the teaching, but also timing, motivation, etc.
- **Classroom practicalities** - if the category stays at this position in the overall framework as Category 7, it would help you to feel like you're doing something practical! You've understood yourself, you've understood your learners, and now it's about delivery in the classroom. 'Understanding' is perhaps too theoretical at this point.
- Perhaps **Classroom practicalities and restrictions**?
- **Understanding the classroom** - to emphasise that the materials designer has to be aware of this, though the heading could be seen as too broad.

Category 8 (01:15:48-01:23:39)



Perhaps it's better to split this category:

- Instructional design
- Learning design

Short, simple, direct, precise instructions are an important area to consider here. Visual design principles are also important e.g. photos and illustrations to go with the materials. You could combine these through dual coding, for example by using icons to help students understand instructions, for example having a pen icon next to a writing exercise.

[01:18:35 P14 left]

One participant described how promoting interaction is done in different ways in two different books:

- Book A uses icons, e.g. denoting group work by using lots of emojis in a circle including an angry face. This links to the socioemotional element of learning, giving permission for learners to disagree with each other by the inclusion of the angry face. This element is something materials writers need to be aware of too.
- Book B only uses the words 'Pair work' or 'Group work' followed by the instruction.

Using icons saves time and promotes interaction as learners are clear about what to do. This is not just useful for children, but for adults and their wellbeing too - it gives everybody the chance to have a say and feel included.

[01:23:22 P15 left]

Category 9 (01:24:20-01:31:37)

<h2>Category 9</h2> <p>Is this just one category or should it be split? If split, how?</p>	<p>Possible category names:</p> <p>The learner</p> <p>Understanding the learner and learning context</p>	<p>Remove idea = x</p> <p>Add idea = type it</p> <p>Don't understand = ?</p> <p>Combine ideas = circle in one colour</p> <p>Fits one level of knowledge only = Type 1-4 (1 = lowest)</p> <p>Could be subdivided = type how</p>																													
	<p>Understanding of target learner / audience / market</p> <table border="0"> <tr> <td>Experience with those learners</td> <td></td> <td>Inclusion / Representation</td> </tr> <tr> <td></td> <td>Knowledge of CEFR / levels</td> <td></td> </tr> <tr> <td></td> <td>Knowledge of level-appropriate language / skills</td> <td>Understand learner knowledge</td> </tr> <tr> <td>Cognitive levels</td> <td></td> <td>- language</td> </tr> <tr> <td>Cognitive load</td> <td></td> <td>- literacy</td> </tr> <tr> <td></td> <td>Appropriate topics / topics going out-of-date</td> <td>- world</td> </tr> <tr> <td></td> <td></td> <td>- technical</td> </tr> <tr> <td>Safeguarding</td> <td>Does 'topics going out-of-date' fit here?</td> <td></td> </tr> <tr> <td>Accessibility / SEN</td> <td>Learner preferences</td> <td>Learner needs</td> </tr> <tr> <td>Age-appropriate</td> <td>Knowledge of context / culture</td> <td>Learner motivations = possible addition</td> </tr> </table>		Experience with those learners		Inclusion / Representation		Knowledge of CEFR / levels			Knowledge of level-appropriate language / skills	Understand learner knowledge	Cognitive levels		- language	Cognitive load		- literacy		Appropriate topics / topics going out-of-date	- world			- technical	Safeguarding	Does 'topics going out-of-date' fit here?		Accessibility / SEN	Learner preferences	Learner needs	Age-appropriate	Knowledge of context / culture
Experience with those learners		Inclusion / Representation																													
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		- technical																													
Safeguarding	Does 'topics going out-of-date' fit here?																														
Accessibility / SEN	Learner preferences	Learner needs																													
Age-appropriate	Knowledge of context / culture	Learner motivations = possible addition																													

Having the learner and the learning context tied together might be best (**Understanding the learner and the learning context**). Sometimes we try to split the learner from the learning context: we end up thinking about the levels, topics and other aspects of the context, and then we move to the learner separately, we look at learner preferences / learners needs etc, but actually they complement each other. Splitting them would send the message that they're two separate things - if we start with having them together we can notice how they complement each other and understand that it's useful to bring them together, helping you to realise how to bridge the gap between them.

On the other hand, you might need to be split into **Understanding the learner** and **Understanding the learning context** - we need to understand the learner and their culture first, then make the learning context suitable to the learners needs. If we look at them together, we can end up ignoring different types of learners. The materials writer might centre things on their own context, rather than the learner's context and what they need.

If we're talking about a coursebook, we shouldn't combine these two categories as we won't understand the limits of each. However, from the theory perspective, combining both will make the materials writer aware that we should not create a distinction between the learner and the context - they both have the same value and complement each other. They should be integrated.

This area is also connected with needs analysis - a lot of questions are needed to find out this information.

Category 10 (01:32:05-01:38:14)

Category 10

Possible category names:
Technical writing skills

Remove idea = x
Add idea = type it
Don't understand = ?
Combine ideas = circle in one colour
Fits one level of knowledge only = Type 1-4 (1 = lowest)
Could be subdivided = type how

Transcription

Editing / Proofreading

Clear / unambiguous rules / explanations
Convey information clearly

Principles of writers / writing

Clear / succinct / unambiguous instructions / rubrics

'Transcription' isn't clear - is it about phonemic transcription? Or is it about transcribing audio tracks? One teacher would like to have audio tracks accompanying all pronunciation, not just phonemic transcription. It would be useful to have models to imitate within materials teaching writing.

Overall, it's an interesting category, and really made one participant think as it's not necessarily what they would have expected to see within this framework. These areas could mean the difference between materials that work and that don't work. They recommend having this slide earlier for other focus groups to discuss as it's a really useful category. They expected everything else that we'd looked at, and people talk about those areas a lot already, but this was something different for this participant to consider.

Categories 11-16

[No time to discuss these as both remaining participants needed to leave.]

Appendix 4.2.4: Group 4 (G4) results

Participants

Designation	Gender	The language(s) they write materials for is an...	Area they are from	Area the learners who use their materials are from
P18	F	L1	Europe	Global
P19	M	L1	Europe	Asia Europe
P20	F	L1	Europe	Global Asia Europe
P21	F	L1	Europe	Europe South America
P22	M	L1	Europe	Global Europe
P23	F	L1	Europe	Africa Asia Europe Middle East

Format

This group looked at the second set of slides, which included ideas and changes based on the discussions in Groups 1 and 2. We looked at ideas for level names first, then worked through the categories from 16 to 1 in reverse order. The time spent on each slide is in brackets after the heading.

Ideas for level names (20:18-28:58)

Possible headings for levels

<<< Less
More >>>

1	2	3	4
Reader / Understanding	Less experienced writer	Gaining experience	Experienced writer
Green (for go)	Bronze	Silver	Gold
Awareness [these 4 from British Council]	Understanding	Engagement	Integration [consider changing this]
Materials developer (can look at materials and adapt to suit own class)	From teacher to writer	Autonomous writer	Lead writer
For own class	For another teacher	For whole school	
Novice	Competent	Proficient	Expert
Beginner			Expert
Apprentice			Expert
Foundation			
			Mastery

The table shows ideas from other groups. Please add your own too!

Specific headings discussed:

- ‘Green’ <> ‘Gold’ - we like these headings, though the headings themselves don’t say much about your level of proficiency / whether you’re an expert. They would be very easy for everyone to understand. They also give the opportunity to expand the framework as you could add extra colours, for example ‘diamond’ or ‘platinum’ - there’s always another level!
- ‘For own class’ etc. - doesn’t work as it refers to the audience rather than to the competence level of the writer - they are separate scales. Teachers might create some really good materials for their own class, but writers might create some ‘not so great’ materials to be used for a wider audience. We can’t say the audience is the same as the level of competence of the writer.
- ‘Materials developer’ is somewhat ambiguous - some people might be confused about whether it means adapting materials or creating your own materials. It’s not clear why ‘From teacher to writer’ is the second level here. What is an ‘Autonomous writer’ or a ‘Lead writer’? What is the difference between them? Is an ‘Autonomous writer’ somebody who comes up with their own ideas independently rather than working within the framework of a publishing house? Writers working within a publishing house, you probably have others working with you and dictating what you should do. It’s not as hierarchical as 1-2-3-4 would suggest. It’s not necessarily a useful distinction related to levels.

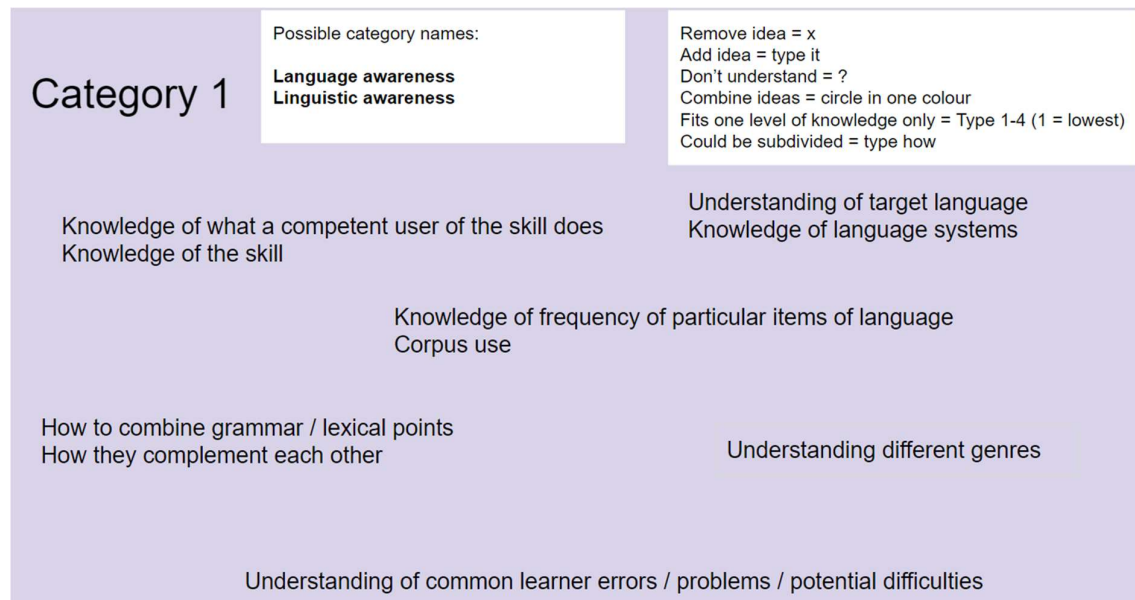
Possibly including 'Materials creator' or 'Independent creator' somewhere might work.

- 'Novice' seems like it might have a negative connotation - you wouldn't necessarily like to be called this, even if you are one. It might be disheartening. 'Foundation' or 'Starter' sound nicer.
- On the other hand, 'Novice' <> 'Expert' are similar headings to in other frameworks, easily understandable, easy to use, and ones which the user could relate to.
- 'Expert' as level 4 - How do you define this? When do you become an expert? Are you finished at that point or can you become more expert? One consideration is what the context is: you might become an expert in one area, such as writing coursebooks, while not being an expert in other areas such as writing online materials.
- 'Competent', 'Proficient', 'Expert' might seem more corporate, or appropriate to more corporate environments. Perhaps consider using 'skilled' / 'highly skilled' as potential headings instead.

An alternative to headings might be a short phrase saying what the materials writer is accomplishing at that level, rather than giving it a one or two word name. 'Autonomous writer' does seem to move more in that direction.

It needs to be made clear when the framework is published how people start from a zero standpoint, since teachers develop a lot of their materials writing skills while working with their own students.

Category 1 (01:39:10-01:42:24)



Should skills and systems be in the same category?

Brand new materials writers need to be able to understand the difference between skills and systems, especially if they're new to teaching.

Language levels would potentially fit into this category, as it could be connected to competency in different skills, for example.

'Common learner errors' has some overlap between the categories of **Linguistic awareness** and **Understanding the learner**. It might be difficult to include information about all of the common learner errors out there though!

For someone with experience using coursebooks, the flow of materials and how to use them is often obvious. For somebody with little experience of using coursebooks and for learners, it's not always obvious how to use the materials or what to do with the information in front of them. This could be an example of a learner problem: how to approach using the materials, or how to interact with the materials.

Category 2 (01:37:30-01:38:37)

Category 2

Possible category names:
Guidance for teachers
Impact on target reader(s)
Knowing your audience
What teachers expect / want / need

Remove idea = x
Add idea = type it
Don't understand = ?
Combine ideas = circle in one colour
Fits one level of knowledge only = Type 1-4 (1 = lowest)
Could be subdivided = type how

Choose appropriate writing style / format

Add guidance for teachers

Piloting teacher's notes = possible addition

Envisage how others might use materials

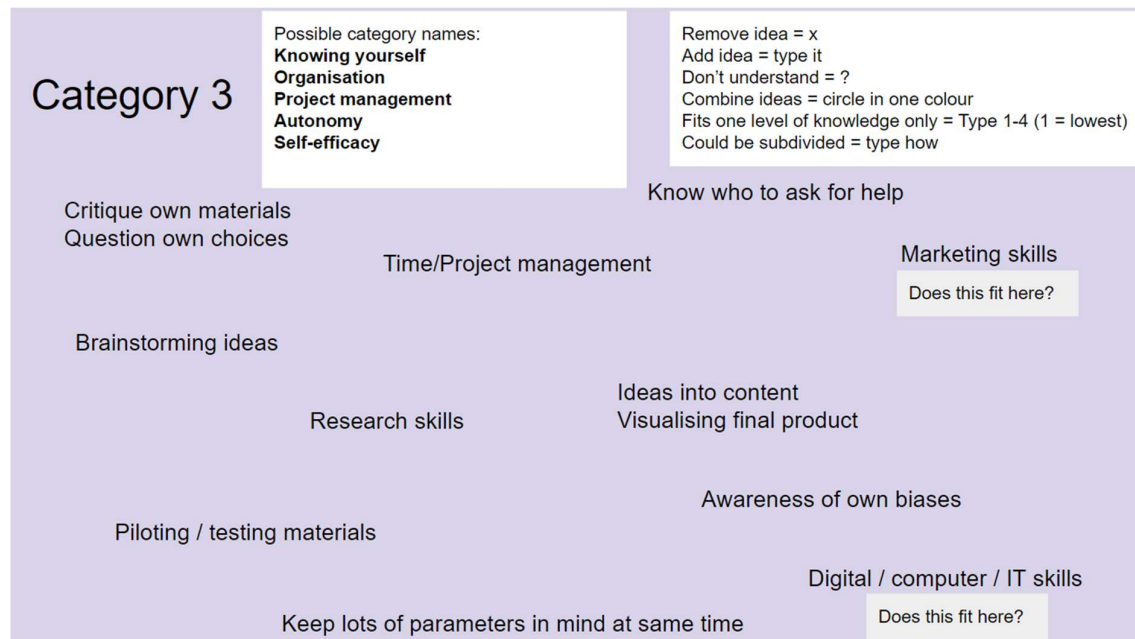
Involve different stakeholders, not just learners

Add suggestions for supplementary / alternative activities

Add:

- 'Providing an appropriate level of detail' in the teacher's notes. It can be hard to know what you can assume about the other person's knowledge and their style of teaching.
- 'Tone of writing', considering how to write for teachers compared to learners.

Category 3 (01:33:10-01:37:20)



This category is very wide-ranging, and it feels like a lot of them are actually from different categories. Potential categories to move them to:

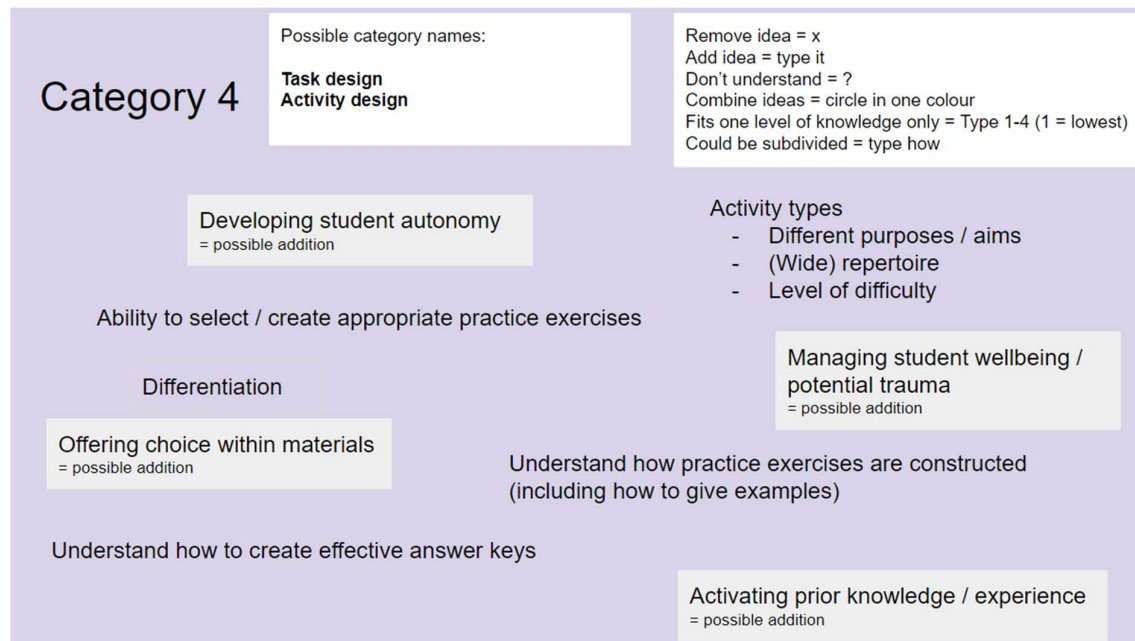
- Many of the areas here could potentially be combined with **Professional skills** in Category 15, though perhaps not 'Piloting / testing materials'.
- Some of the areas could go into the category related to working with other people, Category 15.
- 'Critique own materials' / 'Question own choices' could be connected to reflection, which in Category 13.
- 'Keep lots of parameters in mind at same time' might fall under **Design principles**.
- 'Digital / computer / IT skills' could be its own category, or part of many different areas.

Knowing yourself as a heading makes it feel like self-help rather than for materials writing, and perhaps doesn't fit here. 'Brainstorming ideas' doesn't fit with that heading either.

'Time management' and 'Project management' might be different for a self-employed writer and a writer working in a team. Areas to consider might include 'How to work in a team' and 'How to work on your own'. Perhaps they could be included as two separate areas?

Organisation could be linked to talking about flow.

Category 4 (01:30:05-01:32:33)



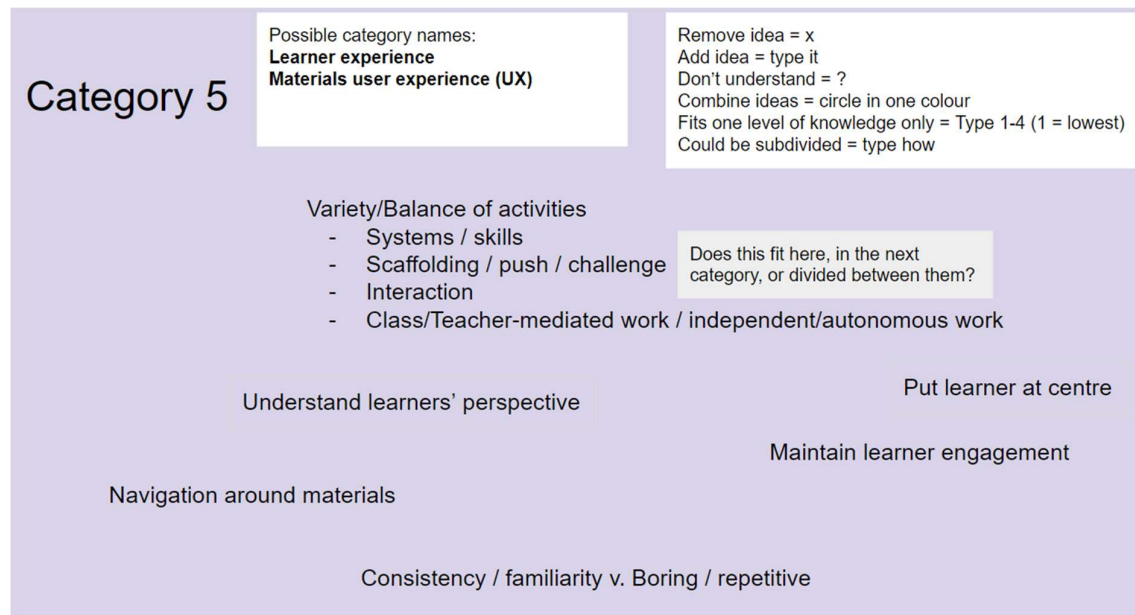
'Differentiation' could fit with the **Understanding the classroom** category.

'Managing student wellbeing / potential trauma' could be in the same category as inclusion.

'Activity types' is a key area and quite a large one, and includes activity types related to different skills. Maybe some of the other areas could be taken out to focus more on this.

'Student autonomy' is also quite a large category, particularly in terms of digital materials which aren't teacher-mediated. It could be different for adult learners, children in schools, and other different contexts.

Category 5 (01:27:23-01:29:26)

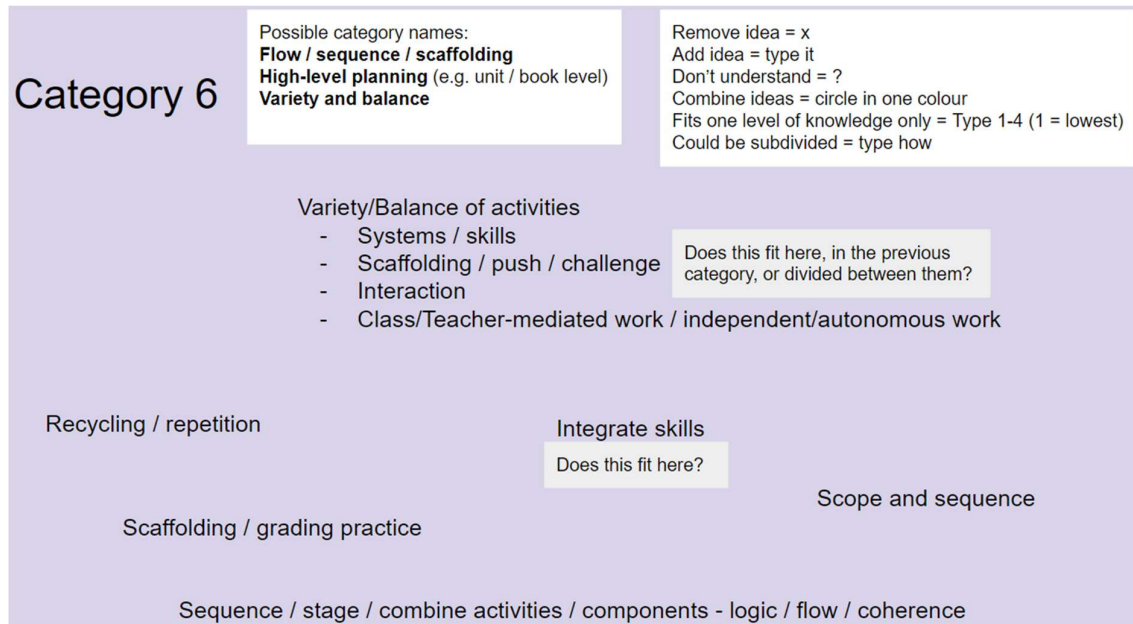


Considering how a digital book might be used in the classroom is part of 'Materials user experience' - this considers both the learner and the teacher, not just one or the other.

'Interaction' and 'Class/Teacher-mediated...' fit better in Category 5, whereas 'Systems / Skills' and 'Scaffolding / push / challenge' fit better in Category 6.

There seem to be general links here with the **Learning design** category e.g. 'Navigation around materials'. This is connected to how the materials look / the visual aspect, rather than more general content-focussed learning design.

Category 6 (01:23:10-01:26:53)



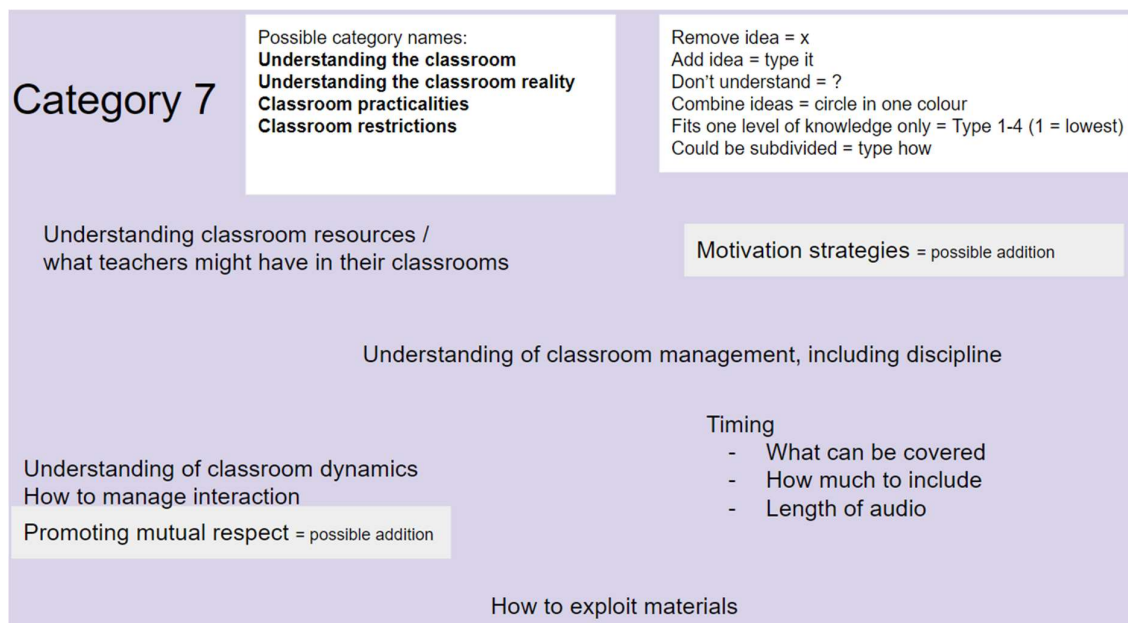
'Variety/Balance of activities' could be split, with 'Systems / skills' and 'Scaffolding / push / challenge' together, and then 'Interaction' and 'Class/Teacher-mediated...' together.

'Cognitive load' could be transferred to this category, rather than Category 9.

'Integrate skills' does fit in with flow, as you need to consider what skills you're covering, and not just focus on one skill for the whole sequence. You need to be aware of what's covered, what kind of scaffolding you need, and how to get a balance between skills and systems within your materials.

Category headings: **Flow / sequence / scaffolding** is more revealing than the other titles, though maybe not perfect in its current form. **Macro level** is another idea, as it helps you to think about the big picture of the materials.

Category 7 (01:14:15-01:22:18)



Category headings:

- **Understanding classroom resources** - with newer coursebooks, there seems to be an assumption on the part of many writers that teachers will have access to particular resources, like a projector, the internet, or enough space in the classroom for specific activities, but that's not always true. For example, if a video is the key element of a set of materials but you can't book the projector, you can't use those materials in the way it was intended. It would be great to encourage writers to take that into account.

Possible additions:

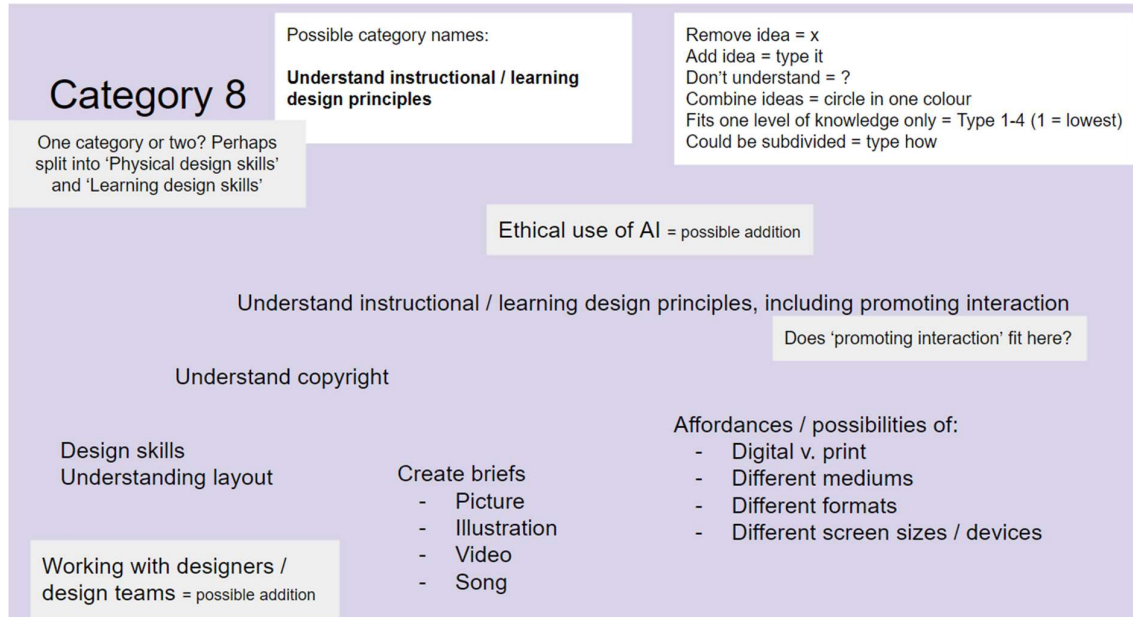
- 'Using digital resources in a principled way', not just because it's something that's popular at the time of writing. Might not fit in this category.
- 'Awareness of different group sizes', 'Using materials with one-to-one' - one participant has yet to find a coursebook written with one-to-one students in mind - instead they feel like they're always geared towards quite large groups.

An area to consider might be the ratio of classroom-based to online learning, and whether that could be reflected within the framework. Materials need to be written so they can be easily adapted to either mode of delivery. Activities that are specifically designed for online delivery should be included, not just a digital version of exactly the same materials. How does it work for writers? Do they need to be able to write for both paper-based and digital delivery? Or specialise in one?

Some materials feel like they have never actually been used in the classroom to pick up on problems. It's important to know how a teacher is actually going to use the resource.

'Understanding of classroom management' might not be something a materials writer can do, apart from interaction patterns. More in-depth classroom management probably needs to come from the teacher based on their own class.

Category 8 (01:11:20-01:14:00)



Possible category heading: **Visual design**, or how the content looks. This is contrasted with **Learning design**, which is about how you structure the design of the content. The difference between these two needs to be carefully clarified.

There's some crossover with Category 9, for example with briefs and formats.

'Copyright' might not fit neatly into this category. Perhaps it's better with the more legalistic and technical areas, such as those related to working with publishers in Category 15. It could appear as a stand-alone point, as it's really important, covering texts, videos, online v. print and more. From the point of view of a freelance writer, it also includes where you stand regarding the ownership of the work you produce.

Category 9 (01:05:03-01:10:57)

<h2>Category 9</h2> <p>Is this just one category or should it be split? If split, how?</p>	<p>Possible category names:</p> <p>The learner</p> <p>Understanding the learner and learning context</p>	<p>Remove idea = x</p> <p>Add idea = type it</p> <p>Don't understand = ?</p> <p>Combine ideas = circle in one colour</p> <p>Fits one level of knowledge only = Type 1-4 (1 = lowest)</p> <p>Could be subdivided = type how</p>																													
	<p>Understanding of target learner / audience / market</p> <table border="0"> <tr> <td>Experience with those learners</td> <td></td> <td>Inclusion / Representation</td> </tr> <tr> <td></td> <td>Knowledge of CEFR / levels</td> <td></td> </tr> <tr> <td></td> <td>Knowledge of level-appropriate language / skills</td> <td>Understand learner knowledge</td> </tr> <tr> <td>Cognitive levels</td> <td></td> <td>- language</td> </tr> <tr> <td>Cognitive load</td> <td></td> <td>- literacy</td> </tr> <tr> <td></td> <td>Appropriate topics / topics going out-of-date</td> <td>- world</td> </tr> <tr> <td></td> <td></td> <td>- technical</td> </tr> <tr> <td>Safeguarding</td> <td>Does 'topics going out-of-date' fit here?</td> <td></td> </tr> <tr> <td>Accessibility / SEN</td> <td>Learner preferences</td> <td>Learner needs</td> </tr> <tr> <td>Age-appropriate</td> <td>Knowledge of context / culture</td> <td>Learner motivations = possible addition</td> </tr> </table>		Experience with those learners		Inclusion / Representation		Knowledge of CEFR / levels			Knowledge of level-appropriate language / skills	Understand learner knowledge	Cognitive levels		- language	Cognitive load		- literacy		Appropriate topics / topics going out-of-date	- world			- technical	Safeguarding	Does 'topics going out-of-date' fit here?		Accessibility / SEN	Learner preferences	Learner needs	Age-appropriate	Knowledge of context / culture
Experience with those learners		Inclusion / Representation																													
	Knowledge of CEFR / levels																														
	Knowledge of level-appropriate language / skills	Understand learner knowledge																													
Cognitive levels		- language																													
Cognitive load		- literacy																													
	Appropriate topics / topics going out-of-date	- world																													
		- technical																													
Safeguarding	Does 'topics going out-of-date' fit here?																														
Accessibility / SEN	Learner preferences	Learner needs																													
Age-appropriate	Knowledge of context / culture	Learner motivations = possible addition																													

This category is very broad and a bit too heavy - it needs to be reduced. **The learner** has so much connected to it, too much for a single category. Perhaps divide it into categories related to:

- Aspects regarding the language itself
- Aspects regarding the student / culture / context

Understanding the learner and the learning context is a more specific title, or perhaps just **Learning context**.

'Cognitive levels' / 'Cognitive load' could perhaps be under **Learning design**.

'Learner preferences' could be looking at **Methodology** or **Design principles**.

'Accessibility / SEN' is probably better under **Learning design** or **Learner experience**.

'Knowledge of context / culture' could be connected with 'Inclusion / Representation'.

'Knowledge of CEFR / levels' should perhaps be its own section. There's quite a lot to be understood there in terms of preparing materials for certain levels. What goes in? What do you need to watch out for? Perhaps this could be combined with **Language awareness**, as it's particularly important when deciding what language to teach and how to teach it. An alternative would be not to have it as a separate category, but rather to put it where it's relevant, for example separately for language / skills (selecting appropriate texts).

Category 10 (01:04:15-01:05:02)

Category 10

Possible category names:
Technical writing skills

Remove idea = x
Add idea = type it
Don't understand = ?
Combine ideas = circle in one colour
Fits one level of knowledge only = Type 1-4 (1 = lowest)
Could be subdivided = type how

Transcription

Editing / Proofreading

Clear / unambiguous rules / explanations
Convey information clearly

Principles of writers / writing

Clear / succinct / unambiguous instructions / rubrics

Add something about the layout and considering how it's going to look as you're writing it, e.g. choice of bullet points v. numbered points.

Different sorts of writing might be considered here e.g. script writing for audio / video, writing to a certain level and therefore needing to select certain vocabulary. Perhaps that should be covered in both Category 10 and 11.

[01:05:04 P23 left]

Category 11 (01:00:05-01:04:10)

Category 11

Possible category names:
Creative writing skills

Remove idea = x
Add idea = type it
Don't understand = ?
Combine ideas = circle in one colour
Fits one level of knowledge only = Type 1-4 (1 = lowest)
Could be subdivided = type how

Writing skills:
- Coherent / cohesive
- Clear communication

Maintaining a thread / context
Matching theme to language

Principles of writers / writing

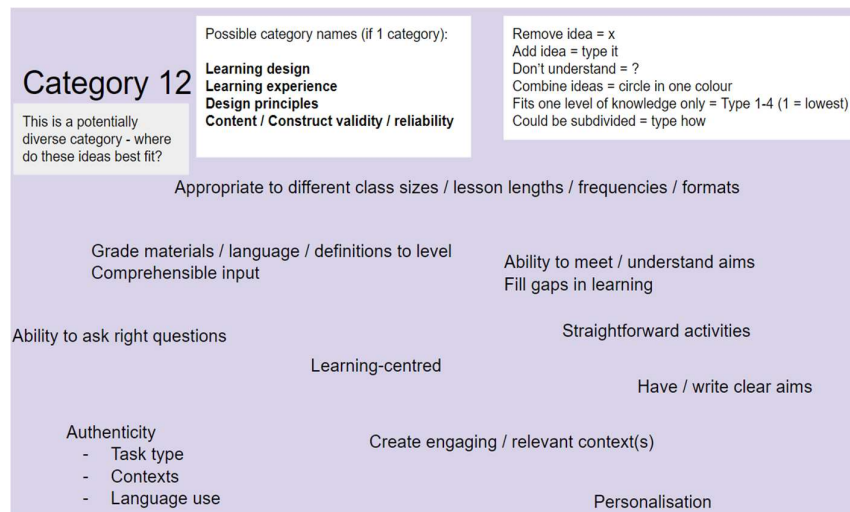
Write/source/choose engaging/interesting/motivating/appropriate texts

Creative writing skills is a bit confusing as it's not clear whether this is related to the materials writer's creativity, or the ability to include activities for students to write creatively.

'Coherent / cohesive' and 'Clear communication' could also be considered **Technical writing skills**. It might be different depending on whether you're writing more freely or within a specific rubric.

Is there a difference between 'Principles of writers' and 'Principles of writing'? Is this important?

Category 12 (51:43-59:40)



Category headings: **Design principles** was the favourite. **Learning design** is too broad. Generally all of these areas are about content, but it would be useful to have a category about **Visual design** as well as the content, or something called **Fundamentals of design principles / The Basics**. It's important because the visual design of materials can make it feel outdated before you even look at the content. This could include areas like:

- How colours go together / Avoiding unreadable colours like green on yellow
- How layout is important
- Not too much content on the page / site (this can be overwhelming, for example for learners with a non-Roman alphabet in their other language(s))
- Accessibility e.g. readable fonts

Some of the areas just discussed could also fit into the category of **Learner experience**. 'Aims' fits nicely into this category. Having said that, it's important that it doesn't get buried within the other criteria, and that there's a strong emphasis on it in the final framework.

Possible additions:

- Designing teacher-mediated v. autonomously-used materials
- Online materials writing is going to become more and more common, and AI is potentially going to change everything in a big way. This should be considered within the framework
- Choice of visuals and how they can be exploited, including teacher's notes with relevant ideas. There's also an element of collaboration here sometimes as one person might write the text and another person choose the pictures

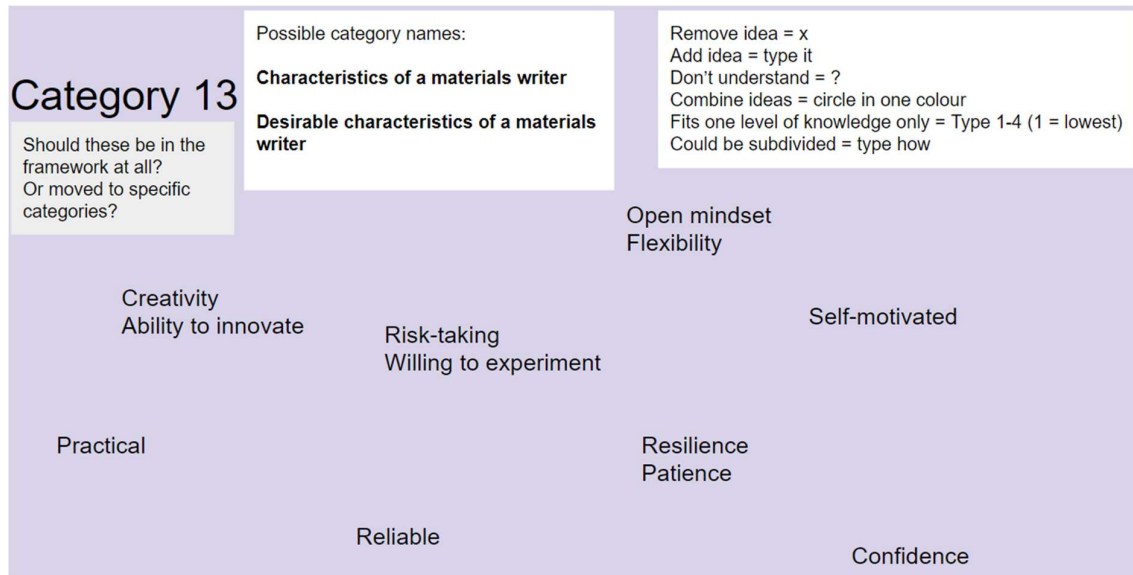
Maybe this is two areas:

- **Visual design:** fonts, pictures, colours, etc.
- **Learning design:** content, overall structure of how to put things together.

Some of these ideas could be combined with ones from the **Learner experience** category.

[01:00:00 P19 left]

Category 13 (47:28-51:17)



If at the beginning of your career you were told you needed to be all of these things, you might be put off, but over time you'll develop them. You can talk about these areas for quite a lot of jobs, not just materials writing, so it's not necessarily helpful in this context.

In terms of a competency framework, it's not clear how you might divide them into different levels, or incorporate these into a course teaching materials writing skills. How would you teach somebody to be these things? For example, creativity - you need lots of input, ideas, time and space to develop this. Another example is resilience - you develop that from working within the profession. Some of these areas might come under professional development or 'An ability to reflect'. You might be able to use that reflection to realise that you need to work on some of these areas. Things like 'Flexibility', 'An open mindset', and 'Patience' might be more relevant when working with other people. Perhaps putting them within other categories could work, rather than taking them in bulk as one area.

In some ways the higher you progress within materials writing, the less creative you potentially need to be, for example. Rather than developing materials yourself, you're giving feedback to others on their materials.

Category 14 (42:03-46:57)

Category 14 Possible category names:
Theoretical background
Understanding underlying theories

Remove idea = x
Add idea = type it
Don't understand = ?
Combine ideas = circle in one colour
Fits one level of knowledge only = Type 1-4 (1 = lowest)
Could be subdivided = type how

Understanding of SLA - Second Language Acquisition / theories of learning / research
Ability to critique them

Knowledge of existing materials
Ability to critique them

How memory works

Knowledge of methodologies / techniques
Ability to choose between them appropriately
Ability to critique them

Understanding of critical thinking

Syllabus / curriculum design

Does this fit here?

Being able to choose between methodologies / techniques might not be relevant if you've been told you need to use a specific one in your writing, for example writers working on *Cutting Edge* were told they had to use task-based methodology. An individual materials writer might not have control over this if they're working in a team.

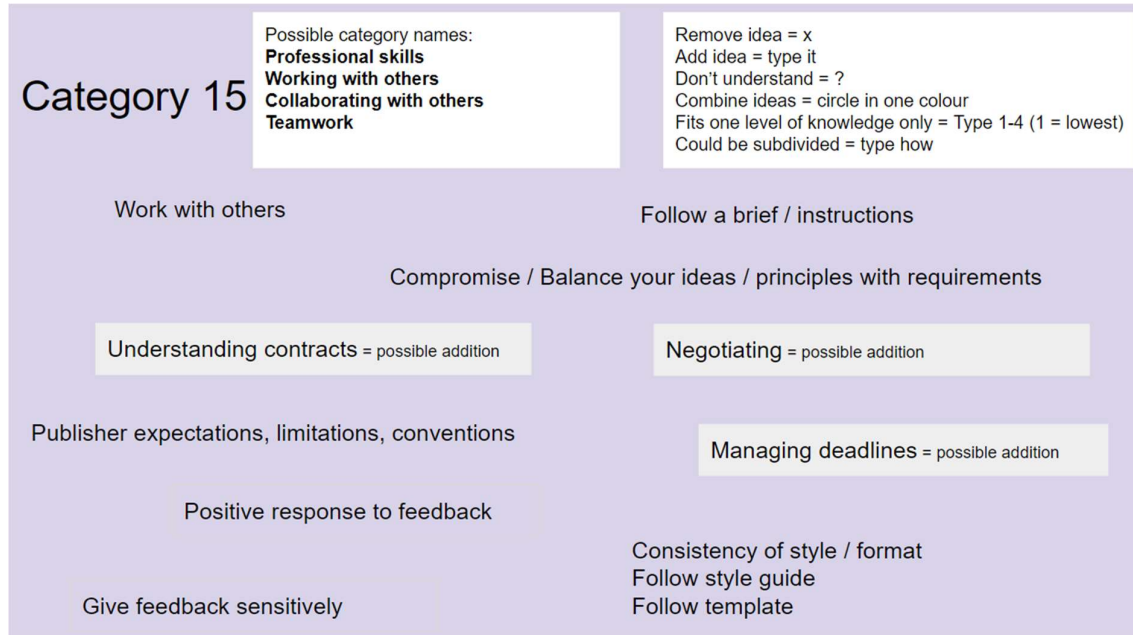
Some of this could be quite overwhelming for beginner materials writers, for example the range of different SLA theories which are out there. It might be useful to narrow it down to a shortlist for them, for example scaffolding, *i+1*, etc. They could look at this shortlist and think about how to incorporate those individual areas into their own writing.

'Critical thinking' was a little confusing - is it about what learners are doing?

'How memory works' - is this about theories? Areas like retrieval practice? How it relates to areas like cognitive load? The materials writer doesn't necessarily need to delve deeply into each of these areas, as they could find it confusing.

Some writers might apply ideas which are no longer valid or accepted. It might also be useful to point out areas which have been debunked, for example learning styles, and help materials writers to know what techniques or methodologies should be avoided or considered very carefully.

Category 15 (36:38-41:35)



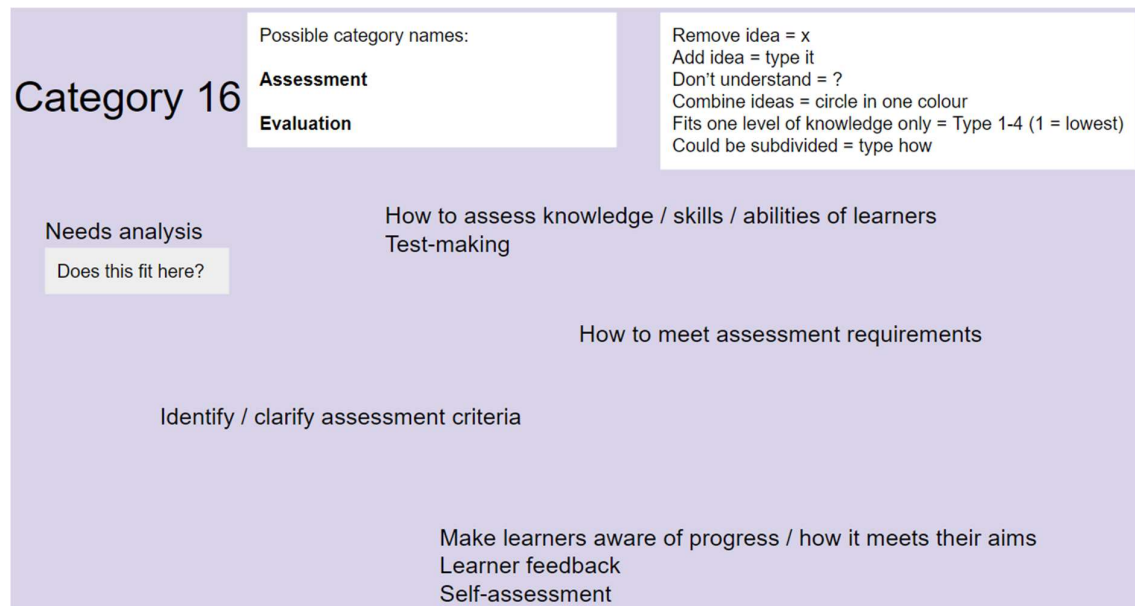
There might be some differences in these areas, particularly how you work with others, depending on whether you're freelancing or working for a company.

Most of these areas fit the category, but 'Consistency of style / format' etc. should be in a separate category, as it's more about text construction. The rest of them seem to be soft skills, whereas that feels more like part of your brief.

Add / Consider:

- 'Being objective towards your work'. It's important not to be too precious about your ideas, as it can be upsetting if you're too emotionally attached to them.
- 'Getting paid' - how to request payment. That could be grouped under negotiating.
- 'Follow a brief / instructions' could be supplemented with something about how to approach starting a project e.g. analyse the brief, look at the instructions, gather ideas.
- 'Developing your online profile' / 'Developing a network' - to help you to find work. If you're not working in a team, it might also be useful to think about how you can collaborate with others, for example local colleagues who could identify problems in your materials and give you feedback.

Category 16 (32:42-35:58)



I was asked why there are 16 categories. I said that I started with 15 originally, and they've changed around based on the first two groups.

You could potentially subdivide this if you wanted to, though it's not completely necessary:

- **Assessment for learning:** 'Make learners aware of progress', 'Self-assessment' etc.
- **Formal assessment:** 'Test-making', identifying assessment criteria

Perhaps adding something connected to formative / summative assessment?

If all of these areas are about the culmination of using the materials, then needs analysis wouldn't be called that. Instead, it would be about something like 'Where next?' / 'What next?' - next steps in learning.

One participant asked me about the box in the top right, and I mentioned it was for annotating, but only a couple of participants have used these ideas in all of the groups, so I'd remove it for the next focus groups.

Appendix 4.2.5: Group 5 (G5) results

Participants

Designation	Gender	The language(s) they write materials for is an...	Area they are from	Area the learners who use their materials are from
P24	F	L1	Europe	Europe
P25	F	L2+	Europe	Europe
P26	F	L2+	Europe	Global Africa Asia Europe Middle East North America South America
P27	F	L2+	Europe	Europe

Format

This group looked at the third set of slides, which included further ideas and changes based on the discussions in Groups 3 and 4. We looked at ideas for level names first, then worked through the categories from 1 to 8 in order. The time spent on each slide is in brackets after the heading. There was no time for categories 9-17.

Ideas for level names (18:43-37:38)

Possible headings for levels			
<<< Less		More >>>	
1	2	3	4
Reader / Understanding	Less experienced writer	Gaining experience	Experienced writer
Green (for go)	Bronze	Silver	Gold
Awareness [these 4 from British Council]	Understanding	Engagement	Integration [consider changing this]
Materials developer (can look at materials and adapt to suit own class)	From teacher to writer	Autonomous writer	Lead writer
Foundation	Competent	Proficient	Expert
Beginner			Expert
Apprentice			Expert
			Mastery
Short descriptions that summarise what you can do at each level			

The table shows ideas from other groups. Please add your own too!

The table assumes that experience is the only factor that ensures the quality and the success of materials writing. It could play a role, but it's perhaps just one of the factors. With experience you definitely get faster, as you're able to see things more quickly. A less experienced writer could still produce a brilliant piece of material. This should be made clear. The circle that the British Council uses makes this more obvious: that there are several different categories which each have different levels, and that you could have different levels of competency in each category.

In any kind of framework, the headings need to describe something that people reading it can relate to. The first three levels of the British Council framework are also clear.

'Awareness' shows that you're learning what materials consist of. 'Understanding' shows that you're in the process of developing your knowledge. 'Engagement' shows that you're dedicating more time to this part of the profession, perhaps becoming a more serious materials writer and maybe indicating the progression of your career. The 'Integration' heading is less clear though.

It should be clear that the framework for materials writing can cover both setting tasks to go with texts and creating texts themselves.

Tangential discussions

This group had a long discussion about teaching v. materials writing, and the danger of the 'teacher mentality' when considering these criteria and headings, knowing that they need to separate their teacher thinking from the thinking they need to consider materials writing separately - the framework needs to be applicable for writing in lots of different situations..

There's the question of whether we're assuming that anybody writing materials has some classroom experience. Are these two inseparable? Does anybody start writing materials without having any teaching experience? For example, somebody who has a theatre background and therefore is good at writing dialogues. Is it possible to produce good materials without piloting them, trying them out and reflecting on what you learn? When you test them is when you find out whether it's effective or not, how flexible the materials are, and whether they might work with other levels too. You need to know both the theory of teaching and the practicalities of the classroom: theoretically some materials might work, but practically they might not. This also helps you to notice what gaps you need to fill in your materials writing: without these gaps, there's no motivation to write, as there are already so many materials available.

One participant mentioned their interest in this project: they created materials for a university subject which has been accredited and is being used across the university, but they would like to publish them somewhere and start selling them. They would like to consider how to move towards a more 'expert' level to polish their materials and make money from them.

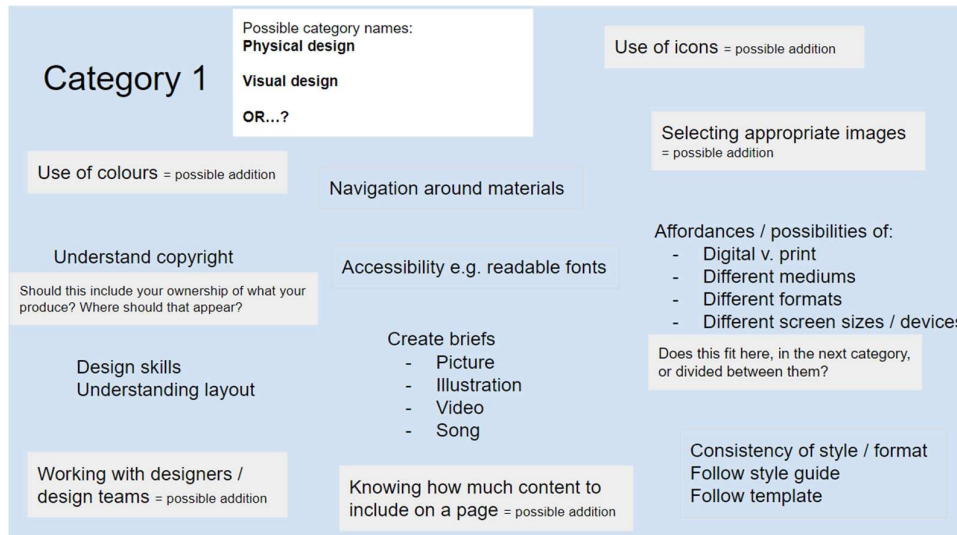
Another point made was that it might not be possible for a single person to have all of the competences in this framework, but that it might be something that a team could work together on to cover skills across the whole framework, with experts in different areas.

One participant mentioned that categories in the updated version of the slides made more sense than the original one they received [as used by Groups 1 and 2], which was somewhat overwhelming.

Having categories could be a limiting factor, as users could become unsure about which of these areas are actually required to produce quality materials.

These discussions highlighted that documentation accompanying the framework needs to make it clear who the target audience of the framework is and how it can be accessed and used practically by different people or organisations.

Category 1 (38:18-48:10)



Copyright could be a separate category, as it's not just part of visual design. You need to deal with it when putting together materials from different sources and make sure you're not committing plagiarism by referencing correctly. It's a separate area as it's a legal issue. Having things stolen from you is another legal issue to consider: having your ideas ripped off by somebody else, and knowing how to protect your own copyright.

Materials writers need to know how to find copyright-free images, consider image release and permissions if there are real faces (particularly sensitive if they are children), when it's OK to use your own pictures, etc.

Using different applications could be a skill to include here, for example Canva, though there's the question of whether this is the responsibility of a materials writer or whether this should be outsourced to a designer or design team. This could be considered as a separate skillset. However, teachers selling their own lesson plans or materials might need to have these design skills themselves, for example as Jamie Keddie has done with the Lessonstream materials.

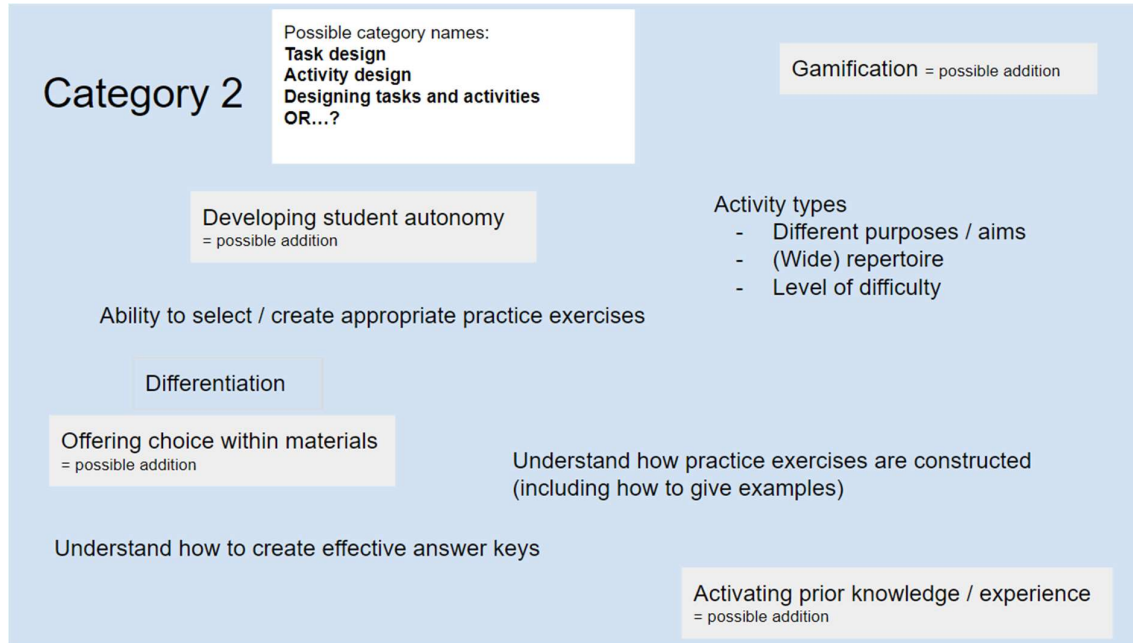
A design skill is about managing the amount of content on a page. Some users might not like particular materials because there are too many bits on one page, and would prefer simpler layouts with less content on a page. This is also connected to being user-friendly: the user knows what to do immediately when looking at the page, without having to read a lot to understand how to teach / learn from it.

Considering the medium and teaching format are important too, as well as the cost implications. The writer needs to be able to balance the design affordances of the medium, the needs of the medium, and the relevant cost implications. For example, more white space

on the printed page might cost more to print. Writers also need to be able to move between these media and formats.

One question for the framework design in general might be how many categories should be included, as this could be overwhelming for the user.

Category 2 (48:15-01:01:15)



Category headings: **Activity design** could be better. **Task design** might suggest promoting a TBL approach, which might limit the definition of tasks in that way - it's important to consider how others might understand the terms you select. But with **Task design** it leaves the writer open to using a task-based approach. One of the difficulties here is that the framework is going to be used in a lot of different contexts. Certain terminology might be interpreted in different ways so the wording needs to be very precise.

The decision about the category name also depends on whether it is about individual activity design or the ability to create a kind of flow in the activities. Connecting to flow, you could add to this category: 'the ability to organise tasks / activities in a logical way' and 'to allow for flexibility in the lesson plan'. Good materials would allow the teacher to miss things out or supplement them. Maybe it could be called **Creating the lesson plan**, though this moves away from materials writing and more towards teaching. It encourages the writer to think more about the sequence of the tasks - how do you approach the materials? How do you exploit them? If you're working as part of a team, you might be asked to create a specific kind of activity, but somebody else's job might be to put all of these activities together in a logical order.

Before task or activity design, you need a thorough analysis of the materials, and based on that analysis of the structure, the language, the connected speech, what's challenging / interesting about the text, etc. you can then decide how you can exploit the text, how you can move on to production, etc. All of those questions need to be answered to inform the

task design. That's connected to 'Offering choice within materials' - using one text and exploiting it in lots of different ways, rather than using lots of different texts.

'Understanding how to create effective answer keys' is important here - students might come up with good ideas which don't match the answer key. This is something you learn when piloting the materials to improve the materials.

It's also important to add an 'Awareness of different question types': what kind of questions give a particular kind of answer e.g. closed v. open questions, and the order of the questions you ask.

The inclusion of 'Gamification' could be seen as promoting a particular methodology and might not suit all teaching styles or contexts. It's also not a term which is universally understood, as demonstrated during this focus group interview. However, considering how tasks can be made more engaging by altering the format could be useful to include, or including the idea of 'playfulness' as this can be used with any generation. It's also important to consider the amount of competition and cooperation and the balance between these in the materials. Ultimately, the decision as to whether to include this or not should be down to the teacher rather than to the writer.

[P26 left at this point]

Category 3 (01:01:54-01:08:15)

Category 3

There is potentially overlap between this and Category 4. Where do the ideas best fit?

Possible category names:
Learning design
Instructional design
OR...?

Clear / succinct / unambiguous instructions / rubrics

Understand instructional / learning design principles, including promoting interaction
Does 'promoting interaction' fit here?

Affordances / possibilities of:

- Digital v. print
- Different mediums
- Different formats
- Different screen sizes / devices

Does this fit here, in the next category, or divided between them?

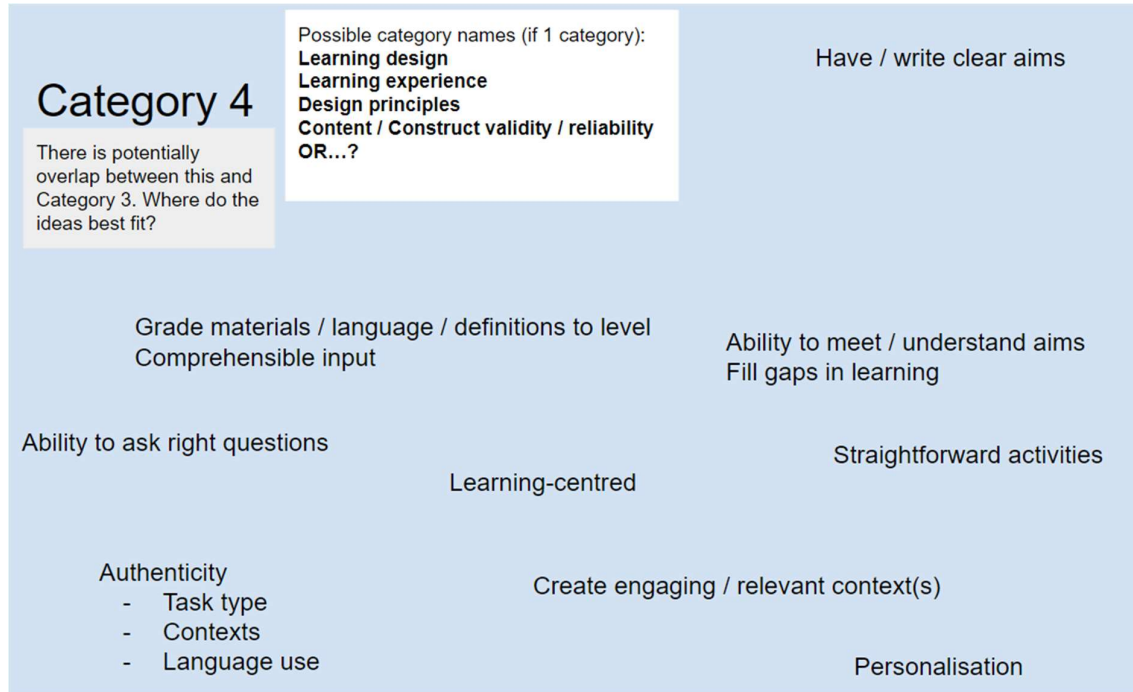
Instructions are definitely a challenging area and are very important. Sometimes rubrics need the teachers to explain them - a lot of teacher talk is because they need to explain unclear rubrics or rubrics which haven't been staged clearly in materials. There was the question of whether teachers not understanding rubrics is an issue of materials writing or teacher competence.

This is another area in which participants felt like classroom experience was very important, including the awareness of demonstrating rather than telling. Perhaps teachers could have instructions in the teacher's book to demonstrate activities in a particular way. In this way the materials writer supports the teaching in setting up activities successfully.

The choice of examples included in materials can also be a challenge for writers. The example needs to match the task appropriately, be a useful example which can be copied, and be a complete enough example, especially for younger learners. For example, an activity asking learners to write *this/that/these/those* needs to include multiple worked examples so learners don't just copy *this* into all of the sentences.

Participants felt like this category is one of the most challenging ones for materials writers to get right, particularly instructions/rubrics.

Category 4 (01:08:28-01:13:55)



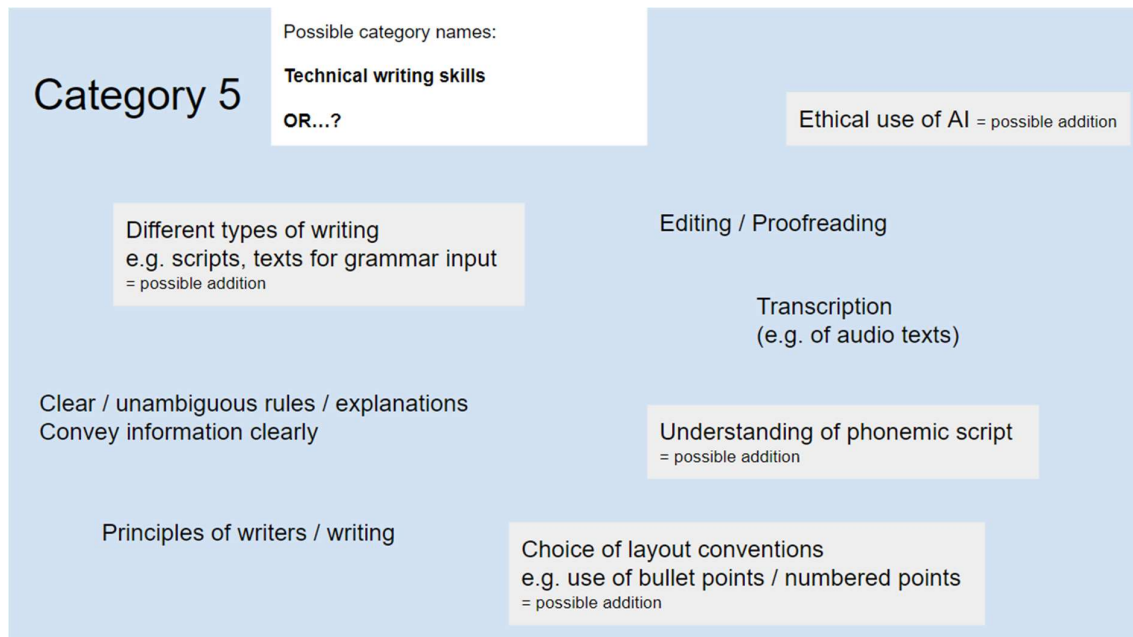
The idea of 'Straightforward activities' was discussed - if we want materials to have a clear rubric, we need activities that aren't overly complicated. Some materials include multiple layers in the same activities, for example put in the idiom and change the form of the idiom, meaning that two things are being tested at the same time. This means the teacher has to simplify activities and separate the stages, creating extra work. Activities like this also assume that students have previous knowledge to be able to use the tenses used in the book. The writer needs to be clear about what they are trying to practise and find the most straightforward way of getting the students to do that. This also fits in with the need for clear aims and overlaps with category 3, meaning that the rubric will be more straightforward.

'Personalisation' allows learners to connect things to their own experience, and if it's in the materials already teachers don't need to add it in themselves. New coursebooks are better at doing this.

It can be difficult to 'Create engaging and relevant context(s)' as it depends so much on who you're writing for. It could be a really big variable, as it depends on where the final materials will be used or sold: are they just for a class that you know, or do you expect to sell them on an international market?

There are many questions connected to 'Authenticity'. How much should you grade the language or the tasks? How much should you prepare the learners before they use the materials? How much does this depend on the level/age of the learners?

Category 5 (01:13:35-01:21:22)



Is the use of phonemic script a technical writing skill or is it more connected to theoretical knowledge? What do we understand by 'Technical writing skills'? 'Editing / Proofreading' is definitely a technical skill, writing clear instructions is a technical ability, whereas phonemic script is perhaps associated more with what teachers do. Currently this is ambiguous - is 'Understanding of phonemic script' connected to the learners' understanding or the writers' understanding? Maybe phonemic script doesn't belong in this category - maybe put it earlier in the framework, as part of some kind of background / theoretical knowledge category.

Some teachers have a very poor understanding of grammar. If they then go on to materials writing without a solid knowledge of grammar, how will they be able to present or explain particular language points in their materials if their knowledge isn't up to scratch?

Understanding phonemic script is perhaps connected to that, related to having a declarative knowledge of the language.

The writer needs to be able to think about what it is they're testing / focussing on in the materials e.g. prepositions, spelling, pronunciation, etc. They also need to keep the level in mind when choosing a focus and specific items to focus on in the materials. Again that's connected to background knowledge - how well do you know what e.g. B1 actually means? What should a B1 student be able to do? And does the writer understand the language at a level above the one they're writing for? **Background knowledge** could be a separate category heading.

[P27 left at this point]

Category 6 (01:21:30-01:27:10)

Category 6

Possible category names:

Creative writing skills OR...?

Is this potentially ambiguous? The materials designer's creative writing v. the learner's creative writing?

Writing skills:

- Coherent / cohesive
- Clear communication

Does this fit best in this category or the previous one?

Maintaining a thread / context
Matching theme to language

Principles of writers / writing

Write/source/choose engaging/interesting/motivating/appropriate texts

The category name is ambiguous: is it related to the writer's or the learner's creative writing? You need a sense of creativity to help you - how do you choose the correct source text to base your materials on? You need creativity to be able to do that as a materials writer.

When we talk about 'Coherent', is it the coherence in the tasks and the flow between them? Or is it about the writing process and producing coherent text? There should be a coherence between tasks in materials, moving smoothly from one task to another. There's not always a logical link between them, with materials jumping between topics in the same spread or unit. As a teacher, one participant said they want to have the general aim stated in the materials, to see a text with lots of examples, to have vocab connected to the text which can help the learner express themselves, and to have everything connected clearly together. These jumps mean that learners can't remember what the general goal is across the different spreads within a unit.

Category 7 (01:28:10-01:42:00)

Category 7

Possible category names:
Learner experience
OR...?

Variety/Balance of activities

- Interaction
- Class/Teacher-mediated work / independent/autonomous work

Needs analysis

Does this fit best here or in Category 8?

Understand learners' perspective

Put learner at centre

Understanding SEN

Maintain learner engagement

Consistency / familiarity v. Boring / repetitive

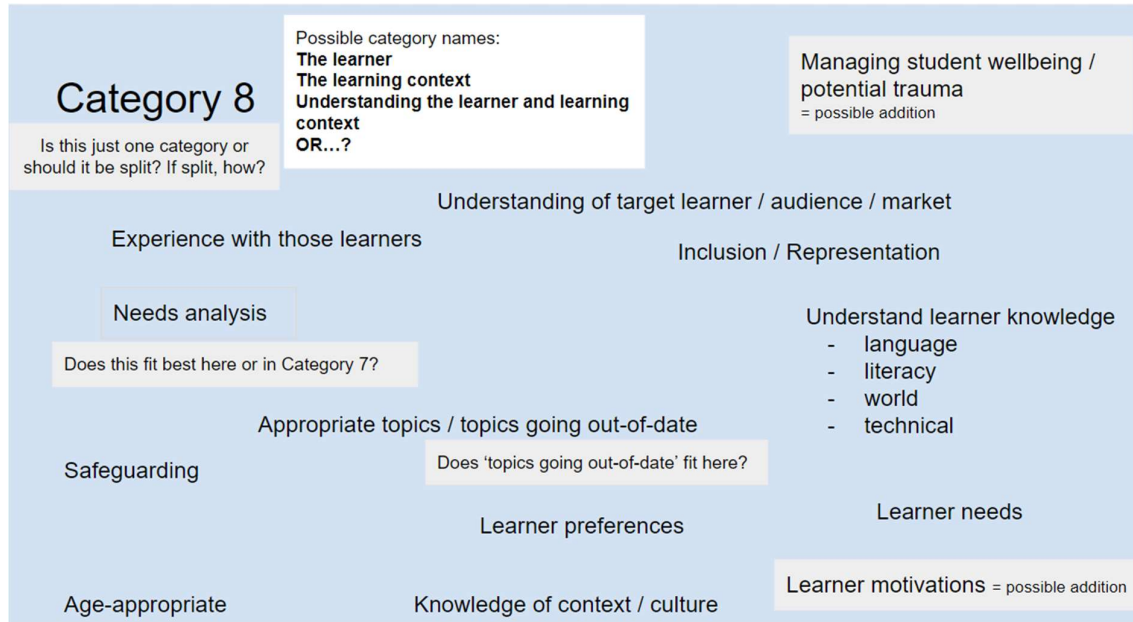
'Variety/balance of activities' is important to keep in mind. Some books have units which have a repetition of the activities, where the format is always the same in each unit - this participant is in two minds about whether that's good. It's a bit like having classroom routines with YLs. Does it get monotonous for learners if the whole book follows the same pattern? Or does it help the learners know what they are supposed to do? The participants felt that from B1 and above, there should be more variety, rather than the pattern being the same in every unit across 12 units. How excited or bored do the students get with this pattern - would it make a difference to have more variety? How much does routine support the student and how much does it bore them? Routine is important, but breaking it is important too - this can create a 'wow' factor and engage students more due to the element of surprise. Students might want to look ahead more if the materials have this variety. Variety is interesting because it maintains learner engagement.

'Understanding SEN' - Special Educational Needs - is perhaps not discussed enough. This is a very broad category - what do we mean by this? Autism? ADHD? There can be different requirements for different SEN. It is difficult for materials to cater for all of those needs - to some extent this is the teacher's job to do this, but having variants of activities from the writer could help, giving ready-made options for the teacher to select from. It feels like coursebooks haven't thought about this. Experience working with learners with SEN also depends on your context and where you're working. Sometimes if you work with very privileged students, higher-level students working above the level of state school, you might find that you don't work with many students who have SEN. But on the other hand you might work with a student with visual impairment - it can completely change how you have to

approach your teaching. Standard textbooks don't take this into account. However, this is also a question of cost: publishers are aiming to sell a coursebook to a broad market - there is an additional cost to provide these different activities and this variety. It can also depend on the culture of state education - what is the philosophy in that culture and what are the learner expectations? For example, are learners with SEN attending integrated schools or specialist schools?

There's also the challenge of catering for faster learners - most materials seem to be for the 'medium' students. Catering to the median can involve less planning, but this is problematic. We often think about lower-level students, but not faster students. How can you push them? More activities/variants in materials could help - learners don't necessarily want to do extra activities, but they want to be given an extra level of challenge with the same source text. Otherwise it feels like a punishment for being too fast, or higher-level learners might think that lower-level learners can get the same grade for less work and resent the fact that they've been given more challenging materials. It's a challenge for teachers too: are they limiting learners by giving them easier materials? How fair is differentiation for the student? These are all areas where materials could potentially offer support.

Category 8 (01:42:42-01:55:00)



SEN was covered in Category 7 discussions, but 'Inclusion' also includes, for example, representing different kinds of families not just nuclear families, different races not just white British, using different names, etc.

'Topics going out-of-date' is definitely a problem, particularly things which are related to technology or when materials are specifically dated: 'What would life be like in 2023?' When selecting 'Appropriate topics', if you know your students you can find things that interest them, whereas if you're selling materials internationally, the topics might not be as appropriate across different cultures.

How is safeguarding connected to materials writing? This isn't clear and feels like it's perhaps more connected to the policy of the place you're working. Perhaps it could be about age-appropriate topics, or ensuring internet research is safeguarded e.g. sending learners to look at YouTube videos, do a WebQuest, or do research as part of their homework - is the site age appropriate? Maybe sites are protected/restricted at the school, but not when they go home. The question is whose responsibility is it? Is it the materials writer who has to provide an age-appropriate weblink? Or is it the school's responsibility to be in contact with the parents? Or maybe having something in the teacher's notes if the writer wants to include websites or internet research, making the user aware of the importance of safeguarding by alerting users about relevant safeguarding concerns / precautions.

Category 7 and 8 could be combined to some extent. Needs analysis maybe fits better here because there are more factors that are connected to it here, though some of the Category 7 areas are also related to it. As a teacher, it's good to be able to download a level/placement

test based on the coursebook series you're using to be able to choose which level of the series to use with the students, for example the one provided with *face2face*.

'Managing student wellbeing/potential trauma' - this is another area we don't necessarily take into account as teachers or writers. It might be connected to safeguarding. In general, it's about raising awareness for materials writers, though it might be something that's more important for the teacher to consider than the writer. Asking students to talk about issues in class, about how their lives have changed, sometimes we forget about potential traumas - e.g. conditional sentence stems starting *What would you do if...?* might actually be about things which have happened to learners. Sometimes some discussion topics can allow students to talk about how they're feeling in a safe environment. This could be positive, but we're teachers, not professional psychologists. How much can you actually take this into account as a writer? To some extent the final decision has to be down to the teacher. It's important to think about the questions you include in the materials/in the lesson.

Categories 9-17

[No time to discuss these as both remaining participants needed to leave.]

Appendix 4.2.6: Group 6 (G6) results

Participants

Designation	Gender	The language(s) they write materials for is an...	Area they are from	Area the learners who use their materials are from
P28	F	L1	Europe	Europe North America
P29	F	L2+	Europe	Europe
P30	F	L2+	Europe	Europe
P31	F	L1	Europe	Global Africa Asia Europe Middle East North America South America
P32	M	L1	North America	Global Europe North America

Format

This group looked at the third set of slides, which included further ideas and changes based on the discussions in Groups 3 and 4. We looked at ideas for level names first, then worked through the categories from 1 to 17 in order. The time spent on each slide is in brackets after the heading.

Ideas for level names (12:38-20:05)

Possible headings for levels			
<<< Less		More >>>	
1	2	3	4
Reader / Understanding	Less experienced writer	Gaining experience	Experienced writer
Green (for go)	Bronze	Silver	Gold
Awareness [these 4 from British Council]	Understanding	Engagement	Integration [consider changing this]
Materials developer (can look at materials and adapt to suit own class)	From teacher to writer	Autonomous writer	Lead writer
Foundation	Competent	Proficient	Expert
Beginner			Expert
Apprentice			Expert
			Mastery
Short descriptions that summarise what you can do at each level			

The table shows ideas from other groups. Please add your own too!

Colours are good.

4 levels are good because this ties in with lots of other competency frameworks. One participant asked whether there should be different scales for teachers who write materials and for non-teachers. A teachers final goal might not be at the top level, but they could still show improvement across the categories. On the other hand, people who write for publication might also use the materials with their own students. As a teacher, you can be an expert in writing materials for your students. You could still reach the highest level of materials writing when writing for your own students.

There is definitely a difference between writing for yourself and for somebody else, requiring you to produce additional guidance.

'Developing' is another possible level heading to add, but where would it fit? It appeared in other frameworks.

Level 4 always seems to be the same idea, e.g. autonomous and expert. At the lower levels, they don't necessarily divide well though - should the first level be awareness-based, or involve creating materials already? Is Level 1 about modifying and adapting existing content, before you start creating your own?

One suggestion:

1 - Materials adaptor: modifying what already exists, you start by being dependent on existing materials and adapting them, but as you get better you're better able to create things from scratch

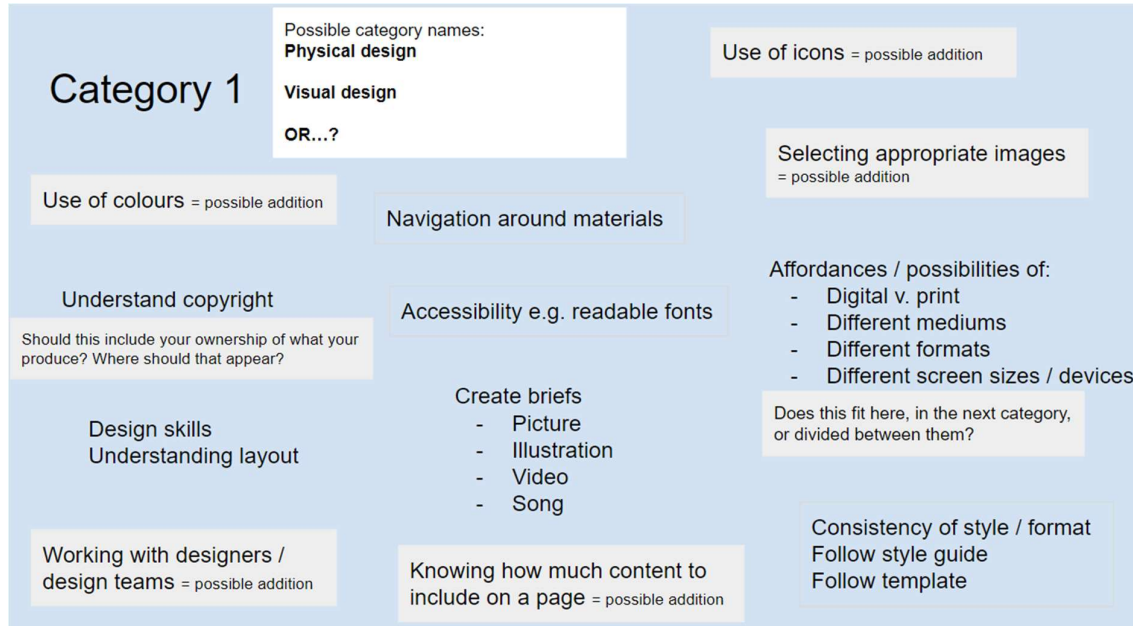
2 - Developer

3 - Autonomous writer (others said this name works)

4 - Expert writer

They're not sure about the difference between 'proficient' and 'expert' - that distinction isn't very clear. They seem to be quite similar. In the CEFR, Proficiency level is an expert user. They're curious about the idea of 'Apprentice' - for most materials writers you're figuring it out for yourself, so you don't actually have an apprenticeship. Apprentice suggests some kind of teaching process that you're getting guidance and learning from someone else. In reality, it's more a case of 'get on with it' - you need to create the materials for your next class.

Category 1 (22:00-29:26)



One possible category name is **Visual identification** - you need to think about coherence, whether the design works well with the material we're creating, consistency within your materials and across a series.

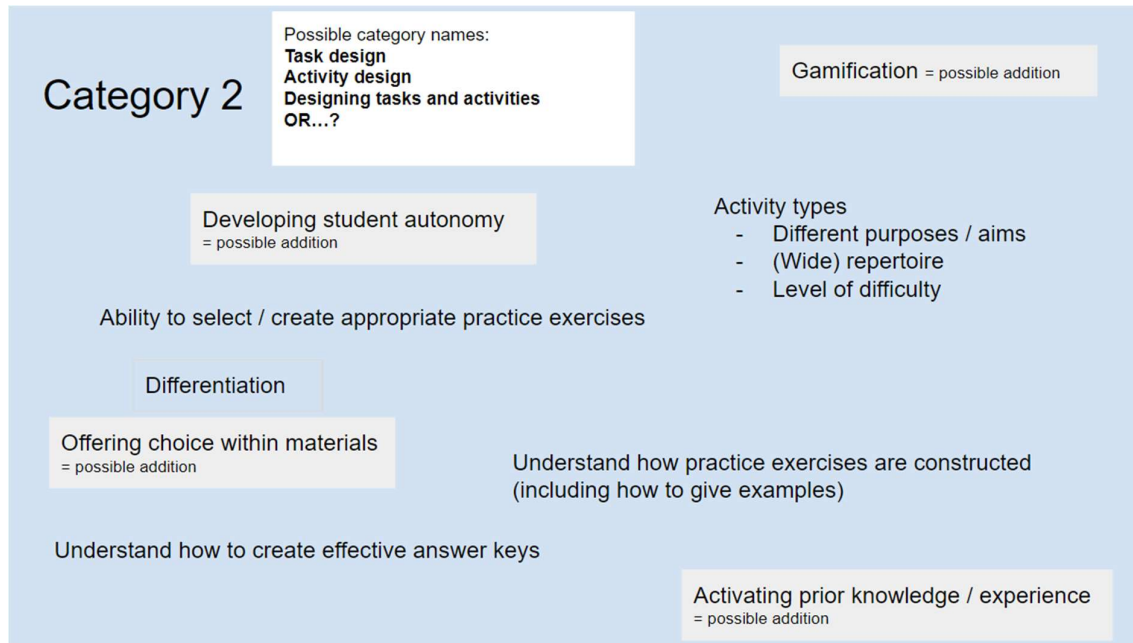
'Selecting appropriate images' includes artwork and photos, knowing how to research pictures, how to work with picture researchers, being aware of what stock images / image banks you're allowed to use, understanding the cost of images, being aware of inclusion and representation (gender, disability, etc.). Inclusion and representation need to be considered in both the images and the text, and should be clearly referenced within briefs.

There might be principles to consider regarding the style guide, for example cultural sensitivity, and different cultures accepting or not accepting different things.

'Copyright' - teachers who create their own materials might need to learn about how to feel comfortable sharing their materials because they've included copyright info on them.

Adding 'Text editing skills' - would that be relevant here? For example, considering which fonts you should use. Can you use cursive? What is the required font size? How many words can you fit onto a page or a PowerPoint slide? Portrait and landscape page format are also important, and knowing what you can fit on the page. A lot of writers overwrite, and things get pushed to end matter. This is quite a high level skill for writers, but editors can generally see this instantly.

Category 2 (29:48-36:45)



For the category name, either use both task and activity, or find a different term due to terminology issues.

One participant would like to add including games in tasks, not just gamification - they're two different things and should be distinguished.

Are you designing for paper or digital? They're quite different. You might have different formatting which you have to deal with. For example, when working digitally, you need to consider what's active or passive on the page, and where hotspots are on the page. The writer needs to know what's actually possible within the digital format you're going to write for. However, there's more of an overlap now - materials you write for print have to be digitisable. The digital book has to look the same as the physical book.

Writing self-study materials v. writing materials that will be used in class also require different skill sets. Sometimes publishers aren't completely clear which is which - for self-study materials task instructions have to be clearer, answers have to be keyable, etc. Again the writer needs to know what's possible in these formats.

Rubrics are relevant here too.

It's important to consider context here - different task design is required for kids, adults, etc. There might be different requirements for task design depending on the context the writing is for. Age appropriacy and level appropriacy will affect task design, as might cultural appropriacy too. For example, maths-type tasks are perhaps more popular in China.

Depending on the culture, the writer might be asked to include STEAM activities, critical

thinking tasks, future skills, or wellbeing tasks. According to one participant, Spanish materials often have a task-based framework, whereas PPP is more common in the US. The writer needs to be aware of different sequencing choices and know what methodology is being used.

'Managing task complexity' is possible addition. If there are different steps within an activity, the writer needs to consider how they present that in such a way that it's still clear what learners have to do.

'Personalisation' opportunities should be included in materials, for example having a task asking learners to agree or disagree with given sentences.

Category 3 (37:05-41:25)

Category 3

There is potentially overlap between this and Category 4. Where do the ideas best fit?

Possible category names:
Learning design
Instructional design
OR...?

Clear / succinct / unambiguous instructions / rubrics

Understand instructional / learning design principles, including promoting interaction
Does 'promoting interaction' fit here?

Affordances / possibilities of:

- Digital v. print
- Different mediums
- Different formats
- Different screen sizes / devices

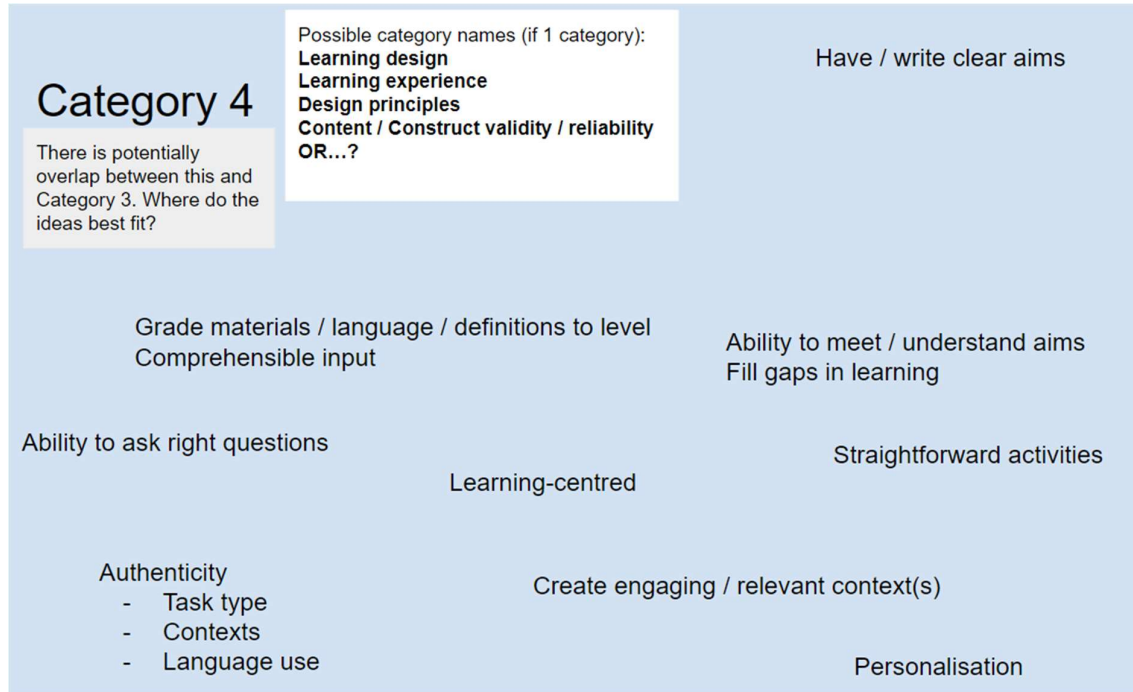
Does this fit here, in the next category, or divided between them?

On first glance, this seems quite similar to Category 2, though perhaps this is more about how the learner approaches the page. Maybe one of these category names could be used for both categories, like **Learning design**. One participant stated that they were trying to add some of these things to the previous category. For example, promoting interaction could be connected to personalisation.

Learning design or **Instructional design** could be considered a relatively new concept, and perhaps associated more to digital than print, or designing websites rather than designing language learning materials. It's not completely clear to this group of participants what it means. They know there are courses in it, but it's not transparent. Is it connected to Universal Design? Or about having multiple ways to do the same activity? Another idea is thinking about the way the learner approaches the materials, and making them more learner friendly e.g. something simple could actually be quite complicated to produce, but if it's attractive to the learner and intuitive, it makes them want to do the activity. They might therefore be able to learn better.

Beginner teachers tend to focus on individual activities and don't focus on the sequence of the class. For one participant, considering materials at the activity level is a lower-level materials writing skill, whereas being able to sequence activities is a higher-level skill. The European Profiling Grid has sequences you can use for this e.g. planning and activity and then being able to create a sequence of activities.

Category 4 (41:35-46:30)

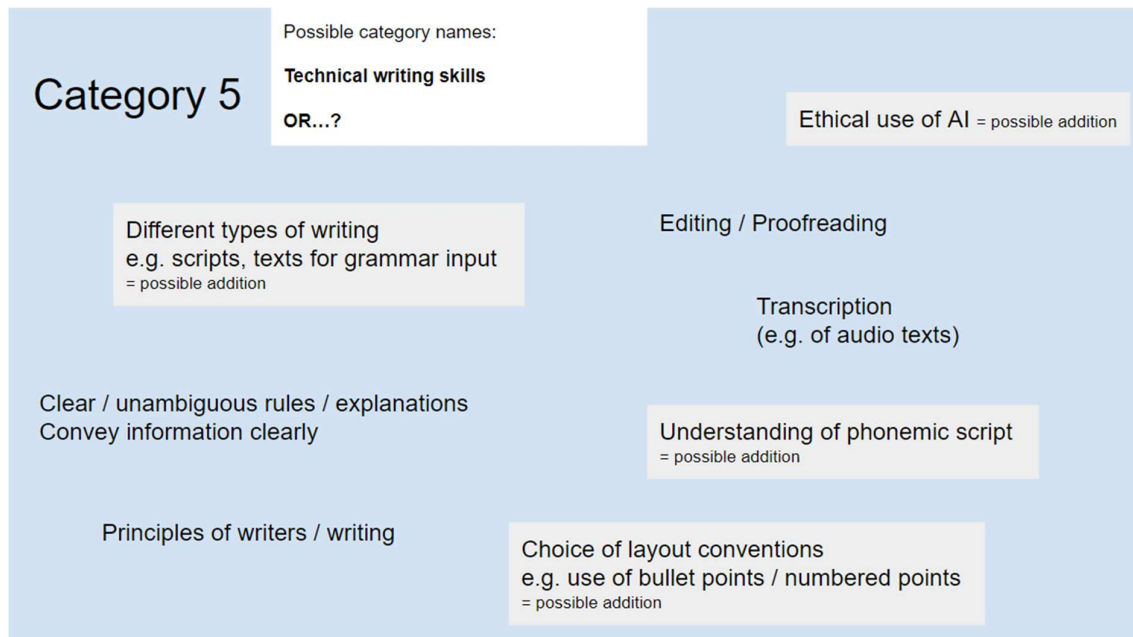


This category feels quite similar to the previous one again. For a framework you want as few categories as possible, so combining them might be an option. This distinction across Categories 1-4 was generally unclear for the participants.

Category 4 could be more about the content - it might make sense to prioritise the content within the framework, before looking at the design of the activity. If writing, you'd have your concept, then your syllabus, then the activity, so the framework could reflect this.

Could also add e.g. 'Knowledge of how people learn'. For example, using a spiral curriculum for kids, or Kolb's learning cycle for adults.

Category 5 (46:45-54:38)



Again, this category isn't completely clear. Is it about content or is it about the clarity of the writing? To one participant, it seems like it concerns composition, for example organising information within a text.

Considering Categories 5 and 6, this one (5) feels more like the craft of writing, like knowing how to proofread, phonemic script etc, whereas Category 6 is more about creative writing like creating or adapting a text. Category 5 includes understanding what you have in mind when you're writing, conveying that clearly, getting feedback and rewriting materials in response to that feedback. You have to write the original text first using the skills from Category 6, then you use the skills from Category 5 to write clear instructions, word your explanations, etc. There are things in this category that make this distinction challenging to see clearly. For example, with the mention of 'scripts' it's not clear whether we're talking about the craft of writing original scripts, or whether we're talking about mastery of working with different kinds of scripts.

A writer working for publishers needs to convey their ideas to the editors / artists in the clearest way possible, using accepted conventions, e.g. stylistic conventions concerning how you might write in a teacher's book. Because of the way books are published, publishers/designers might not convert documents directly from Word, so following a (potentially limited) template is really important because that will save time for the editors. When writing for publishers, you might need to get used to using a different colours to indicate briefs, using set codes to describe required artwork etc, numbering exercises correctly, using the right naming conventions e.g. WOL = write on line, etc.

Materials writers need to understand what resources to use e.g. to find transcripts, to write scripts. They need to have the coursebook literacy to be able to understand the conventions. 'Understanding resources' could be added as an area.

The teacher's book has to look and sound like a teacher's book. A mastery of genre is needed for materials writers. For example, a multiple choice reading activity looks the same for a reason, because materials writers understand the genre. Getting better as a writer could include better understanding the genre features of different types of materials, for example knowing that you don't typically include lots of speaking activities in a workbook.

Category 6 (54:55-59:05)

Category 6

Possible category names:

Creative writing skills OR...?

Is this potentially ambiguous? The materials designer's creative writing v. the learner's creative writing?

Writing skills:

- Coherent / cohesive
- Clear communication

Does this fit best in this category or the previous one?

Maintaining a thread / context
Matching theme to language

Principles of writers / writing

Write/source/choose engaging/interesting/motivating/appropriate texts

'Know your audience' is perhaps something to add. If you've only taught adults, it might not be a good idea to write for children (though this area may not be applicable to this category).

We want materials to inspire learning, engage learners, spark conversation, lead to some kind of learning and 'create magic and beauty' while staying within the constraints of the framework you're working within, like how much text you can fit into the page. You also need to remember student needs.

It's important for the writer to have an awareness of the goal of the exercise, knowing why they're including a particular activity and being able to convey that.

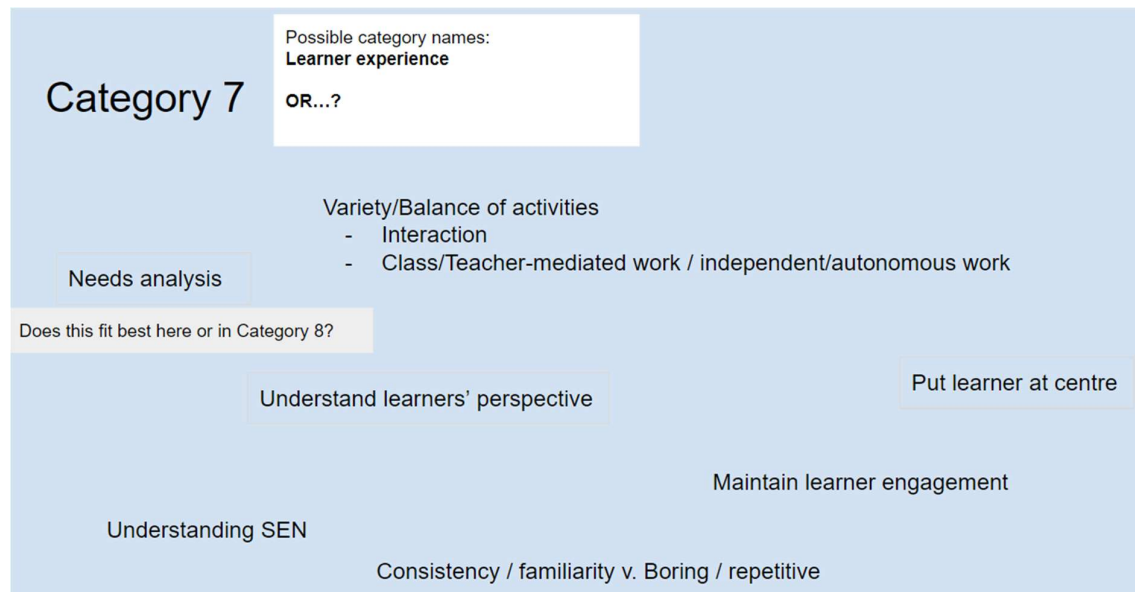
Humour is an important element to include, rather than having dry and boring materials.

The design needs to look good, especially for younger children and teens. Participants want to move away from just showing 6 vocab items on a page - learners need to be able to interact with the images. Some images feel like they're not relevant to the students.

Creativity is difficult to learn, but it has to be practised, and you need to give yourself time to learn it.

Activities also need to spark creativity for the students.

Category 7 (59:10-01:01:05)



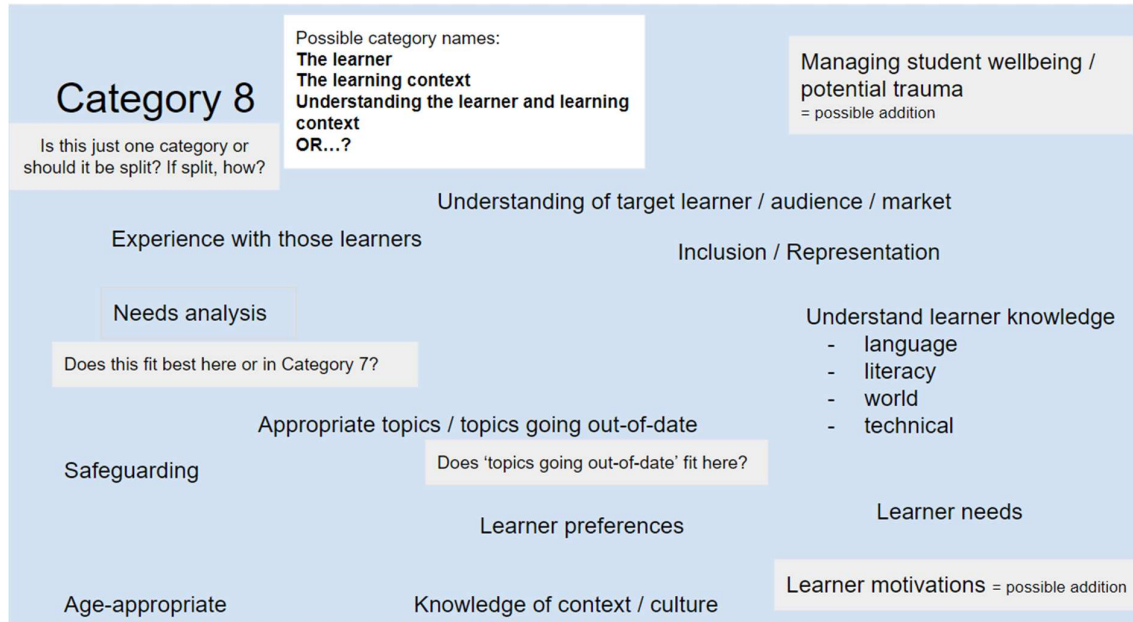
This could be similar to Category 3, **Learning design**. This category could be seen as more focussed on learner needs and putting the learner at the centre.

SEN is not a term which everyone knows. It needs to be spelt out as Special Educational Needs.

'Representation' and 'Differentiation' could be added here.

One participant suggested adding space for feedback to the materials, encouraging reflection/self-reflection/self-evaluation, asking learners whether the task was useful, what they've learnt and whether it was relevant, with the goal of supporting self-assessment.

Category 8 (01:01:45-01:05:54)



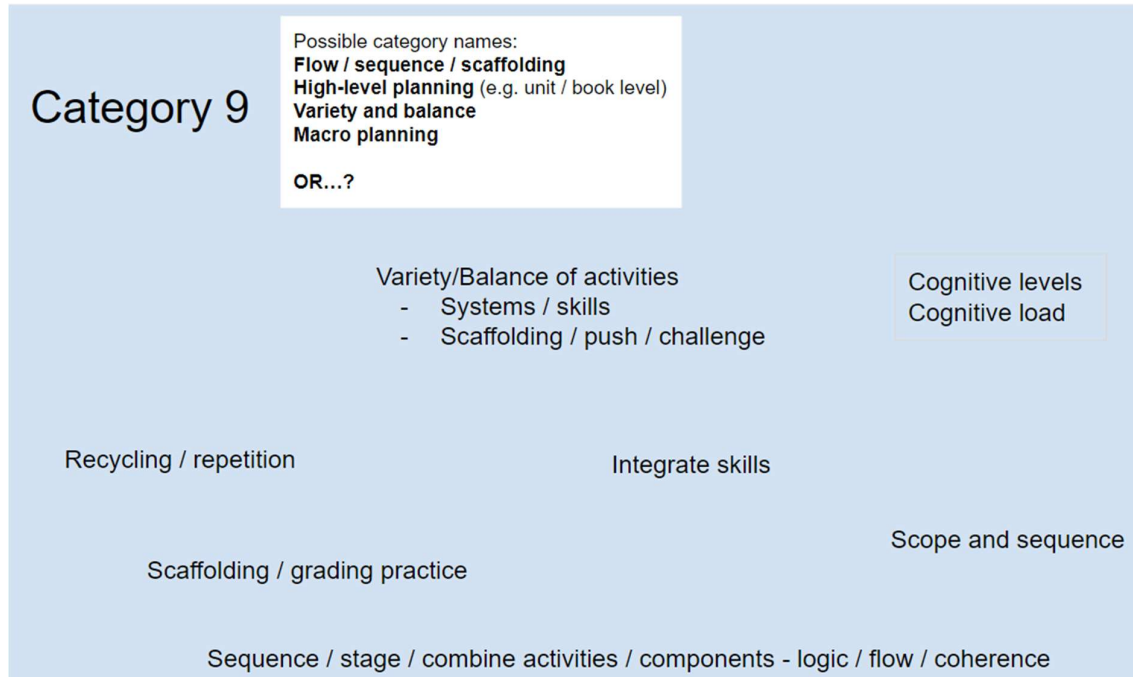
There's a distinction between writing for individual learners or small groups e.g. business English course, or much broader audiences e.g. an entire school or even an entire country. It's therefore important to be aware of the dynamics of different group sizes.

Should taboo subjects be mentioned explicitly in the framework? Are they relevant? They could be considered under 'Understanding of target learner / market'.

Needs analysis makes sense in both categories, 7 and 8. Publishers do some market research on a broad scale, identifying what students need to learn.

It's difficult to distinguish between Categories 7 and 8. Maybe Category 7 is more about learning needs, balance of activities, maintaining engagement and consistency, whereas Category 8 is about knowing the learners e.g. their cultural context, their preferences, topics they like, their motivations. The two categories are close together but that distinction could be made. Learner experience could be considered as what learners are going through when they do an activity (Category 7), rather than the learner's background (Category 8).

Category 9 (01:06:18-01:12:30)



This is a good category, particularly for the publishing world - it means looking at a thing as a whole. While it could also be relevant to a lesson, when you are looking at a book or series of books, you need the bigger picture, considering the variety and the balance. This also includes integration and inclusivity, to make sure you've got a balance of representation throughout a series for example.

This is also relevant when thinking about the materials across the whole lesson, for example how learners might feel at each point in a 3-hour lesson.

'Opportunities for revision' should be added to go with 'Recycling / repetition', especially if you're doing longer-term planning or working on a bigger set of materials.

Another area to add might be 'Deciding how much time and space to allocate' to things. This could be within a lesson plan or space within a book, depending on how complex something is or how difficult it is to learn. You're considering the materials from the top down.

You could also include information about the syllabus - looking at ones which are determined by a ministry of education for example. Alternatively, you might write the syllabus yourself, perhaps based on the CEFR, or based on market preferences gathered via market surveys. You might also be working across multiple components e.g. student books and activity books. 'Scope and sequence' are therefore relevant here.

Having a familiarity with the CEFR framework could be important here, or different language competency frameworks in different contexts, e.g. the US has a different framework. It's

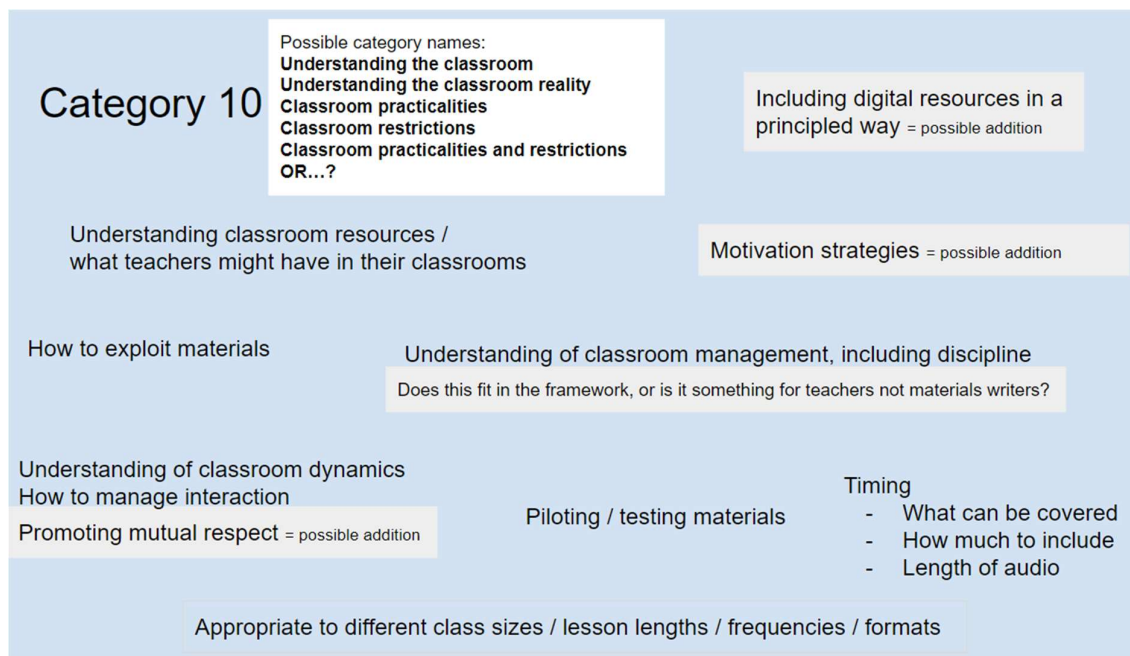
important not just to understand the frameworks used within your space. Being familiar with the framework that's most influential in the context you're in is important. This can be different depending on where you teach e.g. Instituto Cervantes has specific ideas for how their framework is used for Spanish.

Knowing what ministry demands are and what market research shows are important.

If you're contributing to a larger project, your writing needs to fit in with what other writers have done.

There could be many different types of syllabi: a phonemic framework, a numeracy syllabus, a literacy syllabus, a craft syllabus, a sustainability syllabus, CLIL - there might be other things you need to incorporate along with the language.

Category 10 (01:12:48-01:18:55)



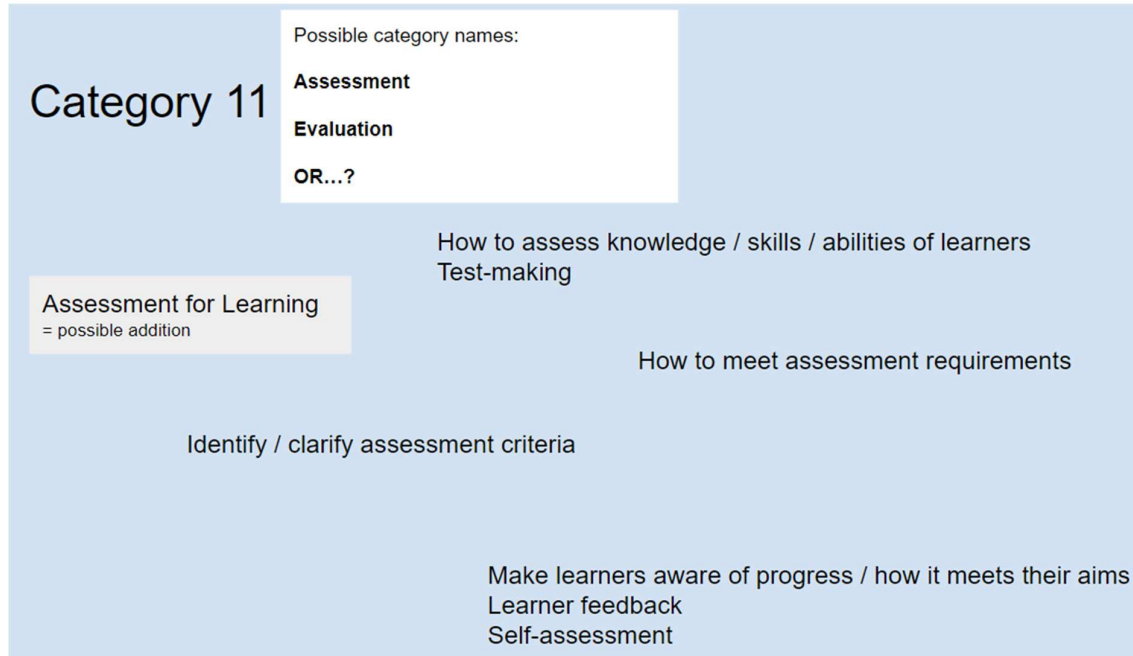
'Understanding classroom dynamics' or group dynamics is important - it changes and influences the writing for different groups. On the other hand, that could be more about how you adapt the materials, rather than how you write them. You need to write materials the teacher can adapt. Maybe a lot of these things are what the teacher needs to know, rather than what the materials writer needs to know when they're writing. Perhaps the point about adapting materials is true for adult groups, but with younger ages, the teacher might not know that - the writer needs to understand the age group they write for. 'Age-relevance' is perhaps better to include here rather than group dynamics

The ability to visualise how the materials you're writing might be used in the class, and visualising how they work in that setting is a key skill. Having classroom experience as a writer and taking that into your writing is important. This might affect how much you think you can get through in a set of materials, etc. This is equally relevant both for teachers creating materials for their own students and for writing for publication. This is perhaps the opposite of the theory side of materials writing, and could be more of a feeling or an instinct - 'I can picture this working'. Nigel Harwood talks about materials use v. materials development v. materials consumption - being aware of how to employ materials in the classroom, which is different from how to develop them. Maybe some people are writing more 'theoretical' materials, focussing on materials as an object of research.

The ability to visualise what's happening in the classroom could influence both the activity, but also influence the teacher's book / teacher's notes. Writing teacher's notes is a specific

genre. The writer might be able to see different options based on their classroom experience which could end up in the teacher's book - a lot of classroom experience could help with that. You might put into the teacher's book how to exploit the materials, especially if it's not obvious from looking at the page by itself.

Category 11 (01:19:12-01:23:26)



A question from a participant: Is this category only about formative assessment? Is summative assessment relevant here too?

Self-reflection could be added here, as could metacognition - learners developing the way they're learning, understanding metacognitive strategies and learning strategies - a lot of that perhaps falls more into formative assessment. Including opportunities for peer assessment could be added.

Writing a test that's reliable and valid could be a very different skill to encouraging self-reflection, e.g. writing a unit test v. writing reflection activities.

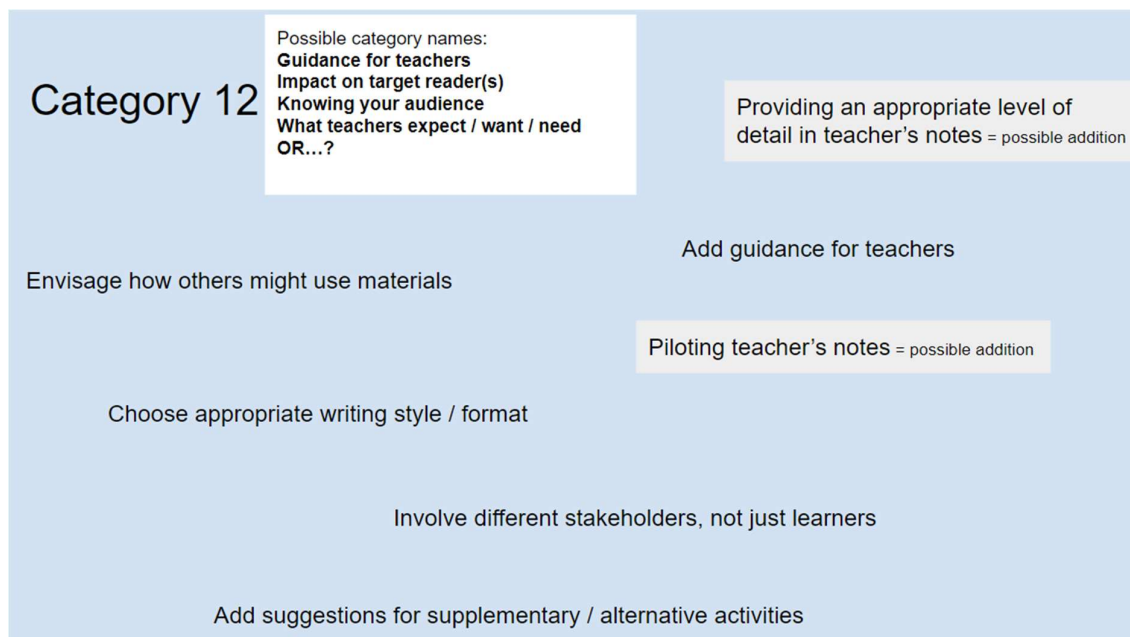
Evaluation could be its own category - there's a whole separate field of language testing, e.g. how to validate multiple-choice testing or how many people you need to test something with to know whether a test is good for the level. Teachers could benefit from learning more about this when creating tests for their learners - they don't necessarily have a background in language testing principles.

The validity of item writing falls into this category as well. Item writing is potentially part of any kind of progress test. In general, this whole area could potentially be a much bigger one.

The assessment you use is also going to be relevant to the rest of the materials you write.

You need to know what the students are going to be assessed on.

Category 12 (01:23:30-01:31:29)



Teacher's notes was the immediate category heading from one participant.

This could include how to adapt materials to different class sizes, mixed ability lessons etc.

Culture is also relevant here. Different cultures will expect different amounts of information in the teacher's notes, and follow them in more or less detail - some people will ignore them, and others will follow them to the letter, like a script. Newer teachers can also require the teacher's notes more - they'll teach directly from that perhaps without having a separate plan, as do some busy teachers who will teach directly from the plan given in the teacher's book without having time to plan themselves. This is also why the visual side of a teacher's book is quite important, e.g. having recordings in a QR code form so teachers can scan it and listen immediately rather than having to find the recording. Novice teachers can learn a lot from the methodology in the teacher's book, and it can be like teacher training.

Teacher's notes hardly change in format - they're quite similar to each other, in comparison to other kinds of materials writing where the format might be more varied.

This is perhaps not a category for the beginner level materials writer to consider - maybe thinking about other people using your materials is a step up.

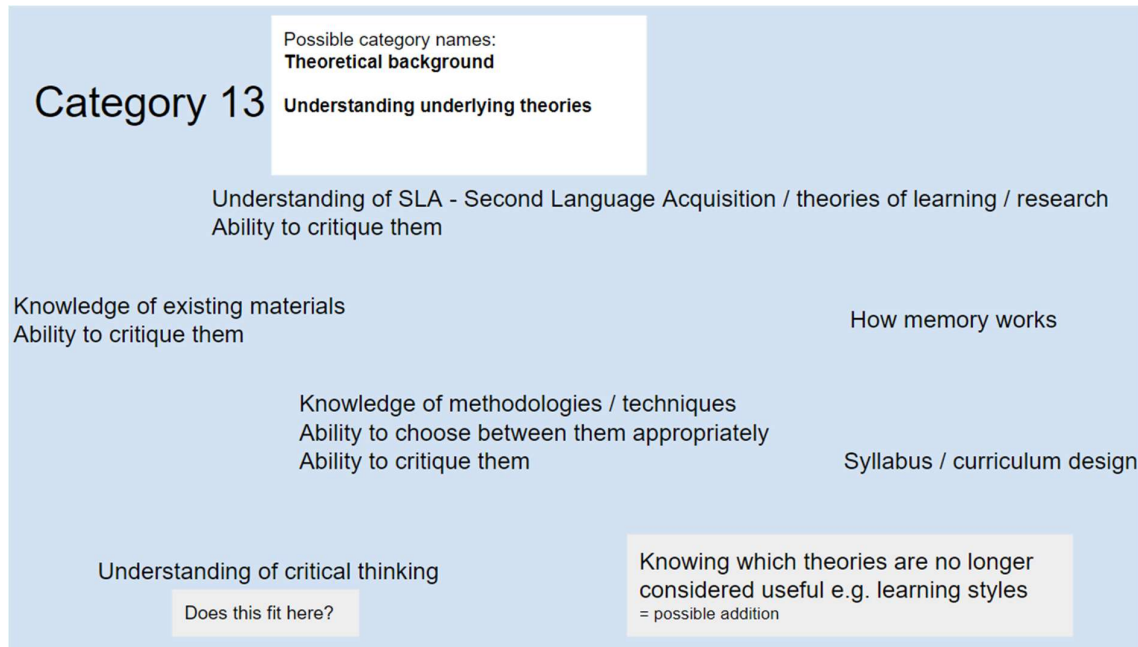
Teachers might wonder why the instructions for a task are in such a way or why the activity might be set up in a particular way. This means that sometimes the teacher's book can contain an explanation of the approach. Another factor related to different 'levels' of teacher's notes might be connected to which parts of it you would write: the methodology section at the beginning - the introductory pages - this is challenging to write. It's like writing

your BA! Another part might be the 'marketing speak' - describing what the package contains.

One participant asked: Is it the publisher or the writer who selects the methodology of the book? Another replied: it's partly based on marketing - trends get brought in gradually, where innovative things are gradually added to older materials. Whatever happens, the books need to sell! There are some conventions you need to follow to ensure the materials sell. What teachers say they want also has an influence on the methodology. Teachers have more power than they think. If teachers don't want to use a particular new book, publishers won't do that again or will go back to what they were doing before.

When writing for publishers, it can be based on focus groups - a lot of attention can be paid to this.

[P32 left at this point]



Theoretical background works as a category title.

You also need to add more young learner things here, e.g. phonics, early literacy, early numeracy, CLIL - it depends on the theoretical background of the specific kind of materials you're writing.

A basic understanding of Special Educational Needs (SEN) should also be added here - even having a small understanding of autism for example, because it's more and more visible.

SLA should be included in the broadest sense - even just to understand why you're doing what you're doing, why you design tasks in a certain way, what you hope to achieve in terms of language learning. If you don't have that theoretical background you might copy from existing materials, and it remains at the level of 'I've always liked this type of activity, so I'm going to write this kind of thing myself'. If you work from a solid theoretical basis, it makes you more creative and gives you more freedom. You don't feel like you have to do something in materials because that's how it's always been done in coursebooks. The understanding of theory can inform what you try to do, rather than just trying to adapt or copy.

Considering how theory evolves could be useful to add - writers need to have a reason for choosing one thing or another. Thinking about different levels, as the 1st level the writer goes with what works for them, at a higher level they know a specific theory, at the next level they draw from different theories, and then they choose the theory that makes the most

sense based on research. They have a research-based understanding of language learning, and know what changes. At the highest level, the writer knows how to apply this knowledge.

It's useful to add cultural understanding here, and the differences between cultures when you write. Writers should be aware that they don't write for monolithic groups.

One participant gave an example of a publisher in Spain. They've tried task-based learning materials and published them in different contexts, but they weren't necessarily well received, and so the publisher has had to adapt.

Writing materials for teaching in your country v. materials for another country is an area to consider. This could be done through the different levels in the framework. They could be connected to the background of the learner, the background of the country, and the background of the teacher.

Category 14 (01:37:13-01:39:28)

Category 14

Possible category names:
Professional skills

Working with others
OR...?

Publisher expectations, limitations, conventions

Compromise / Balance your ideas / principles with requirements

Follow a brief / instructions

How to work on your own = possible addition

How to work in a team

Finding people to work with = possible addition

Know who to ask for help

Developing a network = possible addition

Developing an online profile = possible addition

Positive response to feedback

Give feedback sensitively

Project management
> including how to approach projects

Time management

Understanding contracts = possible addition

Negotiating = possible addition
> including pay, managing deadlines, if there are problems

This was described as a clear category.

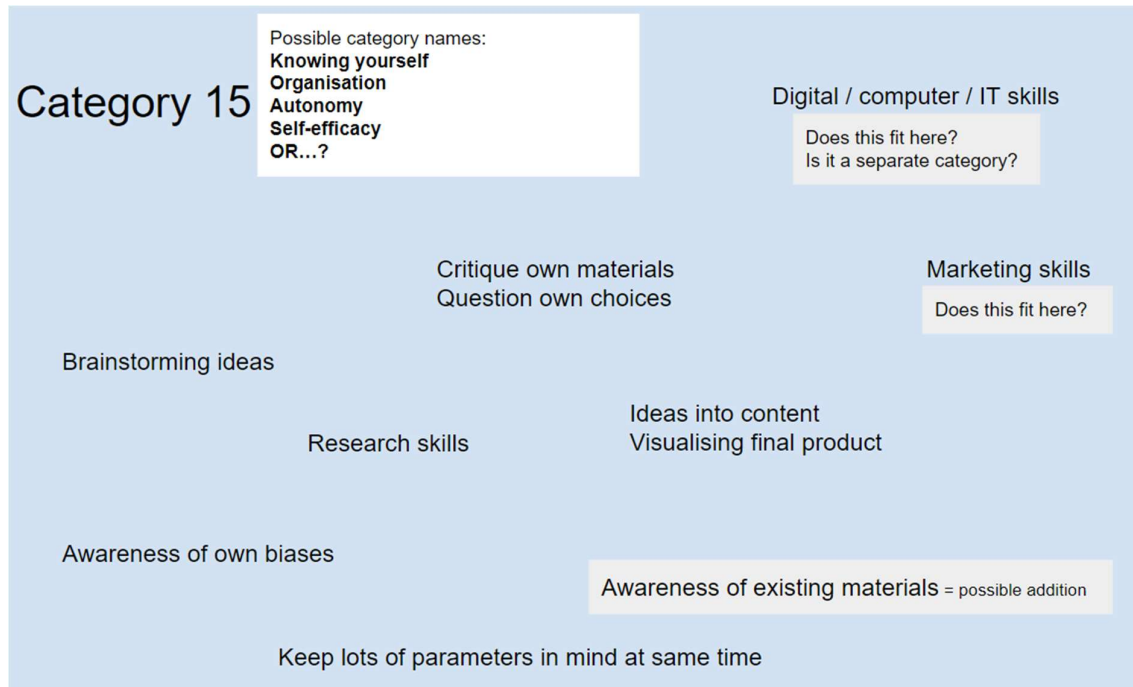
Positive response to feedback and flexibility are both important here!

Piloting should perhaps be added here - perhaps add trying things out in your own class, though a publisher might do this for larger projects.

'Emails' can be added: how you write them when working with others and email etiquette.

'Meetings' too, and knowing the difference between them - all those meetings which could have been emails!

Category 15 (01:39:30-01:43:30)

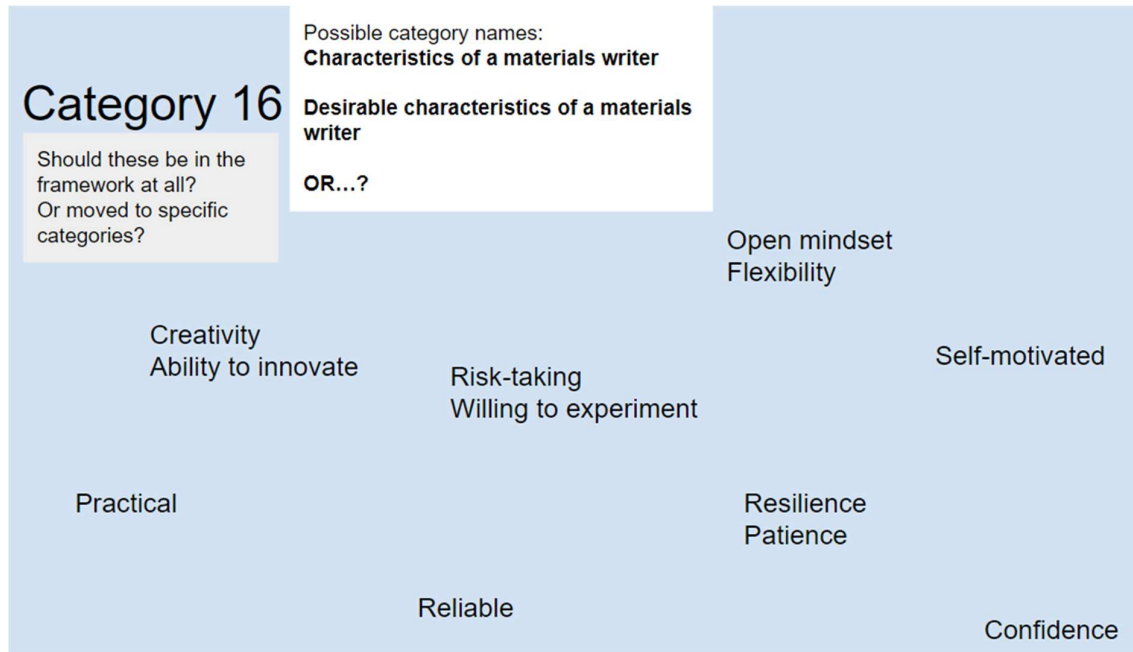


'Digital / computer / IT skills' might belong in a different category, perhaps as part of technical writing skills in Category 5.

'Marketing skills' isn't completely clear. It could be for marketing your own materials, perhaps through self-publishing, and marketing your abilities as a writer. The ability to create a good pitch for which idea you're going to go with, or marketing your idea within a project. It's also connected to websites where teachers sell materials to others like Teachers Pay Teachers, where they share them on a blog, or via the use of social media - but this could be a higher-level skill.

Adding 'Professional ethics' is very important - not stealing materials and giving sources. Maybe it goes back to copyright from earlier: how to share materials that people know are yours. You might need to include the idea of reciprocity: that you're not the only person sharing materials. It's about having a moral compass. This is also connected to safeguarding.

Category 16 (01:43:52-01:44:58)



These areas go with things like how you get feedback and the moral compass, and aren't necessarily a separate category.

Add 'Team work' in this category - working well within a team. You have to work with other people: designers, editors, other teachers, etc.

Category 17 (01:45:25-01:47:27)

Category 17: Language awareness

Related to systems

Understanding of target language
Knowledge of language systems

Knowledge of frequency of particular items of language
Corpus use

How to combine grammar / lexical points
How they complement each other

Related to skills

Knowledge of what a competent user of the skill does
Knowledge of the skill

Understanding different genres

Both

Knowledge of CEFR / levels
Knowledge of level-appropriate language / skills

What are skills v. systems = possible addition

Understanding of common learner errors / problems / potential difficulties

One of the frameworks they looked at before the session has information about what language is, so you could refer to that framework here. There might be a copyright issue with doing that though!

This category could be similar to theoretical awareness - though that's perhaps more about methodology compared to this. Theoretical awareness and this category definitely go together - put the two of them next to each other, though as separate categories.

An awareness of the learner's point of view is important to include - anticipating common learner errors, what they're going to find difficult, what they'll struggle with. This could potentially be connected to a particular language background, as well as the market for the materials: whether it's country-specific or more international.

Appendix 5: Version 1.0 of a competency framework for materials writing, created by Sandy Millin

The framework was created as a Microsoft Word document and would be saved as a pdf for distribution.

Images of the pages of the framework begin on the next page.

A competency framework for language learning materials writing

Version 1.0

October 2023

Compiled by Sandy Millin

<http://sandymillin.wordpress.com>

Introduction

This competency framework is designed to draw together all of the knowledge, skills and abilities which may be needed to write effective materials for language learning. The competencies are designed to be observable in the real world, measurable against accepted standards (though these standards may differ depending on your context), and improvable via training and development.

Who the framework is for

This framework is for a reference tool for anybody involved in writing materials for language learning. Users of the framework might be:

- writing materials for learners in their own classroom
- writing materials for colleagues at their school
- writing materials to share on a blog or other platform
- writing materials to self-publish
- writing materials for a publisher
- training others to write materials

Many of the competencies are also relevant to those involved in other areas of materials creation, not just writing. For example, editors and publishers could also find inspiration within the competencies listed in the framework.

While my background and most of the research I did are within the field of English Language Teaching, this framework could also be used for the writing of materials for other languages.

Compiling the framework

The framework is based on research conducted as part of my dissertation for the NILE (Norwich Institute for Language Education) MA in Professional Development for Language Education, accredited by the University of Chichester. I drew on data from questionnaires, focus groups and a wide range of literature to compile the framework.

Providing feedback on the framework

This is the first draft of the framework, so I would be grateful for any feedback on how well it works for you as you use it and how I might be able to make it clearer in future. Please send any feedback to sandymillin+dissertation@gmail.com.

The structure of the framework

The framework is divided into three sections, each made up of separate categories. There are fifteen categories in total. The sections and categories are:

- 1 Background knowledge
 - 1.1 Understanding learners
 - 1.2 Understanding language
 - 1.3 Understanding methodology and theory
- 2 Creating materials
 - 2.1 Meeting learners' needs
 - 2.2 Activity design
 - 2.3 Sequencing materials
 - 2.4 Providing variety and balance
 - 2.5 Assessment
 - 2.6 Layout
 - 2.7 Teacher support
- 3 Professional skills
 - 3.1 Writing skills
 - 3.2 Digital skills
 - 3.3 Understanding how you work
 - 3.4 Professional relationships
 - 3.5 Working with publishers

Each category contains subcategories which are further divided into descriptors of specific competencies. For example, **Category 3.1 Writing skills** includes five subcategories:

- 3.1 A: Clarity
- 3.1 B: Checking their work
- 3.1 C: Expanding their range
- 3.1 D: Research skills
- 3.1 E: Understanding copyright

The subcategory **3.1 B: Checking their work** contains six descriptors:

- 3.1 B1: Can edit their writing
- 3.1 B2: Can proofread their writing
- 3.1 B3: Can ensure language learning materials are factually accurate
- 3.1 B4: Can work with editors to improve their writing
- 3.1 B5: Can seek feedback on language learning materials, including through piloting
- 3.1 B6: Can update language learning materials based on feedback and piloting

All descriptors are written as can-do statements, finishing the sentence 'Effective materials writers...'. For example, 3.1 B4 would be 'Effective materials writers can work with editors to improve their writing.'

Note that not all of the descriptors are equal and some may take longer to master than others. Mastery may also mean different things in different contexts.

A note on terminology

You may find there are some terms used in the framework which are new to you. On pages 22-24, there is a Glossary defining key terms. These key terms have a grey background when they appear in the framework. Three terms are included in the Glossary, but are not highlighted in grey: competency, materials, and target learner.

How to use the framework

Each user of the framework is likely to have mastered different competencies, and to add to these competencies at different rates depending on where they are in their careers. It is not expected that any one individual will be able to achieve a high level in every competence within the framework. Instead, it is designed to be used in different ways by different users. Here are examples of how it might be used.

Zeynep: a new teacher

Zeynep has just started teaching English. She would like to create materials for her lessons, but she is not sure what makes good quality language learning materials. She looks through the framework and decides that **Category 2.6 Layout**, feels like a good place to start. She thinks about some of the materials she has created so far, and how challenging it sometimes was for her students to find their way around. She decides to look at examples of other materials to see how they manage navigation around the materials (Descriptor 2.6 A1) and how they use colours (Descriptor 2.6 A3) and icons (Descriptor 2.6 B2) to make the materials more engaging and useful for learners. She then takes what she has learnt and applies it to her own materials.

Hadiza: an experienced teacher

Hadiza has been teaching French for many years. She would like to share French materials with brand new teachers who are joining her department. Hadiza is confident that her materials work well with her learners, but she knows that her colleagues don't always understand how to use the materials she has made. She looks at **Category 2.7 Teacher support** to get ideas about what to include in teacher's notes. She puts together instructions for how to set up and run the activities in her materials (Descriptor 2.7 B1), adds some notes about a cultural topic she has mentioned which they might not be aware of (Descriptor 2.7 B6), and includes some suggestions for alternative activities if the group of learners is different to the kind of group Hadiza is used to teaching (Descriptor 2.7 B7). While doing this, she thinks carefully about the fact that new teachers are likely to need more support than experienced teachers when using materials (Descriptor 2.7 A2). Afterwards she carefully checks that she has used terminology consistently throughout (Descriptor 2.7 A3).

Taylor: a professional materials writer

Taylor uses the framework to do an audit of their skills as a materials writer to help them decide which areas to focus on next in their professional development. They realise that over time, they have successfully developed their knowledge, skills and abilities related to most of the more practical categories in Section 2 of the framework, 'Creating materials', and Section 3, 'Professional skills', but that they lack confidence in some areas of theory related to language learning materials writing. They decide to focus on 'Theory related to learning' first, by learning more about Second Language Acquisition (SLA) theory (Descriptor 1.3 B1) and Special Educational Needs (SEN) and neurodivergence (Descriptor 1.3 B5).

Kofi: a teacher trainer

Kofi would like to put together a training course to support the teachers in his school. He decides to focus on Can help them to produce better quality materials. He uses the framework to select six areas to focus on across a series of sessions. He decides to draw from all three sections, though he mainly focuses on Section 2, 'Creating materials' as he feels it will make the biggest difference to the learners at his school if teachers are able to improve in these areas. He decides to include sessions focussing on 'Understanding individual learners' (Category 1.1 A), 'Understanding skills' (Categories 1.2 B-F), 'Activity design' (Category 2.2), 'Sequencing materials' (Category 2.3), 'Providing variety and balance' (Category 2.4), and 'Clarity' and 'Checking their work' (Categories 3.1 A and B).

Joanna: recruiting for a school

Joanna's school would like to create in-house materials to use with teenagers studying at the school. They want to recruit a materials writer to create these materials. Joanna uses descriptors from the framework to help her compile a job description highlighting the key competencies the materials writer will need to be able to work at the school. She changes the wording of some of the descriptors to make them more specific to her school. For example, she takes Descriptor 1.1 A7 and changes it to say 'Can understand Chilean culture', as her school is based in Chile. Descriptor 1.1 A3 becomes 'Can understand teenage learner's interests' in her job description. The job description then forms the basis of the recruitment process, helping her to create a job advert, a suitable interview task and appropriate interview questions.

Xu: venturing into self-publishing

Xu has been creating materials for language learning for many years for his own learners. He would like to self-publish materials to help learners improve their reading in Mandarin. Xu has completed a course which helped him to develop his materials writing skills, so he feels quite confident in most areas in Section 2, 'Creating materials'. However, this is the first time he will be self-publishing his materials. He realises that he needs to build professional relationships to help him to market his materials (Category 3.4). He looks for a course to help him learn how to publicise his language learning materials (Descriptor 3.4 C3) and to develop and grow his professional network (Descriptor 3.4 A1). He also starts working with an editor to improve his writing (Descriptor 3.1 B4).

Maria: working in publishing

Maria works for an international publisher. The publisher has put together a team to create a new coursebook series, a large project which is likely to last a few years. Early on in the process, they ask Maria to use the framework to audit the knowledge, skills and abilities across the team, and to identify any potential gaps. She asks all writers and editors working on the project to look at the descriptors and tick whether they are 'Not confident at all', 'A little confident', 'Quite confident', or 'Very confident' with each descriptor. She averages the results and uses this to identify gaps across the team.

1 Background knowledge

1.1 Understanding learners

1.1 A. Individual learners

- A1 Can understand the target learner's possible needs
- A2 Can understand the target learner's possible motivations for learning
- A3 Can understand the target learner's interests
- A4 Can understand the target learner's existing knowledge of the target language
- A5 Can understand the target learner's existing knowledge of other languages
- A6 Can understand the target learner's literacy levels
- A7 Can understand the target learner's cultural background
- A8 Can understand the target learner's prior life experience, including their educational background
- A9 Can understand possible impacts on the target learner's wellbeing, for example what might make them feel stressed, or what might trigger traumatic memories
- A10 Can understand the target learner's ability to access materials, for example their ability to use relevant digital tools, or to hear audio materials clearly
- A11 Can understand the target learner's preferred methods of interacting with information e.g. print or digital, preferred media, preferred tools

1.1 B. The bigger picture

- B1 Can understand the context(s) within which the target learner is learning a language
- B2 Can understand the needs and demands of other relevant stakeholders, for example parents, Ministries of Education, or Human Resources departments
- B3 Can understand how relevant areas above might influence the target learner's language learning and their use of language learning materials

1.2 Understanding language

1.2 A. Understanding systems

- A1 Can understand areas of grammar relevant to the target learner
- A2 Can understand areas of lexis relevant to the target learner
- A3 Can understand areas of pronunciation relevant to the target learner's receptive understanding of the language, including which accents they may be exposed to
- A4 Can understand areas of pronunciation relevant to the target learner's productive abilities in the language
- A5 Can understand phonemic script

1.2 B. Understanding skills: listening

- B1 Can understand listening sub-skills and strategies relevant to the target learner
- B2 Can understand features of spoken discourse and spoken genres the target learner needs to be able to understand

1.2 C. Understanding skills: reading

- C1 Can understand reading sub-skills and strategies relevant to the target learner
- C2 Can understand features of written discourse and written genres the target learner needs to be able to understand

1.2 D. Understanding skills: speaking

- D1 Can understand speaking sub-skills and strategies relevant to the target learner
- D2 Can understand features of spoken discourse and spoken genres the target learner needs to be able to produce

1.2 E. Understanding skills: writing

- E1 Can understand writing sub-skills and strategies relevant to the target learner
- E2 Can understand features of written discourse and written genres the target learner needs to be able to produce

1.2 F. Understanding skills: combining skills

- F1 Can understand how skills interact together in genres which the target learner needs to be able to understand or produce (e.g. reading slides while listening to a presenter)

1.3 Understanding methodology and theory

1.3 A. Theory related to teaching

- A1 Can understand different teaching methodologies and approaches
- A2 Can understand different teaching techniques
- A3 Can understand principles of assessment and the design of assessment tools

1.3 B. Theory related to learning

- B1 Can understand Second Language Acquisition (SLA) theory
- B2 Can understand theories of learning
- B3 Can understand theories of cognitive development, particularly related to age
- B4 Can understand principles of learner engagement and motivation
- B5 Can understand Special Educational Needs (SEN) and neurodivergence

1.3 C. Theory related to language

- C1 Can understand language learning scales and descriptors, e.g. CEFR, ACTFL Proficiency Guidelines, etc.
- C2 Can understand differences between systems and skills and how they can be developed

1.3 D. Theory related to materials

- D1 Can understand principles of effective materials design
- D2 Can understand principles of syllabus design
- D3 Can understand the history of language learning materials

1.3 E. Theory related to human interaction

- E1 Can understand principles of group dynamics
- E2 Can understand principles of intercultural competence

1.3 F. Developing and using their understanding of theory

- F1 Can stay up-to-date with what is current within theory
- F2 Can critique theory
- F3 Can critique existing materials based on theory
- F4 Can incorporate elements of theory and research into language learning materials and explain how and why they have done this

2. Creating materials

2.1 Meeting learners' needs

2.1 A. Selecting content

- A1 Can analyse existing language learning materials available for the target learner
- A2 Can identify gaps in existing language learning materials which their materials could fill
- A3 Can select appropriate systems focuses for the target learner to work on
- A4 Can select appropriate skills focuses for the target learner to work on
- A5 Can prioritise systems / skills focuses appropriately for the target learner
- A6 Can select appropriate methods, approaches and/or techniques for the target learner
- A7 Can understand common learner errors and/or potential difficulties with target systems or skills

2.1 B. Appropriacy

- B1 Can create language learning materials appropriate to the target learner's profile, for example, their needs, cultural background, age, level of literacy, the context in which they are studying, etc.
 - B2 Can select appropriate and engaging topics, including bearing in mind how quickly they might date
 - B3 Can select or create appropriate examples of target language / target skills to include in language learning materials, based on appropriate models of language
 - B4 Can select appropriate tasks to keep the target learner engaged and motivated and enable them to meet their goals
 - B5 Can grade materials appropriately to the level of the target learner, for example linguistic level, level of cognitive development, level of digital skills, etc.
 - B6 Can ensure the target learner is able to see themselves within the materials, through the inclusion of voices, ideas, images and life experiences which would be familiar to them
 - B7 Can put in place appropriate safeguarding within language learning materials, for example e-safety reminders for internet search activities
 - B8 Can create materials of an appropriate length for one activity, lesson, academic year or other relevant unit of time
-

2.1 C. Learner autonomy

- C1 Can include elements of learner training to develop learners' ability to work autonomously and study effectively both inside and outside the classroom
- C2 Can include metacognitive activities to develop learners' ability to understand how they learn languages
- C3 Can include activities to build learner confidence in their abilities as users of the target language
- C4 Can help the target learner to understand their progress through the materials, for example via self-assessment tasks or reflection on how well they have achieved aims

2.2 Activity design

2.2 A. Aims

- A1 Can create clear aims for individual activities, to fit within a longer sequence if appropriate
- A2 Can understand the potential aims of different activity types
- A3 Can select appropriate activity types to meet the aims of the activity

2.2 B. Setting up activities

- B1 Can write clear activity rubrics
- B2 Can support instructions with appropriate examples and/or models of what the target learner is expected to do in the activity
- B3 Can write clear questions
- B4 Can select and/or write appropriate answers and distractors to accompany texts
- B5 Can provide appropriate stimuli to prompt learners to speak and write

2.2 C. Texts for input

- C1 Can identify when it is best to create original texts/scripts and when it is best to use pre-existing texts/scripts
- C2 Can select and adapting appropriate and engaging pre-existing texts/scripts, including authentic materials
- C3 Can write appropriate and engaging original texts/scripts
- C4 Can develop learner-generated input texts and materials
- C5 Can match texts and activities appropriately

2.2 D. Learners and activities

- D1 Can create activities which are realistic, authentic (where appropriate) and meaningful to learners
- D2 Can build on learners' prior knowledge and experience related to the content of the materials
- D3 Can include opportunities for learners to create a personal connection to the materials
- D4 Can support learners to memorise new language, particularly formulaic phrases for speaking and writing

2.3 Sequencing materials

2.3 A. Aims

- A1 Can create clear aims for a sequence of materials
- A2 Can communicate aims clearly within materials
- A3 Can sequence materials in such a way that learners can meet the stated aims when using them

2.3 B. Flow

- B1 Can sequence activities within a set of materials so that one activity flows logically into the next and builds on what has been done previously
- B2 Can sequence sets of materials so that one topic / systems / skills focus flows logically into the next and builds on what has been done previously

2.3 C. Scaffolding

- C1 Can understand how to divide potentially complicated activities into a sequence of smaller activities
- C2 Can provide appropriate scaffolding for skills-related activities
- C3 Can provide appropriate support for language-related activities
- C4 Can provide appropriate scaffolding for digital activities
- C5 Can provide opportunities for recycling and repetition of sub-skills and strategy use within language learning materials
- C6 Can provide opportunities for recycling and repetition of systems areas within language learning materials

2.3 D. Topics

- D1 Can contextualise target language appropriately
- D2 Can maintain a topic throughout a series of activities
- D3 Can align topics with systems and/or skills focuses appropriately

2.3 E. The bigger picture

- E1 Can plan a syllabus
- E2 Can create a scope and sequence document
- E3 Can identify and/or include covert syllabuses in language learning materials

2.4 Providing variety and balance

2.4 A. Interaction

- A1 Can vary interaction patterns, for example pairs, with others in forums, in groups, etc.
- A2 Can promote a positive group dynamic through activities in language learning materials
- A3 Can provide exposure to a wide range of voices, ideas, images and life experiences, avoiding stereotypes and encouraging learners to notice this diversity
- A4 Can develop intercultural competence and understanding
- A5 Can balance learner-led/independent and teacher-mediated work
- A6 Can balance movement-based work and static work
- A7 Can balance analytical/studious and creative/playful work
- A8 Can balance consistency of format with variety, to maintain both familiarity and engagement

2.4 B. Language and skills work

- B1 Can balance input from language learning materials and output from learners
- B2 Can balance skills work and systems work
- B3 Can provide a range of opportunities for learners to notice and understand systems areas
- B4 Can provide a range of opportunities for learners to practice systems areas
- B5 Can provide a range of opportunities for learners to notice and understand sub-skills, strategies and discourse features across a range of contexts and genres
- B6 Can provide a range of opportunities for learners to practice sub-skills, strategies and discourse features across a range of contexts and genres
- B7 Can exploit the range of languages learners have available to them, for example through translation activities or comparing languages

2.4 C. Challenge and choice

- C1 Can provide an appropriate level of cognitive challenge for the target learner
- C2 Can manage cognitive load and demands on learners' working memory
- C3 Can offer learner choice within language learning materials
- C4 Can create materials which can be used flexibly by learners and teachers
- C5 Can provide opportunities for differentiation, including for work with mixed-ability classes
- C6 Can balance creative, innovative ideas for language learning materials with tried-and-tested, familiar ideas

2.5 Assessment

2.5 A. Assessment criteria

- A1 Can identify or devising relevant assessment criteria to focus on, including success criteria
- A2 Can communicate assessment criteria to learners within the language learning materials
- A3 Can provide support for learners to enable them to meet assessment criteria

2.5 B. Assessment techniques

- B1 Can understand the purposes of assessment within materials
- B2 Can understand how different assessment tools and techniques relate to different assessment requirements
- B3 Can create valid, reliable and practical assessment activities, including replicating specific exam formats where necessary
- B4 Can balance teaching and assessment within the language learning materials

2.5 C. Modes of assessment

- C1 Can include opportunities for self-assessment in the language learning materials
- C2 Can include opportunities for peer assessment in the language learning materials

2.6 Layout

2.6 A. Navigation and accessibility

- A1 Can create clear and straightforward navigation around materials, for example through numbering exercises, use of columns, boxes and tables, or referencing other parts of the materials such as answer keys
- A2 Can understand formatting and how it can help or hinder learning, for example colour choices, font sizes, etc.
- A3 Can understand how to make materials accessible to different users

2.6 B. Images and icons

- B1 Can select and/or create appropriate images for language learning materials
- B2 Can select and use icons consistently throughout language learning materials

2.6 C. Layout in different media

- C1 Can understand the features, affordances and restrictions of different digital and print formats
- C2 Can understand page fit and the affordances and restrictions of different page/screen sizes and devices

2.7 Teacher support

2.7 A. Format and style

- A1 Can select appropriate formats for teacher support, for example teacher's books, videos, workshops, or interactive formats
- A2 Can align the writing style, level of detail and layout of teacher's notes/teacher support to the expected linguistic and experience levels of the teacher
- A3 Can be consistent in the use of terminology, abbreviations and layout conventions

2.7 B. Content

- B1 Can provide clear procedural instructions for how to run the activities
- B2 Can create accurate and unambiguous answer keys
- B3 Can provide sample answers and/or models for productive skills work
- B4 Can create audio scripts / tapescripts
- B5 Can create supplementary activities and resources
- B6 Can provide appropriate background information and support for teachers, for example relating to particular methodological points, cultural topics, language points, etc.
- B7 Can suggest alternative activities and/or techniques, for example based on different availability or resources, class sizes, or background knowledge of learners

2.7 C. Improving teacher support

- C1 Can pilot teacher support materials
- C2 Can update teacher support materials based on feedback from other teachers

3. Professional skills

3.1 Writing skills

3.1 A. Clarity

- A1 Can convey information about language and skills clearly
- A2 Can follow print-based writing conventions
- A3 Can visualise the final materials, for example how long an audio script might last when recorded, how long a document might be once it is in its final format, or how learners might respond to the materials

3.1 B. Checking their work

- B1 Can edit their writing
- B2 Can proofread their writing
- B3 Can ensure language learning materials are factually accurate
- B4 Can work with editors to improve their writing
- B5 Can seek feedback on language learning materials, including through piloting
- B6 Can update language learning materials based on feedback and piloting

3.1 C. Expanding their range

- C1 Can produce different types of activity, for example multiple choice exercises, gapfills, comprehension questions, etc.
- C2 Can produce different genres of language learning materials, for example audio scripts, texts for grammar input, self-study materials, etc.
- C3 Can produce language learning materials for different target learners, for example different levels, different cultural backgrounds, different ages, etc.

3.1 D. Research skills

- D1 Can understand how to conduct research into topics, systems and skills

3.1 E. Understanding copyright

- E1 Can understand when and how to request permission to use the work of others, including knowledge of copyright and creative commons
- E2 Can understand their rights related to their own work
- E3 Can understand how to avoid plagiarism

3.2 Digital skills

3.2 A. Understanding digital tools

- A1 Can select appropriate digital or non-digital tools to create language learning materials in a principled way
- A2 Can keep up-to-date with new digital tools
- A3 Can understand the ethics of the use of AI for materials creation

3.2 B. Digital tools for materials creation

- B1 Can use a keyboard efficiently
- B2 Can use word processing software for materials creation
- B3 Can use presentation software for materials creation
- B4 Can use a range of digital platforms and apps for materials creation
- B5 Can use design software, e.g. Canva, Photoshop, etc.
- B6 Can use AI for materials creation

3.2 C. Digital tools for working with language

- C1 Can use learner dictionaries
- C2 Can use corpora
- C3 Can use lexical profilers / text checkers to analyse texts

3.2 D. Audio and video

- D1 Can create audio and video clips
- D2 Can edit audio and video clips

3.3 Understanding how you work

3.3 A. Time management

- A1 Can manage their time effectively on individual projects
- A2 Can manage their time effectively when working on multiple projects
- A3 Can understand how long it typically takes them to complete projects

3.3 B. Project management

- B1 Can break down a project into manageable chunks
- B2 Can understand how to manage competing demands during projects
- B3 Can understand how to organise the materials you write, for example labelling drafts, noting what has been piloted, etc.

3.3 C. Mental health and wellbeing

- C1 Can identify what types of language learning materials they do and don't enjoy using (as a teacher and learner)
- C2 Can identify what types of language learning materials they do and don't want to write
- C3 Can understand the environment(s) and conditions in which they are best able to produce materials
- C4 Can understand how they can find inspiration for language learning materials
- C5 Can motivate themselves to write
- C6 Can balance their materials writing with other demands in their life in a healthy and sustainable way

3.3 D. Professional development

- D1 Can understand how to reflect on their materials writing
- D2 Can identify their strengths and abilities as a materials writer
- D3 Can identify which areas they most need to develop when writing language learning materials
- D4 Can identify how to further develop their materials and materials writing skills
- D5 Can identify their own principles and beliefs related to language learning materials writing
- D6 Can identify their own biases and how they might navigate them when writing materials

3.4 Professional relationships

3.4 A. Networking

- A1 Can develop and grow a professional network
- A2 Can network with others to develop their materials
- A3 Can network with others to develop their materials writing skills, including professional bodies

3.4 B. Communication

- B1 Can communicate clearly about materials writing projects
- B2 Can give feedback sensitively to others
- B3 Can maintain a constructive response to feedback from others, including editors

3.4 C. Marketing skills

- C1 Can identify when to approach publishers and when to self-publish
- C2 Can market their skills as a writer of language learning materials, including approaching publishers
- C3 Can publicise their language learning materials, including pricing them appropriately

3.5 Working with publishers

3.5 A. Managing relationships with publishers

- A1 Can write a sample unit or set of materials for a publisher
- A2 Can understand contracts from publishers
- A3 Can negotiate pay, number of drafts, deadlines, changes during the project, etc.
- A4 Can meet publisher expectations
- A5 Can understand publisher limitations, for example budgets, availability of relevant expertise within the organisation, etc.
- A6 Can compromise, balancing their ideas and principles with the requirements of the project

3.5 B. Working with documents

- B1 Can follow a project brief
- B2 Can follow instructions regarding writing style
- B3 Can complete publisher templates for language learning materials
- B4 Can create briefs for other writers, pictures, illustrations, videos, songs, etc.
- B5 Can support the recording process, for example by creating appropriately formatted audio / video scripts which can be used easily during the recording process, or helping actors to produce suitable language

3.5 C. Working with others

- C1 Can understand how to work effectively in a project team
- C2 Can work with designers / design teams
- C3 Can work to externally imposed deadlines

Glossary

affordances	In language learning, affordances are opportunities for interaction that the environment offers us. They allow us to interpret, interact with and understand language in relation to ourselves. (Adapted from van Lier, 2004: 91-94)
brief	<p>a. A document which gives writers information about what they are expected to write, for example the level of the materials, the schedule you need to follow and the links to stock image or video libraries the publisher wants you to use. (Adapted from Bilsborough, Aug 2023)</p> <p>b. A document created by a writer to instruct others involved in the materials creation process about what they would like the final materials to look or sound like. For example, a picture brief might include information about the number of people to be included in an image, where they are, and what they are doing.</p>
cognitive load	The amount of information that your working memory can hold and process at any one time.
competency	A characteristic that is required for effective performance in a job, which can be observed in the real world, measured against accepted standards, and improved via training and development.
corpus (plural = corpora)	A collection of written or spoken language. It can be analysed to learn how language is used.
covert syllabus	The values, behaviours, beliefs and perspectives that are subtly expressed in classroom activities in language learning materials. It is also known as a 'hidden curriculum'. (Adapted from Coimbra, 2017)
creative commons	A way of clearly indicating whether copyrighted work can be shared, reused or adapted by others, with licenses standardised by creativecommons.org .
differentiation	Adapting teaching to make sure that students with different needs and abilities in a group can have their individual needs met.
discourse	The use of language in speech and writing in order to produce meaning at a text level; language that is studied, usually in order to see how the different parts of a text are connected. (Adapted from Oxford Advanced Learner's Dictionary)
distractor	An incorrect answer which is designed to be as plausible as the correct answer, and therefore 'tempt' the student and distract them from the correct answer. (Adapted from Krantz, 2016: 29)

focus on form	Directing the learners' conscious attention to a formal feature of the language being studied. For example, the fact that the past of <i>has</i> is <i>had</i> . (Adapted from Thornbury, 2017: 104)
gapfill	A type of language practice exercise where gaps are left in a sentence for learners to complete. For example: My name _____ Sandy.
genre	A particular type or style writing or speaking, with features which are recognizable as belonging to that genre. For example, radio news broadcasts typically start with a summary of the headlines, then go on to look at each story in more depth.
group dynamics	The way that people behave and interact when they are part of a group.
intercultural competence	The knowledge, skills and behaviours you need to be able to communicate and interact with people from different cultures.
lexical profiler / text checker	A tool into which you can input a text. It will then give you information about the vocabulary used in the text and whether it appears on the vocabulary lists used by the tool. It may also give information about the level of the vocabulary according to the list.
materials	Electronic or paper-based resources with a pedagogic purpose, designed to be used by teachers and learners to facilitate language learning. They can be written by teachers, created by learners or published by others.
model of language	The example of language given to learners as one to potentially copy or strive towards. For example, an audio might use a competent French speaker of Mandarin, rather than a native Mandarin speaker, as an attainable model for learners to emulate.
neurodivergence	Related to having a type of brain which is thought of as being 'different' from what is considered 'usual' by many people, for example a brain with autism or ADHD.
phonemic script	A way of writing down sounds so that they can be read, not just heard. For example, 'word' is /wɜ:d/ in phonemic script.
pilot	Testing materials to find out how they work in practice. For example, you might pilot your materials by asking another teacher to try them out and give you feedback.
productive skills	Writing and speaking skills, where learners are required to produce language themselves.
receptive skills	Reading and listening skills, where learners need to understand language.
rubric	The instructions which appear at the beginning of an activity telling learners how to complete it, for example 'Work in pairs. Ask three questions each.'

scaffolding	Extra support provided to help a learner complete tasks which are beyond their current level. This support can gradually be removed until learners are able to complete the tasks alone.
scope and sequence	'A document that outlines the language and skills areas to be covered in a coursebook and the order they will be covered in.' (Clandfield, 2023: 17)
Special Educational Needs (SEN)	Needs which affect a person's ability to learn and which may require that person to receive extra support to others learning in the same situation. They may include needs related to concentration, literacy, physical adjustments, etc.
strategies	Something you can do to facilitate completing a task more easily or successfully. For example, a reader might use the strategy of ignoring unknown words to make their reading more fluent.
sub-skills	A smaller element of another more complex, wider skill. For example, listening for inference is a sub-skill of listening.
success criteria	A list of the factors that would indicate success in a given task. For example, a successful spoken film review might have the success criteria of 'Follows the structure (introduction > story > recommendation)', 'Uses modal verbs to give a recommendation', etc. (adapted from Byrne and Heffernan, 2023a: 27-28)
systems	Within language learning, four systems are typically listed: grammar, vocabulary, pronunciation and discourse.
target language	<ul style="list-style-type: none"> a. The language the learner is learning, for example Czech or Swahili. b. Specific grammar points, vocabulary sets, sounds, or discourse features which are being focussed on within a set of language learning materials.
target learner	The learner the materials writing is creating the materials for - this may be a real specific learner if the writer is creating materials to use in their own classes, or an imagined potential learner if they are creating materials for others to use.

Appendix 6: Framework descriptors with references to the literature and to my research

This appendix repeats the framework descriptors from Appendix 5 in the first column.

The second column shows references from the literature where these are mentioned as skills for materials writers to develop, though without accompanying quotes. For references from audio sources such as podcasts I have included a time stamp using the convention ___m___s to show minutes and seconds into the episode. Some descriptors do not have associated references from the literature; this is not to say that these references do not exist, but rather that I was not able to find them in the time available to me.

The third column includes quotes from focus group summaries and questionnaire respondents from my research. For focus groups, the reference is the group number (G1-G6, corresponding to Appendices 4.2.1-4.2.6) and the slide being discussed at that point in the focus group discussion, either 'Ideas for level names' or 'Category ___', where categories are numbered from 1-17. Questionnaire respondents are denoted using a number R1-R124; a full list of the original responses is not included in this dissertation, and the quotes shown here are selected, rather than providing comprehensive coverage of every time a particular area was mentioned within the responses.

Where this is no reference, I have justified my inclusion of the descriptor in square brackets: [No reference: ...]

1 Background knowledge

1.1 Understanding learners

1.1 A. Individual learners

A1	Can understand the target learner's possible needs	Masuhara, 2011: 239 Cives-Enriquez, 2013: 274 Bao, 2013: 413 Mishan & Timmis, 2015: 165 Hughes & Spiro, 2017 Clandfield & Hughes, 2017: 14	G3, Category 1: 'We should start with our students' learning goals. We're dictated to by our students' needs as a materials writer. There's no point writing materials that students don't need, as the materials aren't going to serve the students.' R107: 'Knowledge of the needs of each target audience'
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		Patsko & Simpson, 2018: Section 2 of ebook Timmis, 2022: 40 Kirkgöz, 2022: 325 Hann, 2022: 340 Spiro, 2022: 481	
A2	Can understand the target learner's possible motivations for learning	Ghosn, 2013: 252 Cives-Enriquez, 2013: 274 Hann, 2022: 337 Krantz et al, 2022: 370 Pinard, 2022: 387-388	G2, Category 7: 'Other areas to perhaps include here [are] learner motivations - why are they learning English?' R70: 'For longer sequences, I think learners ages and resources, and learning purpose and possible motivations would be the main things to have into account.' R107: 'Knowledge of these students' motivation.'
A3	Can understand the target learner's interests	Masuhara, 2011: 239 Clandfield & Hughes, 2017: 14 Jago, Dec 2021: 18m25s Jones, 2022: 69	R51: 'For YLs / Teens - understanding of what current interests are.' R94: 'Designing an activity for a particular demographic to build a particular skill depends on knowledge of what the starting line is likely to be for that demographic, as well as its likely interests.'
A4	Can understand the target learner's existing knowledge of the target language	Masuhara, 2011: 239 Afitska & Clegg, 2022: 350, 358	G5, Category 5: 'The writer needs [...] to keep the level in mind when choosing a focus and specific items to focus on in the materials.' R34: 'You have to be aware of how learning takes place and what learners might already know at that level.' R35: 'Level in terms of vocab, grammar, skills, but also experience and cognitive ability (and in some contexts levels of literacy).' R77: 'A strong familiarity with the language abilities of the targeted learners.'
A5	Can understand the target	Cives-Enriquez, 2013: 269	R49: 'How target learners apply these same skills in L1.'

	learner's existing knowledge of other languages	Cook, 2013: 289-290 Hann, 2022: 337, 340	R68: 'Does it need some instruction for the students on how to apply these subskills or transfer them from their L1?'
A6	Can understand the target learner's literacy levels	Ghosn, 2013: 263 Aldridge-Morris, 2016 Hann, 2022: 338, 340	R35: 'Level in terms of vocab, grammar, skills, but also experience and cognitive ability (and in some contexts levels of literacy).'
A7	Can understand the target learner's cultural background	Masuhara, 2011: 239 Krantz et al, 2022: 378 Dudeny & Hockly, 2022: 418	G6, Category 13: 'It's useful to add cultural understanding here, and the differences between cultures when you write. Writers should be aware that they don't write for monolithic groups. [...] Writing materials for teaching in your country v. materials for another country is an area to consider.' R112: 'I would say again a knowledge of the culture and interests of your target group.'
A8	Can understand the target learner's prior life experience, including their educational background	Masuhara, 2011: 239 Ghosn, 2013: 250, 252 Aldridge-Morris, 2016 Hann, 2022: 337, 340 Krantz et al, 2022: 370	R35: 'Level in terms of vocab, grammar, skills, but also experience and cognitive ability (and in some contexts levels of literacy).'
			R59: 'Ideally, learners previous exposure to English texts and how they developed language skills in previous settings.' R107: 'Knowledge of these students' learning background.'
A9	Can understand possible impacts on the target learner's wellbeing, for example what might make them feel stressed, or what might trigger traumatic memories	Aldridge-Morris, 2016 Afitska & Clegg, 2022: 357 Dudeny & Hockly, 2022: 418	G2, Category 12: 'For example, refugees may have come from traumatic backgrounds and may find some materials to be confronting.' G3, Category 4: 'We can also include some activities that make connections to students' lives and concerns in some way, while avoiding potential trauma.' G5, Category 8: 'Asking students to talk about issues in class, about how their lives have changed, sometimes we forget about potential traumas - e.g. conditional sentence stems starting <i>What would you do if...?</i> might actually be about things

			<p>which have happened to learners. Sometimes some discussion topics can allow students to talk about how they're feeling in a safe environment. [...] It's important to think about the questions you include in the materials/in the lesson.'</p> <p>R9: 'Trauma informed / consideration of teacher/learner well-being.'</p> <p>R11: 'Refugees - An understanding of the psychological problems that these learners will inevitably have due to their experiences of war, the death of family members, torture etc.'</p>
A10	Can understand the target learner's ability to access materials, for example their ability to use relevant digital tools, or to hear audio materials clearly	Kiddle, 2013: 195 Mishan, 2013: 211 Dudeny & Hockly, 2022: 417	[No reference: this is something I noticed during the shift to online during the pandemic. It's no good creating materials using a specific tool if learners aren't able to use that tool.]
A11	Can understand the target learner's preferred methods of interacting with information e.g. print or digital, preferred media, preferred tools	Jones, 2022: 72 Dudeny & Hockly, 2022: 418, 424	[No reference: particularly when writing materials for your own learners, knowing whether they prefer paper-based or digital materials, written or spoken materials, audio or video, etc. can help you to make decisions about what to create for them.]

1.1 B. The bigger picture

B1	Can understand the context(s) within which the target learner is	Aldridge-Morris, 2016 Jones, 2022: 69 Gok, 2022: 295-296 Hann, 2022: 338-339, 342	G3, Category 9: 'Sometimes we try to split the learner from the learning context: we end up thinking about the levels, topics and other aspects of the context, and then we move to the learner separately, we look at learner preferences / learners needs etc, but actually they complement each other. Splitting them would send the
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	learning a language	Afitska & Clegg, 2022: 348 Krantz et al, 2022: 369 Dudeny & Hockly, 2022: 417, 418 Clare & Wilson, 2022: 447 Spiro, 2022: 478, 481	message that they're two separate things - if we start with having them together we can notice how they complement each other and understand that it's useful to bring them together, helping you to realise how to bridge the gap between them.' G6, Category 2: 'It's important to consider context here - different task design is required for kids, adults, etc. There might be different requirements for task design depending on the context the writing is for. Age appropriacy and level appropriacy will affect task design, as might cultural appropriacy too. For example, maths-type tasks are perhaps more popular in China. Depending on the culture, the writer might be asked to include STEAM activities, critical thinking tasks, future skills, or wellbeing tasks. According to one participant, Spanish materials often have a task-based framework, whereas PPP is more common in the US. The writer needs to be aware of different sequencing choices and know what methodology is being used.'
B2	Can understand the needs and demands of other relevant stakeholders, for example parents, Ministries of Education, or Human Resources departments	Masuhara, 2011: 239 Mishan & Timmis, 2015: 168-171 Gok, 2022: 295-296 Afitska & Clegg, 2022: 355, 361 Krantz et al, 2022: 369, 372, 379 Spiro, 2022: 478 Thorburn, 2022: 9m00s Jago, 2023: 44m20s	G2, Category 7: 'Writers are answerable / accountable to other key stakeholders, and don't just have free rein to do what they want to. For example, they might have to consider investors, or when writing for the UN, you might have to adhere to the related UN articles about children's rights.' G6, Category 9: 'Knowing what ministry demands are and what market research shows are important.'
B3	Can understand how relevant areas above might influence the target learner's language learning and their use of language learning	Hann, 2022: 343	G3, Category 1: 'So what: what is this analysis going to lead to and how would that make you adapt the materials accordingly?' G3, Category 5: 'You have to take learners' needs into account - knowing whether those are skills-based, integrated skills, etc.' G6, Category 3: 'Another idea is thinking about the way the learner approaches the

materials

materials, and making them more learner friendly e.g. something simple could actually be quite complicated to produce, but if it's attractive to the learner and intuitive, it makes them want to do the activity. They might therefore be able to learn better.'

1.2 Understanding language

1.2 A. Understanding systems

A1	Can understand areas of grammar relevant to the target learner	Cook, 2013: 298 Burton, 2022: 87 Hann, 2022: 341	G5, Category 5: 'Some teachers have a very poor understanding of grammar. If they then go on to materials writing without a solid knowledge of grammar, how will they be able to present or explain particular language points in their materials if their knowledge isn't up to scratch?' R16: 'Good critical understanding of grammatical rules and how these are presented in different grammars, as well as how the grammar item is used in different varieties of English.' R48: 'A clear knowledge of English grammar.' R51: 'Knowledge of language being taught - form, meaning, use, pronunciation'
A2	Can understand areas of lexis relevant to the target learner	Cook, 2013: 298 Moore, 2018 Ward & Campbell, 2019 Timmis, 2022: 39 Hann, 2022: 341 Krantz et al, 2022: 374 Burton, 2022: 87 Thorburn, 2022: 11m45s	R16: 'Understanding of vocabulary/lexical systems such as morphology, different types of lexical chunks, and how vocabulary and grammar intersect.' R35: 'For example, in my specialist area of vocabulary, a knowledge of the importance of things like collocation and colligation rather than seeing words in isolation, or an understanding of concepts like polysemy (the concept, not necessarily the terminology!). An understanding of the relative importance of these concepts for learners at different levels and in different contexts.'

A3	Can understand areas of pronunciation relevant to the target learner's receptive understanding of the language, including which accents they may be exposed to	Jones, 2002: 185 Marks, 2017 Patsko & Simpson, 2018: Section 1.4 of ebook Ward & Campbell, 2019 Pinard, 2022: 390	R49: 'What words sound like in the target English.' R86: 'For pronunciation activities, it is important to consider what model you will be using. Will you be presenting a prestige model as correct or incorrect or will you be focusing on comfortable intelligibility and encouraging learners to consider their own context. '
A4	Can understand areas of pronunciation relevant to the target learner's productive abilities in the language	Richards, 2015: 185 Levis & Sonsaat, 2016: 111 Marks, 2017 Patsko & Simpson, 2018: Section 1.4 of ebook	R16: 'Pronunciation - knowledge of phonemes and suprasegmentals. Understanding of which affect comprehensibility the most, and focus on these.' R49: 'How to make the sounds of the target English.'
A5	Can understand phonemic script	Patsko & Simpson, 2018: Section 5.5 of ebook	G5, Category 5: 'Is the use of phonemic script a technical writing skill or is it more connected to theoretical knowledge? [...] Maybe phonemic script doesn't belong in this category [technical writing skills] - maybe put it earlier in the framework, as part of some kind of background / theoretical knowledge category. ' R50: 'Pronunciation - knowledge of phonemes and suprasegmentals. Understanding of which affect comprehensibility the most, and focus on these.'

1.2 B. Understanding skills: listening

B1	Can understand listening sub-skills and strategies relevant to the target learner	Field, 2002: 244-245 Mishan & Timmis, 2015: 110-111 Ward & Campbell, 2019 Thorn, 2019	R18: 'Knowledge of subskills, processes, and strategies for receptive skills and how these are used by expert speakers to comprehend different text types.' R42: 'Effective materials for developing, say, listening skills will require, first, an understanding of (1) what exactly we mean by listening skills, (2) what is known
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			about how such skills are acquired / not acquired.'
B2	Can understand features of spoken discourse and spoken genres the target learner needs to be able to understand	Lam, 2002: 248-249 Cook, 2013: 297 Hill & Tomlinson, 2013: 435 Thorn, 2019 Clare & Wilson, 2022: 447	R13: 'For listening, it's important to have a good grasp of how spoken English differs from written English. When you are writing a listening task from scratch, it's often easy for it to sound too "written." R18: 'Knowledge of features typically found in texts of different levels (both expert and learner texts).' R35: 'An understanding of the skills expected of students; what kind of texts do they need to write, what kind of lectures, seminars, etc. do they have to attend, how are they expected to participate, etc.'

1.2 C. Understanding skills: reading

C1	Can understand reading sub-skills and strategies relevant to the target learner	Mishan & Timmis, 2015: 102-104 Mukundan, Zarifi & Rezvani Kalajahi, 2016: 66 Byrne & Heffernan, 2023b	R18: 'Knowledge of subskills, processes, and strategies for receptive skills and how these are used by expert speakers to comprehend different text types.' R35: 'An understanding of how we actually go about performing these largely unconscious skills. How do most readers understand a text? e.g. How do they understand references across the text such as pronouns or discourse markers, how do they process phrases and idioms, how do they link what they're reading to their world and cultural knowledge.'
C2	Can understand features of written discourse and written genres the target learner needs to be able to understand	Byrne & Heffernan, 2023b	R13: 'For language skills in general, the knowledge of how to consult the CEFR descriptors is perhaps not entirely necessary, but it can be very helpful for pinpointing what sub-skills to target in your materials. In the case of reading, for example, not until B2 can learners be expected to "read between the lines" and identify a writer's attitude. At B1, you can only expect them to understand more straightforward, factual information.'

1.2 D. Understanding skills: speaking

D1	Can understand speaking sub-skills and strategies relevant to the target learner	Bao, 2013: 414 Mishan & Timmis, 2015: 121-123 Pinard, 2022: 390	[No reference: I couldn't find references to speaking sub-skills and strategies in my research, but as with listening, reading and writing, this is an area I believe materials writers need to understand.]
D2	Can understand features of spoken discourse and spoken genres the target learner needs to able to produce	Cook, 2013: 296 Bao, 2013: 413, 419 Mishan & Timmis, 2015: 123-125 Richards, 2015: 612 Richards, 2015: 611 Timmis, 2022: 33 McCarthy & McCarten, 2022: 177 Clare & Wilson, 2022: 447 Hughes, J., 2022a: 521	R11: 'Genre features of specific text types, particularly for teaching writing and speaking but also relevant to reading and listening - and the differences between the genre features of different text types in English and the Ls' L1.' R116: 'For speaking, a very good knowledge of the features of natural speech (discourse as well as connected speech, e.g. fillers, back-channelling).'

1.2 E. Understanding skills: writing

E1	Can understand writing sub-skills and strategies relevant to the target learner	Mishan & Timmis, 2015: 130-131 Hughes, J., 2022a: 516	R35: 'An understanding of how we actually go about performing these largely unconscious skills. How do writers create coherence and cohesion in a text? How do genres differ? Why is it important not to mix genres and create odd artificial texts?'
E2	Can understand features of written discourse and written genres the target learner needs to able to produce	Cook, 2013: 300-301 Mishan & Timmis, 2015: 132 Jones, 2022: 73 Furneaux, 2022: 254 Hughes, J., 2022a: 516	R10: 'For academic purposes you might need to have a knowledge of different genres, skills that students need to be successful in their course such as referencing or writing/structuring a thesis.' R13: 'To create writing materials, you should ideally have thorough knowledge of the genre features of the particular type of writing you are preparing materials for.'

You'll also need a good grasp on typical ways of people structure that type of text in English, e.g. using paragraphs, topic sentences, etc.'

1.2 F. Understanding skills: combining skills

F1	Can understand how skills interact together in genres which the target learner needs to be able to understand or produce (e.g. reading slides while listening to a presenter)	Furneaux, 2022: 255	[No reference: many people mentioned the importance of integrated skills, though they didn't specify what they meant by this. For example, R77: 'Teachers need to have the creativity to produce activities or materials that can encourage the integration of the different skills.']
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1.3 Understanding methodology and theory

1.3 A. Theory related to teaching

A1	Can understand different teaching methodologies and approaches	Hancock, 2014: 12 Mishan & Timmis, 2015: 153-156	R10: 'Awareness of different methodologies and approaches so as to select the best option for learner needs or so as to exploit this effectively.' R11: 'A clear understanding of common methodological approaches and techniques used to teach each system.' R14: 'A grounding in any relevant methodology (e.g. how to concept check a grammar point, why do it and when; how to scaffold/grade practice; how to structure noticing tasks etc).' R30: 'A sound knowledge of pedagogical principles and different methods/approaches to teaching languages.'
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A2	Can understand different teaching techniques	Hancock, 2014: 12	R15: 'The knowledge of a wide range types of exercise exist so as to be able to select the appropriate one but also ensure variety.'
			R27: 'Knowledge of current teaching methods and techniques.'
			R86: 'You need to know a range of techniques for presenting and uncovering grammar.'
A3	Can understand principles of assessment and the design of assessment tools	Eaquals, 2016: 21	R59: 'Ideally, more in-depth knowledge of testing and assessment (diagnostic, formative vs summative).' R99: 'Expertise in specialist areas such as EAP and assessment is absolutely crucial in these areas.'

1.3 B. Theory related to learning

B1	Can understand Second Language Acquisition (SLA) theory	Jones, 2002: 184 Moore, 2018 Bouckaert, 2019 Hann, 2022: 336 Clare & Wilson, 2022: 446	G4, Category 14: 'Some of this could be quite overwhelming for beginner materials writers, for example the range of different SLA theories which are out there. It might be useful to narrow it down to a shortlist for them, for example scaffolding, i+1, etc. They could look at this shortlist and think about how to incorporate those individual areas into their own writing.' G6, Category 13: 'SLA should be included in the broadest sense - even just to understand why you're doing what you're doing, why you design tasks in a certain way, what you hope to achieve in terms of language learning.'
B2	Can understand theories of learning	Cook, 2013: 300 Ur, 2017	G6, Category 4: 'Could also add e.g. 'Knowledge of how people learn'. For example, using a spiral curriculum for kids, or Kolb's learning cycle for adults.' R40: 'I also think having knowledge about learning principles, i.e., how people learn is needed because that will determine the structure of the task (task types

			are selected at this point).'
B3	Can understand theories of cognitive development, particularly related to age	Gok, 2022: 298 Krantz et al, 2022: 371 Bilsborough, 2023c	G6, Category 13: 'You also need to add more young learner things here, e.g. phonics, early literacy, early numeracy, CLIL - it depends on the theoretical background of the specific kind of materials you're writing.' R1: 'YL you have to have awareness of cognitive skills and motor skills the learners will have and what they can do at the target age in their L1.' R12: 'With (V)YLS, how children learn, more balance of tasks that get them up and then settle them down, tasks that aid their cognitive development, various stages of literacy, motivation, and take in the wider world.'
B4	Can understand principles of learner engagement and motivation	Cives-Enriquez, 2013: 269-270, 272-273 Mishan & Timmis, 2015: 10-14 Mercer & Dörnyei, 2022: 99-156	R62: 'Understanding of basic motivation theories.'
B5	Can understand Special Educational Needs (SEN) and neurodivergence	Hird, 2019 Hughes & Bilsborough, 2023b: 10m56s	G5, Category 7: 'Understanding SEN' - Special Educational Needs - is perhaps not discussed enough. This is a very broad category - what do we mean by this? Autism? ADHD? There can be different requirements for different SEN. It is difficult for materials to cater for all of those needs - to some extent this is the teacher's job to do this, but having variants of activities from the writer could help, giving ready-made options for the teacher to select from.' G6, Category 13: 'A basic understanding of Special Educational Needs (SEN) should also be added here - even having a small understanding of autism for example, because it's more and more visible.' R28: 'Some knowledge of SpLD (e.g. avoiding anagrams because they are challenging for Dyslexic students).'

R51: 'SEN - understanding of issues learners face and research on best practice - willingness to seek specialist advice.'

1.3 C. Theory related to language

C1	Can understand language learning scales and descriptors, e.g. CEFR, ACTFL Proficiency Guidelines, etc.	Mishan & Timmis, 2015: 171 Clare & Wilson, 2022: 445 G4, Category 9: "Knowledge of CEFR / levels' should perhaps be its own section. There's quite a lot to be understood there in terms of preparing materials for certain levels. What goes in? What do you need to watch out for?" G6, Category 9: 'Having a familiarity with the CEFR framework could be important here, or different language competency frameworks in different contexts, e.g. the US has a different framework. It's important not just to understand the frameworks used within your space. Being familiar with the framework that's most influential in the context you're in is important. This can be different depending on where you teach e.g. Instituto Cervantes has specific ideas for how their framework is used for Spanish.' R123: 'For me, creating materials for Czech learners, I certainly need to know the CEFR levels and what vocabulary and grammar comes at different levels.'
C2	Can understand differences between systems and skills and how they can be developed	Mishan & Timmis, 2015: 126-129 (speaking) G4, Category 1: 'Brand new materials writers need to be able to understand the difference between skills and systems, especially if they're new to teaching.' R57: 'We also need to know about what techniques work best for each language system, whether it is how to best teach lexis, how to approach grammar...' R96: 'In terms of knowledge, an awareness of the research surrounding these skills and how they are acquired will help inform the materials writer in order to make materials more effective. (e.g. Second Language Acquisition, the need for extensive reading, how listening practice will benefit from micro-listening tasks, the role of pronunciation knowledge (elision, assimilation, weak forms) in listening

comprehension, etc.'

R104: 'Knowledge of techniques that help students develop these subskills. Knowledge of different approaches to teaching skills and how these might be effective or not.'

1.3 D. Theory related to materials

D1	Can understand principles of effective materials design	Timmis, 2022: 30-46	R76: 'For online courses or online units, knowledge of principles of instructional design.' R92: 'I also think that material writers need to understand basic principles of UDL (Universal Design for Learning) and accessibility features.'
D2	Can understand principles of syllabus design	Choi & Nunan, 2022: 432	R1: 'An understanding of SLA methodologies and syllabus design to consider how these fit into the whole (for a course book).' R16: 'Planning a series of lessons/ syllabus/ scope and sequence. Very complex and needs to be built on solid theoretical foundations.'
D3	Can understand the history of language learning materials	Burton, 2022: 78 Bori, 2022: 132	R39: 'History of coursebooks from 1970 to now.'

1.3 E. Theory related to human interaction

E1	Can understand principles of group dynamics	[No reference found in the literature.]	G6, Category 10: "Understanding classroom dynamics' or group dynamics is important - it changes and influences the writing for different groups.' R15: 'Understanding of classroom dynamics and how student to student interaction
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			could be incorporated into a sequence.'
E2	Can understand principles of intercultural competence	Mason, 2010: 67-70 Rico Troncoso, 2010: 83-88 Pulverness & Tomlinson, 2013: 449-452 Hughes & Bilsborough, 2022	R28: 'Knowledge: an intercultural understanding.' R86: 'For business, more and more 21st century skills and inter-cultural communication is the key. A knowledge of these skills and how to write materials that practise or develop them is necessary.'

1.3 F. Developing and using their understanding of theory

F1	Can stay up-to-date with what is current within theory	Clare & Wilson, 2022: 448 Spiro, 2022: 480, 482, 485 Hughes, 2023c	G1, Category 5: 'Awareness of how things can change over time e.g. methodology norms, language norms, acceptable topics' G1, Category 8: 'Having an openness / ability to continue to keep yourself up-to-date and aware of different things that are being spoken about' G4, Category 14: 'Some writers might apply ideas which are no longer valid or accepted. It might also be useful to point out areas which have been debunked, for example learning styles, and help materials writers to know what techniques or methodologies should be avoided or considered very carefully.' G6, Category 13: 'Considering how theory evolves could be useful to add - writers need to have a reason for choosing one thing or another.'
F2	Can critique theory	Hughes, J., 2022a: 513	R11: 'A critical approach to such dogmatic principles as "the L1 should not be used in the classroom.' R119: 'Being up-to-date with, but at the same time critical of, relevant research, for example whether it's necessary to pre-teach vocabulary (listening), on guessing from context (reading), task repetition (speaking) etc.'

			R124: 'Research skills to find out what the Academia has to say now- be critical. Somentimes they are in their Ivory tower and have know idea of reality.'
F3	Can critique existing materials based on theory	Burton, 2022: 86 Bori, 2022: 128 Hughes, J., 2022a: 515, 523	R11: 'The ability to look critically at current published materials and question whether the use of long texts, generally above the learners competence, the division between fluency and accuracy work and similar principles "built into" current approaches are actually the best way of developing skills.' R16: 'Good critical understanding of grammatical rules and how these are presented in different grammars, as well as how the grammar item is used in different varieties of English.' R91: 'This awareness should come from critical engagement with existing published materials.'
F4	Can incorporate elements of theory and research into language learning materials and explain how and why they have done this	BALEAP, 2008: 5, 8 Hancock, 2014: 12 Bilsborough, 2017 Ur, 2017 Clements, 2021b Clements, 2022 Mishan, 2022: 26 Timmis, 2022: 30, 41 Burton, 2022: 87 Hadley & Hadley, 2022: 165 Clare & Wilson, 2022: 446, 448	G3, Category 5: 'Methodology gives you the bigger picture, then you narrow down to how that influences your choice of activity, based on how the learner is going to experience it.' G6, Category 13: 'If you don't have that theoretical background you might copy from existing materials, and it remains at the level of 'I've always liked this type of activity, so I'm going to write this kind of thing myself'. If you work from a solid theoretical basis, it makes you more creative and gives you more freedom. You don't feel like you have to do something in materials because that's how it's always been done in coursebooks. The understanding of theory can inform what you try to do, rather than just trying to adapt or copy.' G6, Category 13: '[Writers] draw from different theories, and then they choose the theory that makes the most sense based on research. They have a research-based understanding of language learning, and know what changes. At the highest level, the writer knows how to apply this knowledge.'

2. Creating materials

2.1 Meeting learners' needs

2.1 A. Selecting content

A1	Can analyse existing language learning materials available for the target learner	Hughes & Spiro, 2017 Clandfield & Hughes, 2017: 14 Hann, 2022: 342 Afitska & Clegg, 2022: 359 Krantz et al, 2022: 380 Spiro, 2022: 481 Jago, 2023: 18m40s	G1, Category 8: 'You need to be aware of what's been tried, what's worked or not worked in the market previously, and what the market might be willing to accept.' G4, Category 2: 'For someone with experience using coursebooks, the flow of materials and how to use them is often obvious. For somebody with little experience of using coursebooks and for learners, it's not always obvious how to use the materials or what to do with the information in front of them.' G6, Category 5: '[Materials writers] need to have the coursebook literacy to be able to understand the conventions. 'Understanding resources' could be added as an area.'
A2	Can identify gaps in existing language learning materials which their materials could fill	Kerr, 2016: 138 Hughes & Spiro, 2017 Jago, Apr 2021: 28m44s Spiro, 2022: 479, 480, 481	G3, Category 3: 'Consider why you are designing these materials. Maybe the materials exist already and there's no need for your ones, or maybe you can adapt existing materials. It's important to know that you're meeting a need through the materials and this gives you the opportunity to do that.' G5, Ideas for level names: 'Notice what gaps you need to fill in your materials writing: without these gaps, there's no motivation to write, as there are already so many materials available.' R9: 'To think beyond what is currently available for language teachers/learners'
A3	Can select appropriate systems focuses for the	Kerr, 2016: 132-134 Patsko & Simpson, 2018: Section	R13: 'Make sensible decisions about what rules or patterns to target in your materials.'

	target learner to work on	4.2 of ebook Timmis, 2022: 41 Uchihara & Webb, 2022: 206-207 Thorburn, 2022: 11m45s	R29: 'The ability to analyze the target language, select / adapt items which need to be taught and which can be taught, and use solid evidence rather than intuition to do this (e.g. using corpus analysis software rather than simply relying on personal experience and knowledge.)' R62: 'Understanding of what this group specifically needs to focus on, language wise.' R116: 'The ability to identify relevant (examples of) target language: e.g. if writing materials to work on a particular vocabulary topic, selecting appropriate and relevant chunks of language, which may involve prioritisation.'
A4	Can select appropriate skills focuses for the target learner to work on	Roberts, 2016: 97, 112 Timmis, 2022: 35 Byrne & Heffernan, 2023b	[No reference: This area wasn't mentioned in my research, but it follows that if we have to select areas of systems to focus on, we also need to select areas to target for skills work.]
A5	Can prioritise systems / skills focuses appropriately for the target learner	Patsko & Simpson, 2018: Section 4.2 of ebook Burton, 2022: 86	R16: 'Knowledge of what meanings of items are useful for learners at different levels.' R116: 'The ability to identify relevant (examples of) target language: e.g. if writing materials to work on a particular vocabulary topic, selecting appropriate and relevant chunks of language, which may involve prioritisation.'
A6	Can select appropriate methods, approaches and/or techniques for the target learner	Timmis, 2022: 35, 41 Gok, 2022: 300 Hann, 2022: 340 Afitska & Clegg, 2022: 347 Krantz et al, 2022: 382 Pinard, 2022: 387 Byrne & Heffernan, 2023b	R10: 'Awareness of different methodologies and approaches so as to select the best option for learner needs or so as to exploit this effectively.' R11: 'The ability to choose between and vary approaches and techniques depending on a) the items to be taught b) the level and age group of the learners c) if not for a global audience, factors such as the learners' cultural expectations of

			T/S roles and language learning methodology; their previous educational experience and level of literacy etc d) if for a specific group or context, factors such as the frequency/length of the lesson, class size etc.'
A7	Can understand common learner errors and/or potential difficulties with target systems or skills	Patsko & Simpson, 2018: Section 4.2 of ebook Timmis, 2022: 41 Krantz et al, 2022: 370, 377-378	G6, Category 17: 'An awareness of the learner's point of view is important to include - anticipating common learner errors, what they're going to find difficult, what they'll struggle with. This could potentially be connected to a particular language background, as well as the market for the materials: whether it's country-specific or more international.' R18: 'Knowledge of challenges faced by learners at different levels of literacy and with different L1 scripts.'

2.1 B. Appropriacy

B1	Can create language learning materials appropriate to the target learner's profile, for example, their needs, cultural background, age, level of literacy, the context in which they are studying, etc.	Johnson, 2003: 135 Aziz Singapore Wala, 2013: 66 Ghosn, 2013: 252 Cook, 2013: 289, 291-293, 300 Richards, 2015: 615 Aldridge-Morris, 2016 Eaquals, 2016: 13 TESL Ontario, 2021: 5 Ur, 2022: 192, 193 Furneaux, 2022: 257 Hann, 2022: 339 Spiro, 2022: 475, 479 Krantz et al, 2022: 370 Hughes, J., 2022a: 518, 525	R28: 'Young learners / Teens: being able to meet their needs in terms of maturity of content, their stage of development, their interests and motivation.' R47: 'Ability to address students needs.' R88: 'An understanding of how to develop a coherent syllabus to meet the needs of the specific target audience.'
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B2	Can select appropriate and engaging topics, including bearing in mind how quickly they might date	Tomlinson, 2011b: 8 Maley, 2013: 179 Richards, 2015: 615 Cunningham, 2016: 42-46 Roberts, 2019 Ur, 2022: 193 Gok, 2022: 297 Hann, 2022: 338 Krantz et al, 2022: 372-373 Clare & Wilson, 2022: 444-445 Hughes, J., 2022a: 515	G5, Category 8: "Topics going out-of-date' is definitely a problem, particularly things which are related to technology or when materials are specifically dated: 'What would life be like in 2023?'" R2: 'An ability to create something that is relatable but timeless. Look at teen textbooks, you can make them up-to-date, but they will only stay current for 6 months.' R22: 'I think it is also about the ability to find interesting resources (e.g. texts or conversational topics) that would perfectly match specific learners in terms of the linguistic challenge and topic of their interest/background.' R87: 'Knowledge of how certain materials will date.'
B3	Can select or create appropriate examples of target language / target skills to include in language learning materials, based on appropriate models of language	Tomlinson, 2011b: 13-14 Cook, 2013: 291-292, 298 Mishan & Timmis, 2015: 18-21, 142-145 Richards, 2015: 611, 626 Gray, 2016: 101-102	R18: 'Skill of creating examples and items which are unambiguous and clearly convey the intended meaning of the language item in context.' R116: 'The ability to identify relevant (examples of) target language: e.g. if writing materials to work on a particular vocabulary topic, selecting appropriate and relevant chunks of language, which may involve prioritisation.'
B4	Can select appropriate tasks to keep the target learner engaged and motivated and enable them to meet their goals	Tomlinson, 2011b: 11-12 Ghosn, 2013: 252-252, 256 Cives-Enriquez, 2013: 269 Mishan & Timmis, 2015: 27, 177 Kerr, 2016: 145-146 Jago, Dec 2021: 27m05s TESL Ontario, 2021: 7 Timmis, 2022: 37	G3, Category 5: '[Variety / Balance of activities] could also be linked to interaction patterns, heads up / heads down, and wellbeing - making sure we can engage them by ensuring they feel good and are ready to learn.' R27: 'The ability to choose topics that your learners will find interesting.' R36: 'Clarify / demonstrate the relevance of the content to the student's own communicative purpose(s).'

Jones, 2022: 72

R96: 'One skill is that of gauging what is appropriate for the student level and for their learning goals.'

B5 Can grade materials appropriately to the level of the target learner, for example linguistic level, level of cognitive development, level of digital skills, etc.

Tomlinson, 2011b: 12-13
Cook, 2013: 289, 300
Hancock, 2014: 11
Cunningham, 2016: 46-47
Roberts, 2016: 114
Hughes, 2022b: 30m47s
Mishan, 2022: 24
Krantz et al, 2022: 371
Dudeny & Hockly, 2022: 418
Clare & Wilson, 2022: 447
Jago, 2023: 7m00s

R17: 'Key skills include writing at the appropriate linguistic and cognitive level.'

R50: 'To choose and create level-appropriate materials.'

R68: 'I think teens is an overlooked area of materials development in coursebooks. You need to actually work with teenagers and understand what they are like, to make sure materials are relevant to them and possible for their cognitive abilities.'

B6 Can ensure the target learner is able to see themselves within the materials, through the inclusion of voices, ideas, images and life experiences which would be familiar to them

Rico Troncoso, 2010: 89
Mehisto, 2012: 26
Ghosn, 2013: 260
Cook, 2013: 291, 296, 297
Richards, 2015: 614
Aldridge-Morris, 2016
Grey, 2016: 102
Valente, 2019
Galpin, 2020
Seburn, 2021: Chapter 5 of ebook
Hughes, 2022b: 1h02m11s
Hughes & Bilsborough, 2022: 17m39s, 24m24s
Pinard, 2022: 388-389, 391
Fullagar, 2023

G6, Category 1: 'Inclusion and representation need to be considered in both the images and the text, and should be clearly referenced within briefs.'

R20: 'Being sensitive to potentially controversial topics, but approaching them in a way which is safe for everyone, students and teachers. Going forward, not being afraid to have topics or represent people who aren't usually represented, is key, especially if we're going to accurately represent society.'

R49: 'Awareness of representation in images.'

R56: 'You need knowledge about learners needs and what could suit their taste more. For example, learners in a rural area would be more interested in activities revolving around their environment. They might for example feel curious to know about other environments. However, they would be more interested with what they see in their everyday life.'

B7	Can put in place appropriate safeguarding within language learning materials, for example e-safety reminders for internet search activities	Mehisto, 2012: 26 Krantz et al, 2022: 370	<p>G5, Category 7: 'How is safeguarding connected to materials writing? [...] Perhaps it could be about age-appropriate topics, or ensuring internet research is safeguarded e.g. sending learners to look at YouTube videos, do a WebQuest, or do research as part of their homework - is the site age appropriate? Maybe sites are protected/restricted at the school, but not when they go home. The question is whose responsibility is it? Is it the materials writer who has to provide an age-appropriate weblink? Or is it the school's responsibility to be in contact with the parents? Or maybe having something in the teacher's notes if the writer wants to include websites or internet research, making the user aware of the importance of safeguarding by alerting users about relevant safeguarding concerns / precautions.'</p> <p>R9: 'Educated in SEN, safeguarding, + issues affecting learners.'</p> <p>R49: 'Knowledge of safeguarding and age-appropriate topics.'</p>
B8	Can create materials of an appropriate length for one activity, lesson, academic year or other relevant unit of time	Richards, 2015: 606 Hughes, J., 2022a: 518	<p>G1, Category 10: 'What can be achieved realistically during a lesson'</p> <p>G6, Category 9: '[Variety and balance] is also relevant when thinking about the materials across the whole lesson, for example how learners might feel at each point in a 3-hour lesson.'</p> <p>G6, Category 10: 'Having classroom experience as a writer and taking that into your writing is important. This might affect how much you think you can get through in a set of materials, etc. This is equally relevant both for teachers creating materials for their own students and for writing for publication.'</p> <p>R13: 'Sense of timing: realistically what an average teacher could get through in the span of a normal lesson.'</p>

R53: 'Knowledge of the length of the course and the ultimate objective and the ability to create a complete series of materials to be used within the time frame.'

2.1 C. Learner autonomy

C1	Can include elements of learner training to develop learners' ability to work autonomously and study effectively both inside and outside the classroom	Tomlinson, 2011b: 12 Mehisto, 2012: 16, 19 Maley, 2013: 178 Ghosn, 2013: 263 Cives-Enriquez, 2013: 272 Cook, 2013: 301 Mishan & Timmis, 2015: 146, 147 Patsko & Simpson, 2018: Section 6.1 of ebook Timmis, 2022: 43 Hann, 2022: 342 Krantz et al, 2022: 379 Pinard, 2022: 386 Choi & Nunan, 2022: 435	G2, Category 11: 'Areas to add to or consider for this category: Developing student autonomy' R36: 'For online only learners, materials must incorporate content which develops how best to study effectively online (whether synchronously or asynchronously).'
C2	Can include metacognitive activities to develop learners' ability to understand how they learn languages	Mishan & Timmis, 2015: 113 Timmis, 2022: 36, 39, 43 Byrne & Heffernan, 2023b	G6, Category 11: 'Self-reflection could be added here, as could metacognition - learners developing the way they're learning, understanding metacognitive strategies and learning strategies.' R16: 'Understanding of metacognition and ability to integrate it into materials in an engaging and simple way.' R89: '[Materials writers] need to know the importance of reflection on strategies and create strategy reflection questions as post-skill activities.'
C3	Can include activities to	Tomlinson, 2011b: 9, 10	[No reference: This didn't come up in my research. I believe that a large part of our

<p>build learner confidence in their abilities as users of the target language</p>	<p>Mehisto, 2012: 17 Maley, 2013: 178 Cives-Enriquez, 2013: 272 Cook, 2013: 295-296 Bao, 2013: 418, 421 Mishan & Timmis, 2015: 26, 177 Patsko & Simpson, 2018: Section 3.3 of ebook Valente, 2019 Hadfield, 2021 Timmis, 2022: 37 Saraceni, 2022: 240 Pinard, 2022: 389</p>	<p>job as language professionals is not just teaching the language, but building learner confidence in their ability to learn it themselves. If this isn't in the materials, then the responsibility falls on the teacher to build this confidence, or in self-study materials it might not happen at all.]</p>
<p>C4 Can help the target learner to understand their progress through the materials, for example via self-assessment tasks or reflection on how well they have achieved aims</p>	<p>Cives-Enriquez, 2013: 284 Hann, 2022: 342 Hughes, J., 2022a: 516, 518 Byrne & Heffernan, 2023a: 103-104</p>	<p>G3, Category 6: 'How will you provide a mark scheme if the students can choose the topic themselves? Maybe as a part of the exercise they need to write their own assessment rubrics or assessment criteria. They learn to judge for themselves and this can create more autonomy.'</p> <p>R16: 'Giving students a sense of progress.'</p> <p>R36: 'An understanding of what kind of feedback mechanism is in place and how useful/desirable that feedback mechanism is for the student.'</p> <p>R40: 'I think it's also a requirement nowadays to be able to create interactive activities that let learners make mistakes, learn from them, come back and revise.'</p> <p>R48: 'Being skilled at showcasing to help the students recap on what they have learnt and to illustrate how they are progressing is reassuring for students.'</p>

2.2 Activity design

2.2 A. Aims

A1	Can create clear aims for individual activities, to fit within a longer sequence if appropriate	Mishan & Timmis, 2015: 177 Hughes, 2016b: 192 Patsko & Simpson, 2018: Section 5.1 of ebook Aish & Tomlinson, 2018 Moore, 2018	G5, Category 4: '[Matching activity types to activity aims] also fits in with the need for clear aims.' G6, Category 6: 'It's important for the writer to have an awareness of the goal of the exercise, knowing why they're including a particular activity and being able to convey that.' R78: 'You need to know what the learning goals of the activity are.' R91: 'It is important to be clear about what you want to achieve with your materials. For example, when you teach speaking skills, your aim might be to help your learners achieve greater fluency in general, or you might want to encourage them to use very specific vocabulary or phrases in their oral production. Your materials have to support these aims.'
A2	Can understand the potential aims of different activity types	Johnson, 2003: 136 Roberts, 2016: 97-106 Kerr, 2016: 138-139, 154-159 Hughes & Spiro, 2017 Aish & Tomlinson, 2018	G5, Category 2: 'It's also important to add an 'Awareness of different question types': what kind of questions give a particular kind of answer e.g. closed v. open questions, and the order of the questions you ask.' R15: 'An understanding of sub skills and how different exercises may target these.' R34: 'I think material writers need to have a good awareness of what type of reading exercises help learners to develop comprehension skills and not to rely solely on comprehension questions, which might be good at times, but can be a little boring.' R104: 'Knowledge of all the possible aims an activity may have, e.g. linguistic,

			affective, cognitive.'
A3	Can select appropriate activity types to meet the aims of the activity	Mishan & Timmis, 2015: 177 Aish & Tomlinson, 2018 Patsko & Simpson, 2018: Section 5.1 of ebook Krantz et al, 2022: 374 Hartle, 2022: 403, 406 Hughes, J., 2022a: 525 Byrne & Heffernan, 2023b Broadbent & Jago, 2023	G1, Category 9: 'Checking that practice activities match up with / actually focus on the language point / include appropriate exponents' G2, Category 12: 'Are you actually creating materials for what you're intending to create them for?' G4, Category 4: 'Activity types' is a key area and quite a large one, and includes activity types related to different skills.' G5, Category 4: 'The writer needs to be clear about what they are trying to practise and find the most straightforward way of getting the students to do that.'

2.2 B. Setting up activities

B1	Can write clear activity rubrics	Hancock, 2014: 10 Cunningham, 2016: 51, 68-72 Roberts, 2016: 97-98 Kerr, 2016: 141-142 Clandfield & Hughes, 2017: 103-106 Patsko & Simpson, 2018: Section 5.4 of ebook Hughes, 2022b: 53m32s Hughes, 2022c Clare & Wilson, 2022: 450 Spiro, 2022: 479 Hughes, J., 2022a: 515, 520 Hughes, 2022e Hughes, 2023c	G3, Category 8: 'Short, simple, direct, precise instructions are an important area to consider.' G5, Category 3: 'Instructions are definitely a challenging area and are very important. Sometimes rubrics need the teachers to explain them - a lot of teacher talk is because they need to explain unclear rubrics or rubrics which haven't been staged clearly in materials.' R77: 'Concise and brief manner of giving instructions.'
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		Hughes, 2023e Bilsborough, 2023c	
B2	Can support instructions with appropriate examples and/or models of what the target learner is expected to do in the activity	Richards, 2015: 611-612 Cunningham, 2016: 51-52 Timmis, 2022: 34	G2, Category 11: 'Areas to add to or consider for this category: Use of examples.' G5, Category 3: 'The choice of examples included in materials can also be a challenge for writers. The example needs to match the task appropriately, be a useful example which can be copied, and be a complete enough example, especially for younger learners. For example, an activity asking learners to write <i>this/that/these/those</i> needs to include multiple worked examples so learners don't just copy this into all of the sentences.'
B3	Can write clear questions	Krantz, 2016: 13-15, 20 Cunningham, 2016: 55-58 Hughes, 2022b: 28m30s Thorburn: 2022, 10m00s	R27: 'The skill to ask the right questions which will elicit both quantity and quality.' R38: 'Knowledge of how to write a good question.' R79: 'Some familiarity with different question types.'
B4	Can select and/or write appropriate answers and distractors to accompany texts	Roberts, 2019 Hughes, J., 2022a: 515	G1, Category 11: 'Writing texts and exercises simultaneously with answer keys, or writing answer keys first and creating texts around them' G1, Category 11: 'Including believable distractors'
B5	Can provide appropriate stimuli to prompt learners to speak and write	Cives-Enriquez, 2013: 271 Hyland, 2013: 393-394 Mishan & Timmis, 2015: 133 Cunningham, 2016: 38, 49-50, 64 Timmis, 2022: 34 Hughes, J., 2022a: 516	R18: 'Ability to create speaking/writing tasks which naturally elicit extended responses (and possibly target language).' R34: 'Speaking and writing: I think activities need to be as communicative and as real as possible. [...] It demands not only skills and experience but also creativity and a lot of time and effort to create a speaking or writing activity that motivates a learner to produce.' R68: 'A writer needs to understand how to create something engaging for the learners, that will encourage them to use the language.'

R84: 'Being able to encourage shy learners to speak up.'

R91: 'For example, if the learners are supposed to use specific vocabulary items, a speaking task has to be designed in a way that gives them a good reason to do so.'

2.2 C. Texts for input

C1	Can identify when it is best to create original texts/scripts and when it is best to use pre-existing texts/scripts	Field, 2002: 244 Richards, 2015: 612 Cunningham, 2016: 62 Thorn, 2019 Choi & Nunan, 2022: 434 Clare & Wilson, 2022: 447	G2, Category 12: 'Authenticity' implies particular beliefs and values, and there may be some contexts where it isn't necessarily considered important - it depends on the approach you're taking to materials development.' R116: 'Being able to decide whether it's best to use authentic materials or to write your own materials and if so, what features to include/how "authentic" they need to seem/whether to create lexically-enhanced texts (for example!).'
C2	Can select and adapting appropriate and engaging pre-existing texts/scripts, including authentic materials	Hancock, 2014: 10 Clandfield & Hughes, 2017: 64-69 Patsko & Simpson, 2018: Section 1.3.4 of ebook Roberts, 2019 Jones, 2022: 71, 74 Krantz et al, 2022: 370 Clare & Wilson, 2022: 445, 449 Hughes, J., 2022a: 515, 520	G2, Ideas for level names: 'Trainees at lower levels aren't always clear what constitutes a 'text' or how to select appropriate texts, which can be a challenge when thinking about writing materials to exploit texts.' R34: ' I think it is important to be able to choose texts which are semi-authentic at least but at best authentic. The tricky part is choosing texts which are just slightly above what the learner knows (Krashen formula i+1).'
C3	Can write appropriate and engaging original	Hancock, 2014: 10, 13 Hughes, 2016b: 195-199	R14: 'Ability to select/adapt/write intrinsically interesting texts for listening, reading and as models for writing (and speaking where relevant).'

	texts/scripts	Roberts, 2019 Clare & Wilson, 2022: 448 Hughes, J., 2022a: 515, 520	R100: '[Sometimes] you need to be able to create input either from scratch or with very limited support, whether that's creating a text which has to include the eight key words for a unit or creating dialogues which have to show the target functional language in use (as genuinely as possible).'
			R116: 'Being able to write your own materials as appropriate (e.g. creating your own reading text).'
C4	Can develop learner-generated input texts and materials	Lam, 2002: 251 Maley, 2013: 178, 179 Kiddle, 2013: 199-200 McGrath, 2016: 162-188 Jones, 2022: 72 Hann, 2022: 343 Choi & Nunan, 2022: 429-440	[No reference: This didn't appear in my research. However, I believe it is important to be able to work with learner-generated materials and adapt them for use with other learners. For example, The Hands Up Project created a book called <i>Toothbrush and other plays</i> written by Palestinian learners (Bilborough (ed.), 2019) which can be used by teachers for language learning purposes.]
C5	Can match texts and activities appropriately	EPG Project, 2013: 6 Roberts, 2019 Thorn, 2019 Timmis, 2022: 38 Saraceni, 2022: 241	G5, Category 2: 'Before task or activity design, you need a thorough analysis of the materials, and based on that analysis of the structure, the language, the connected speech, what's challenging / interesting about the text, etc. you can then decide how you can exploit the text, how you can move on to production, etc.'
			R19: 'Ability to design tasks that match purpose of reading/listening , authentic as possible. The same applies to speaking and writing of course.'

2.2 D. Learners and activities

D1	Can create activities which are realistic, authentic (where appropriate) and	Field, 2002: 246 Mehisto, 2012: 25 Ghosn, 2013: 252 Mishan & Timmis, 2015: 156	G2, Category 12: "Authenticity' implies particular beliefs and values, and there may be some contexts where it isn't necessarily considered important - it depends on the approach you're taking to materials development.'
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	meaningful to learners	Aish & Tomlinson, 2018 Roberts, 2019 Jones, 2022: 73 Thornbury, 2022: 228 Hann, 2022: 341 Clare & Wilson, 2022: 445, 447 Byrne & Heffernan, 2023b	G5, Category 4: 'There are many questions connected to 'Authenticity'. How much should you grade the language or the tasks? How much should you prepare the learners before they use the materials? How much does this depend on the level/age of the learners?' R116: 'Being able to create tasks that resemble authentic/real-world tasks.'
D2	Can build on learners' prior knowledge and experience related to the content of the materials	Kerr, 2016: 147-148 Hann, 2022: 341 Afitska & Clegg, 2022: 355	G2, Category 11: 'Areas to add to or consider for this category: Activation of prior knowledge / prior experience.' R27: 'Knowledge of how to activate schemata.'
D3	Can include opportunities for learners to create a personal connection to the materials	Hughes, 2022c	G3, Category 4: 'Some kind of personal element. We can also include some activities that make connections to students' lives and concerns in some way, while avoiding potential trauma. It encourages materials writers to invite students to share their points of view - writers don't have to know what the students are interested in to be able to do that.' G5, Category 4: "'Personalisation' allows learners to connect things to their own experience, and if it's in the materials already teachers don't need to add it in themselves.' G6, Category 2: "'Personalisation' opportunities should be included in materials, for example having a task asking learners to agree or disagree with given sentences.' R48: 'The ability to incorporate the exercise into a practical, real life, personalised setting always makes it more palatable too eg a dictagloss about the teacher to demonstrate third conditionals, or using the students' names in sentences related to statements which students will turn into reported speech. In this case, a knowledge of their personal lives, preferences, dislikes is also useful.'

			R86: 'You need to be able to link the skill with their lives outside the classroom to encourage practice.'
D4	Can support learners to memorise new language, particularly formulaic phrases for speaking and writing	Cives-Enriquez, 2013: 271 Bao, 2013: 419 Mishan & Timmis, 2015: 147 Cunningham, 2016: 59 Uchihara & Webb, 2022: 210-211 Thornbury, 2022: 227	[No references: This was not mentioned in my research. In my experience, learners find it useful when there are boxes with prompts for useful language, especially when they are given a chance to memorise some of this language before they complete a task. Including memorisation activities in materials can support teachers who do not know how to help learners to remember new language.]

2.3 Sequencing materials

2.3 A. Aims

A1	Can create clear aims for a sequence of materials	Mishan & Timmis, 2015: 165 Richards, 2015: 606 Cunningham, 2016: 51 Kirkgöz, 2022: 325 Hughes, J., 2022a: 516	G3, Category 2: 'It's also important to be clear about the purpose of the materials - if you can figure this out, it will influence your role as a materials writer, and the tone / style etc. of the materials.' G5, Category 5: 'The writer needs to be able to think about what it is they're testing / focussing on in the materials e.g. prepositions, spelling, pronunciation, etc.' R4: 'The ability to outline the aims and the sub-aims for the whole set and the particular elements.'
A2	Can communicate aims clearly within materials	Mehisto, 2012: 16, 17 Cunningham, 2016: 51 Byrne & Heffernan, 2023a: 103	G5, Category 6: 'One participant said they want to have the general aim stated in the materials.' G6, Category 5: 'Understanding what you have in mind when you're writing, conveying that clearly.' R48: 'The ability to explain to the students how this layering works in building their

competence is helpful i.e. sharing your aims.'

A3	Can sequence materials in such a way that learners can meet the stated aims when using them	Richards, 2015: 606 Eaquals, 2021: 13	R16: 'Logical sequence of activities that guide teachers and learners towards achievement of aims.'
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2.3 B. Flow

B1	Can sequence activities within a set of materials so that one activity flows logically into the next and builds on what has been done previously	Hancock, 2014: 10 Dudeney & Hockly, 2022: 421 Hughes, J., 2022a: 516, 518	G5, Category 2: 'Connecting to flow, you could add to this category: 'the ability to organise tasks / activities in a logical way'.' G5, Category 6: 'There should be a coherence between tasks in materials, moving smoothly from one task to another.' G6, Category 3: 'Beginner teachers tend to focus on individual activities and don't focus on the sequence of the class. For one participant, considering materials at the activity level is a lower-level materials writing skill, whereas being able to sequence activities is a higher-level skill.' R77: 'Teachers need to produce activities and place them in logical order depending on their level of complexity.' R85: 'For a complete online unit of learning, picking out a good sequence for the lesson: dialogue, lexical topic(s), grammar or pronunciation topic(s), speaking activities.'
B2	Can sequence sets of materials so that one	Mishan, 2013: 211 Hancock, 2014: 10 Burton, 2022: 83-84	R35: 'An understanding of progression in terms of how quickly to move through, how much new material learners can cope with at each stage, how to pace material, how to build knowledge, how to recycle without seeming repetitive.'

topic / systems / skills
focus flows logically into
the next and builds on
what has been done
previously

Uchihara & Webb, 2022: 206-207

R40: 'Being able to see the logic and the structure is key because that's how a longer sequence will make sense both to the students and the teacher. When teachers look for well-written materials, they also want some congruence within the activities (they might not be aware of this need but I think that's why they opt for one book over the other).'

R59: 'Knowledge of lesson fit and how one lesson links to the next.'

R78: 'You need to know how the activity fits into the lesson, unit and course planning.'

2.3 C. Scaffolding

C1 Can understand how to
divide potentially
complicated activities
into a sequence of
smaller activities

Mishan & Timmis, 2015: 177

R13: 'To write integrated skills tasks, you will probably need to know how to scaffold the activity, perhaps breaking it down into stages, for example, when moving from a receptive task (reading) to productive one (speaking).'

R16: 'Ability to stage tasks so that they are sequenced logically and incrementally.'

R91: 'For complex tasks, it is important to be able to break the task down into smaller steps that are manageable for the learners.'

C2 Can provide appropriate
scaffolding for skills-
related activities

Mehisto, 2012: 24
Cook, 2013: 303
Mishan & Timmis, 2015: 133-134
Cunningham, 2016: 59-63
Roberts, 2016: 110-111
Timmis, 2022: 32, 34
McCarthy & McCarten, 2022: 178-179

G4, Category 6: 'You need to be aware of [...] what kind of scaffolding you need.'

R4: 'I would say the knowledge of the level of the student and the resource and how it will impact the particular students (groups). Based on that, the writer will be able to scaffold and to stage the whole 'journey' through the text or the resource in such a way that the skill in question will really be developed.'

R35: 'The ability to scaffold tasks appropriately to help learners work through a

			task in a way that provides enough challenge but without getting lost or confused or losing motivation. The ability to leave the learner feeling like they've got something out of the task rather than working through it and coming out feeling "so what?".'
C3	Can provide appropriate support for language-related activities	Mehisto, 2012: 24 Patsko & Simpson, 2018: Section 1.3.2 and 5.3 of ebook	R68: 'They also need to understand progression of activities. For example, many grammar exercises in materials are put in an order that does not go from simple to more challenging. They sometimes ask learners to create their own sentences before giving them open bracket and choose the correct option questions, which is not logical.' R77: 'Logical order of activities (e.g. In a pronunciation class: discrimination activity - explain articulation - drilling segments - drilling sentences - independent production).'
C4	Can provide appropriate scaffolding for digital activities	Kiddle, 2013: 195 Mishan, 2013: 211 Hartle, 2022: 406, 410 Broadbent & Jago, 2023	[No reference: This didn't come up in my research. I think this is few people have written for digital yet, so they may not be aware of issues around scaffolding digital activities, but it was definitely an area I have noticed when creating materials during the Covid pandemic and for my online teacher training now.]
C5	Can provide opportunities for recycling and repetition of sub-skills and strategy use within language learning materials	Tomlinson, 2011b: 17	R12: 'It should recycle strategies/ develop skills and allow time to reflect on how useful they are to the students and where more work needs to be paid.' R87: 'Knowledge of how to recycle and extend repeated subskills'
C6	Can provide opportunities for recycling and repetition of systems areas within language learning	Tomlinson, 2011b: 17 Ghosn, 2013: 252 Mishan & Timmis, 2015: 147-148 Bilsborough, 2017 Patsko & Simpson, 2018: Section	G6, Category 9: 'Opportunities for revision' should be added to go with 'Recycling / repetition', especially if you're doing longer-term planning or working on a bigger set of materials.' R87: 'Ability to monitor vocabulary to ensure recycling.'

materials	1.4 of ebook Moore, 2018 Timmis, 2022: 40, 42 Uchihara & Webb, 2022: 207-208 Hughes, J., 2022a: 515
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2.3 D. Topics

D1	Can contextualise target language appropriately	Andrews, 2007: 108	R17: 'Key skills include being able to write authentic sounding dialogues (listening) and meaningful texts that contextualise language in a way that is linguistically and cognitively appropriate for the target audience.' R18: 'Skill of incorporating target language in contexts which are interesting/enjoyable to target audience.'
D2	Can maintain a topic throughout a series of activities	[No reference found in the literature.]	R62: 'Themes that can work to bring lessons a sense of unity.' R68: 'How to produce materials that keep to a theme. There seems to be a trend for coursebooks (the Gold series is an example) having short activities in a spread which have different topics and contexts. That's hard to teach and understand.' R85: 'Focusing on the chosen topic for that chapter.'
D3	Can align topics with systems and/or skills focuses appropriately	Amrani, 2021	R59: 'Thematic sequencing and textual selection to determine which language systems can be learnt.'

2.3 E. The bigger picture

E1	Can plan a syllabus	Hancock, 2014: 11	G6, Category 9: 'You could also include information about the syllabus - looking at
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		<p>Mishan & Timmis, 2015: 124-125, 135-136, 152-153, 165</p> <p>Patsko & Simpson, 2018: Section 4.2 of ebook</p> <p>Timmis, 2022: 39, 42</p> <p>Clare & Wilson, 2022: 445, 450</p> <p>Hughes, J., 2022a: 516</p> <p>Jago, 2023: 44m20s</p>	<p>ones which are determined by a ministry of education for example. Alternatively, you might write the syllabus yourself, perhaps based on the CEFR, or based on market preferences gathered via market surveys.'</p> <p>G6, Category 9: 'There could be many different types of syllabi: a phonemic framework, a numeracy syllabus, a literacy syllabus, a craft syllabus, a sustainability syllabus, CLIL - there might be other things you need to incorporate along with the language.'</p> <p>R88: 'An understanding of how to develop a coherent syllabus to meet the needs of the specific target audience.'</p>
E2	Can create a scope and sequence document	Amrani, 2021	<p>G6, Category 9: 'You might also be working across multiple components e.g. student books and activity books. 'Scope and sequence' are therefore relevant here.'</p> <p>R16: 'Planning a series of lessons/ syllabus/ scope and sequence. Very complex and needs to be built on solid theoretical foundations.'</p> <p>R85: 'Setting up a contents plan that includes most of that language/those descriptors without too much repetition and without forgetting important ones.'</p> <p>R87: 'Scope and sequencing knowledge - for a whole book/course.'</p>
E3	Can identify and/or include covert syllabuses in language learning materials	<p>Aziz Singapore Wala, 2013: 65</p> <p>Richards, 2015: 614-615</p> <p>Coimbra, 2017</p> <p>Hadfield, 2021</p> <p>Bori, 2022: 126</p>	R95: 'Think about 'covert syllabuses' - what is the 'undercover' message in what you are writing - this can be positive or negative.'

2.4 Providing variety and balance

2.4 A. Interaction

<p>A1 Can vary interaction patterns, for example pairs, with others in forums, in groups, etc.</p>	<p>Mehisto, 2012: 21 Kiddle, 2013: 201 Mishan & Timmis, 2015: 90, 177 Jones, 2022: 74 Mishan, 2022: 23-24 Krantz et al, 2022: 371 Hughes, 2023d</p>	<p>G3, Category 5: '[Variety / Balance of activities] could also be linked to interaction patterns, heads up / heads down, and wellbeing - making sure we can engage them by ensuring they feel good and are ready to learn.'</p>
<p>A2 Can promote a positive group dynamic through activities in language learning materials</p>	<p>Mehisto, 2012: 17 Maley, 2013: 178 Cives-Enriquez, 2013: 272 Mishan & Timmis, 2015: 177 Bouckaert, 2019 Hadfield, 2021</p>	<p>R36: 'For online only learners, materials must incorporate content which fosters a sense of community among learners.'</p> <p>R82: 'During the writing process visualisation skills (visualising the classroom dynamics around the material being created) is key.'</p>
<p>A3 Can provide exposure to a wide range of voices, ideas, images and life experiences, avoiding stereotypes and encouraging learners to notice this diversity</p>	<p>Mehisto, 2012: 16, 27-29 Ghosn, 2013: 260 Richards, 2015: 606, 614-615 Valente, 2019 Hughes & Bilsborough, 2022: 26m44s Cogo, 2022: 102, 103 Risagar, 2022: 118 Krantz et al, 2022: 368 Pinard, 2022: 388, 389, 391 Altamirano, 2023 Galpin, 2023</p>	<p>G5, Category 8: 'Inclusion' also includes, for example, representing different kinds of families not just nuclear families, different races not just white British, using different names, etc.'</p> <p>G6, Category 9: 'When you are looking at a book or series of books, you need the bigger picture, considering the variety and the balance. This also includes integration and inclusivity, to make sure you've got a balance of representation throughout a series for example.'</p> <p>R106: 'Awareness of how to make materials inclusive - awareness of gender, race, ethnicity, religion etc e.g. diverse images & avoiding stereotypes.'</p>

		Fullagar, 2023 Andrade, 2023	
A4	Can develop intercultural competence and understanding	Mason, 2010: 77-81 Rico Troncoso, 2010: 90-94, 101-102 Mehisto, 2012: 16 Maley, 2013: 178 Pulverness & Tomlinson, 2013: 447-449 Eaquals, 2016: 28 English Australia, 2016: 11 Pinard, 2022: 390	R1: 'Intercultural communication skills are a necessity (e.g. if preparing a course in Saudi Arabia).' [I was also inspired to include this descriptor by the work of Chia Suan Chong. She has spoken often about the need to develop intercultural skills for learners, and I believe this is a valuable inclusion in materials.]
A5	Can balance learner-led/independent and teacher-mediated work	Kiddle, 2013: 201 Mishan, 2013: 209-211 Patsko & Simpson, 2018: Section 6.1 of ebook Furneaux, 2022: 254	G4, Category 7: 'An area to consider might be the ratio of classroom-based to online learning, and whether that could be reflected within the framework.' G4, Category 12: 'Possible additions: Designing teacher-mediated v. autonomously-used materials.' G6, Category 2: 'Writing self-study materials v. writing materials that will be used in class also require different skill sets. Sometimes publishers aren't completely clear which is which - for self-study materials task instructions have to be clearer, answers have to be keyable, etc. Again the writer needs to know what's possible in these formats.' R36: 'Ensure that what happens in the lesson is there to support what is done independently (i.e. homework) and vice versa.'
A6	Can balance movement-based work and static work	Ritter, 2021	R12: 'With (V)YLs, more balance of tasks that get them up and then settle them down.'

<p>A7 Can balance analytical/studious and creative/playful work</p>	<p>Maley, 2013: 172-173 Cives-Enriquez, 2013: 277 Ur, 2022: 178 Krantz et al, 2022: 371 Clare & Wilson, 2022: 447</p>	<p>G5, Category 2: 'Considering how tasks can be made more engaging by altering the format could be useful to include, or including the idea of 'playfulness' [not 'gamification'] as this can be used with any generation. It's also important to consider the amount of competition and cooperation and the balance between these in the materials.'</p> <p>G6, Category 2: 'One participant would like to add including games in tasks, not just gamification - they're two different things and should be distinguished.'</p> <p>G6, Category 6: 'Humour is an important element to include, rather than having dry and boring materials.'</p> <p>G6, Category 6: 'Activities also need to spark creativity for the students.'</p>
<p>A8 Can balance consistency of format with variety, to maintain both familiarity and engagement</p>	<p>Tomlinson, 2011b: 8 Hughes, 2023c</p>	<p>G5, Category 7: 'Does it get monotonous for learners if the whole book follows the same pattern? Or does it help the learners know what they are supposed to do? [...] How excited or bored do the students get with this pattern - would it make a difference to have more variety? How much does routine support the student and how much does it bore them? Routine is important, but breaking it is important too - this can create a 'wow' factor and engage students more due to the element of surprise. Students might want to look ahead more if the materials have this variety. Variety is interesting because it maintains learner engagement.'</p> <p>R35: 'To be consistent and familiar without getting boring and repetitive.'</p> <p>R97: 'There also needs to be consistency so you provide a framework from the outset to follow. That way teachers and students know what to expect but within the framework there needs to be creating moments or 'Wow-factor' moments to maintain surprise and interest.'</p>

2.4 B. Language and skills work

B1	Can balance input from language learning materials and output from learners	Tomlinson, 2011b: 14, 15 Ghosn, 2013: 252 Dudeny & Hockly, 2022: 420	R12: 'Output should outweigh any necessary input.'
B2	Can balance skills work and systems work	Cook, 2013: 299-300 Mishan & Timmis, 2015: 22	G3, Category 5: 'You have to understand how to balance and integrate both skills and systems in the materials.' G4, Category 6: 'You need to be aware of what's covered, what kind of scaffolding you need, and how to get a balance between skills and systems within your materials.' R62: 'Knowledge of the balance between systems and skills work.'
B3	Can provide a range of opportunities for learners to notice and understand systems areas	Tomlinson, 2011b: 14-15 Mishan & Timmis, 2015: 23-24, 27 Bilsborough, 2017 Patsko & Simpson, 2018: Sections 1.4, 4 and 5.2 of ebook Timmis, 2022: 41-42 Ur, 2022: 192, 197 Uchihara & Webb, 2022: 208, 210 Clare & Wilson, 2022: 448	R13: 'Target language in a text to encourage students to "notice" it first.' R18: 'Ability to use knowledge of pedagogic and linguistic principles to promote noticing and retention of target language, e.g. through noticing tasks, consolidation, etc.' R36: 'Include noticing activities in which students come to recognise the contribution the language feature makes to the meaning(s) expressed.' R104: 'To present [systems] deductively or inductively with tables, images, matching activities, noticing/awareness-raising activities.'
B4	Can provide a range of opportunities for learners to practice	Jones, 2002: 183 Tomlinson, 2011b: 22 Mishan & Timmis, 2015: 27 Mishan & Timmis, 2015: 156	G3, Category 6: 'This is also influenced by the type of practice e.g. freer practice. It can be good to give learners the opportunity to produce language, which in turn provides opportunities for learning. The writer needs to be aware of the value of that productive practice and how that might come about from your materials. Some

	systems areas	Kerr, 2016: 154 Marks, 2017 Bilsborough, 2017 Patsko & Simpson, 2018: Section 1.4 and 5.1 of ebook Uchihara & Webb, 2022: 210-211 Clare & Wilson, 2022: 448	of what can be learnt in the lesson actually comes from the emergent language that comes from your materials.' R86: 'You need to be able to write practical tasks that give learners the opportunity to practise the language system in a meaningful way.'
B5	Can provide a range of opportunities for learners to notice and understand sub-skills, strategies and discourse features across a range of contexts and genres	Bao, 2013: 414 Mishan & Timmis, 2015: 108, 113, 122-123, 136 Timmis, 2022: 33, 43 McCarthy & McCarten, 2022: 178 Thornbury, 2022: 226-227 Byrne & Heffernan, 2023b	R16: 'Knowledge of wide range of subskills and ability to write materials to raise awareness of subskills and practise them.' R48: 'The ability to break up materials into bite-sized subskills is important then being able to recap/recycle this in future classes while adding other layers.'
B6	Can provide a range of opportunities for learners to practice sub-skills, strategies and discourse features across a range of contexts and genres	Field, 2002: 244 Tomlinson, 2011b: 14 Maley, 2013: 179 Cook, 2013: 297-298, 303 Hill & Tomlinson, 2013: 434-438 Roberts, 2016: 97-106 Lam, 2022: 250-251 Mishan & Timmis, 2015: 114, 122-123, 136 Richards, 2015: 606 Clandfield & Hughes, 2017: 92-95 Timmis, 2022: 31, 37, 38 Thornbury, 2022: 228 Saraceni, 2022: 241 Furneaux, 2022: 255	R16: 'Knowledge of wide range of subskills and ability to write materials to raise awareness of subskills and practise them.' R30: 'Knowledge of subskills related to each skill to make sure that the materials help the student work on a variety of subskills.' R37: 'Coverage of a vast range of sub-skills and genres to allow real-life transfer of skills Recurrence of strategies to aid acquisition.'

Byrne & Heffernan, 2023b

B7	Can exploit the range of languages learners have available to them, for example through translation activities or comparing languages	Cook, 2013: 290, 299, 301-303 Mishan & Timmis, 2015: 128, 146 Ur, 2017 Ur, 2022: 192, 193, 196-197 Furneaux, 2022: 246-247 Afitska & Clegg, 2022: 349, 356 Krantz et al, 2022: 368	R92: 'Developers creating content for refugee learners should be aware of and know how to apply trauma sensitive pedagogies, translanguaging/multilingual approaches etc. to better serve that population.'
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2.4 C. Challenge and choice

C1	Can provide an appropriate level of cognitive challenge for the target learner	Tomlinson, 2011b: 8 Mehisto, 2012: 17-18 Hancock, 2014: 10 Mishan & Timmis, 2015: 14 Kerr, 2016: 160 Aish & Tomlinson, 2018 Timmis, 2022: 31 Krantz et al, 2022: 374, 377	G3, Category 4: 'Gamification, for example through the use of stars for different challenge levels. One participant described how engaging learners found this - for a task with more stars, learners wanted to try the task before they even knew what it was. It was a challenge and made learners want to increase their level. Kids / teens especially embrace this challenge.' G5, Category 7: 'There's also the challenge of catering for faster learners - most materials seem to be for the 'medium' students. Catering to the median can involve less planning, but this is problematic. We often think about lower-level students, but not faster students. How can you push them? More activities/variants in materials could help - learners don't necessarily want to do extra activities, but they want to be given an extra level of challenge with the same source text. Otherwise it feels like a punishment for being too fast, or higher-level learners might think that lower-level learners can get the same grade for less work and resent the fact that they've been given more challenging materials. It's a challenge for teachers too: are they limiting learners by giving them easier materials? How fair is differentiation for the student? These are all areas where materials could potentially offer support.'
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			R1: 'The ability to plan how the tasks combine and check the balance between scaffolding and push.'
C2	Can manage cognitive load and demands on learners' working memory	Mehisto, 2012: 17, 20-21 Aish & Tomlinson, 2018 Hird, 2019 Timmis, 2022: 32 Afitska & Clegg, 2022: 347 Dudeny & Hockly, 2022: 417	G5, Category 6: 'There's not always a logical link between [...] materials jumping between topics in the same spread or unit. As a teacher, one participant said they want to have the general aim stated in the materials, to see a text with lots of examples, to have vocab connected to the text which can help the learner express themselves, and to have everything connected clearly together. These jumps mean that learners can't remember what the general goal is across the different spreads within a unit.' G6, Category 2: 'Managing task complexity' is possible addition. If there are different steps within an activity, the writer needs to consider how they present that in such a way that it's still clear what learners have to do. ' R13: 'Avoiding information overload: giving students (and teachers) a reasonable amount of language to teach.'
C3	Can offer learner choice within language learning materials	Tomlinson, 2011b: 12 Bao, 2013: 417-418 Saraceni, 2022: 241 Hartle, 2022: 405 Thorburn, 2022: 10m22s Hughes & Bilsborough, 2023b: 9m06s	G2, Category 12: 'Appropriate to different class sizes' etc. - this could also be expanded to different learning abilities, learning differences, differentiated instruction, page layout / staging for inclusive materials, support for learners from different backgrounds (e.g. refugees) > all of these imply offering choice within the materials / giving choices to learners. G3, Category 4: 'Offering choice within materials' is a useful area to include in this category. Some tasks should give our students the opportunity to choose a topic - it could be one of the criteria when designing productive tasks for example.'
C4	Can create materials which can be used flexibly by learners and teachers	Hann, 2022: 342 Hartle, 2022: 407 Clare & Wilson, 2022: 447 Hughes, S., 2022: 499	G4, Category 7: 'An area to consider might be the ratio of classroom-based to online learning, and whether that could be reflected within the framework. Materials need to be written so they can be easily adapted to either mode of delivery.'

		Hughes, J., 2022a: 518	G5, Category 2: 'Connecting to flow, you could add to this category: 'the ability to organise tasks / activities in a logical way' and 'to allow for flexibility in the lesson plan'. Good materials would allow the teacher to miss things out or supplement them.'
			G6, Category 10: 'You need to write materials the teacher can adapt.'
			R16: 'Building in flexibility for the teacher to adapt the materials or for students to choose how they want to learn/ what activities they want to do/ flexibility for different levels.'
C5	Can provide opportunities for differentiation, including for work with mixed-ability classes	EPG Project, 2013: 6 English Australia, 2016: 2 Krantz et al, 2022: 370, 377 Hartle, 2022: 407 Hughes, J., 2022a: 518	G2, Category 11: 'Areas to add to or consider for this category: Differentiation' G3, Category 4: 'Using Assessment for Learning (AfL) could help the writer to incorporate differentiated goals and develop student autonomy by letting students decide what to do / focus on.' R12: 'The material has to facilitate repetition of the target form(s) and allow for strong / weak students / be multilevel.'
C6	Can balance creative, innovative ideas for language learning materials with tried-and-tested, familiar ideas	Maley, 2013: 170 Cunningham, 2016: 45 Burton, 2022: 87 McCarthy & McCarten, 2022: 176 Furneaux, 2022: 257 Hartle, 2022: 406 Clare & Wilson, 2022: 444, 446-447, 449 Spiro, 2022: 478, 479, 485	G1, Category 6: 'Newer, more inexperienced writers might think materials writing is all about creativity, but if the materials are too divergent people might not know how to use them. However, as an experienced writer, you still need to find one spark / one element of 'wow' that makes the materials a little different to all similar materials. There needs to be a balance.' G1, Category 8: 'There's a need to balance innovation with realistic expectations.' G1, Category 8: 'The challenge is anchoring creativity in both SLA and what is currently in the market, without confusing the market by going too far.' G6, Category 12: 'Trends get brought in gradually, where innovative things are

gradually added to older materials. Whatever happens, the books need to sell!
 There are some conventions you need to follow to ensure the materials sell. What teachers say they want also has an influence on the methodology. Teachers have more power than they think. If teachers don't want to use a particular new book, publishers won't do that again or will go back to what they were doing before.'

2.5 Assessment

2.5 A. Assessment criteria

A1	Can identify or devising relevant assessment criteria to focus on, including success criteria	Eaquals, 2016: 22 English Australia, 2016: 3 Hann, 2022: 342 Krantz et al, 2022: 380 Byrne & Heffernan, 2023a: 103	G6, Category 11: 'The assessment you use is also going to be relevant to the rest of the materials you write. You need to know what the students are going to be assessed on.' R27: 'For Exams: up-to-date and detailed knowledge of the specific exam and its components; knowledge on how the exam is assessed and the specific assessment criteria.' R41: 'For exam preparation, thorough understanding of the exam and assessment criteria / descriptors.' R79: '[Materials that teach / develop skills] may need to examine different criteria so that students are aware what success could look like.'
A2	Can communicate assessment criteria to learners within the language learning materials	Byrne & Heffernan, 2023a: 103	R36: 'Ensure that students can identify and appreciate what the assessment criteria are and require them to do.'
A3	Can provide support for	Mehisto, 2012: 16	R36: 'Ensure that students can identify and appreciate what the assessment

learners to enable them to meet assessment criteria	Roberts, 2016: 97-98 Hann, 2022: 342 Krantz et al, 2022: 371	criteria are and require them to do.' R68: 'For exam preparation, you need a full understanding of both the exam requirements and how it is effectively taught. You need an insight into what the examiners are looking for e.g. for IELTS task 1, some materials don't talk about the overview, and this is essential for a high score.' R117: 'If it's materials for exam prep classes then knowledge of the exam, marking criteria and what language students need.'
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2.5 B. Assessment techniques

B1	Can understand the purposes of assessment within materials	Mehisto, 2012: 20 Mishan, 2013: 211 Hughes, J., 2022a: 516	G3, Category 4: 'Assessment for Learning (AfL) should come in when designing our tasks: working backwards from where we think our students should be, and designing the task according to that. Using AfL could help the writer to incorporate differentiated goals and develop student autonomy by letting students decide what to do / focus on.'
B2	Can understand how different assessment tools and techniques relate to different assessment requirements	BALEAP, 2008: 9	R77: 'Assessment of student learning should be varied (e.g. objective and subjective assessment).'
B3	Can create valid, reliable and practical assessment activities, including replicating specific exam formats where necessary	Hancock, 2014: 11 Eaquals, 2016: 22 English Australia, 2016: 3 Hughes, J., 2022a: 513, 516	G6, Category 11: 'Writing a test that's reliable and valid could be a very different skill to encouraging self-reflection, e.g. writing a unit test v. writing reflection activities.'

B4	Can balance teaching and assessment within the language learning materials	Field, 2002: 246 Thorn, 2019 Timmis, 2022: 35 Krantz et al, 2022: 371	R23: 'The knowledge and ability to design materials that help learners to develop language skills and not test their language skills.'
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2.5 C. Modes of assessment

C1	Can include opportunities for self-assessment in the language learning materials	Mehisto, 2012: 20, 21 Hughes, J., 2022a: 516	G6, Category 7: 'One participant suggested adding space for feedback to the materials, encouraging reflection/self-reflection/self-evaluation, asking learners whether the task was useful, what they've learnt and whether it was relevant, with the goal of supporting self-assessment.'
C2	Can include opportunities for peer assessment in the language learning materials	Mehisto, 2012: 20 Furneaux, 2022: 256	G6, Category 11: 'Including opportunities for peer assessment could be added.'

2.6 Layout

2.6 A. Navigation and accessibility

A1	Can create clear and straightforward navigation around materials, for example through numbering	Tomlinson, 2011b: 11 Cunningham, 2016: 51, 52 Hughes, 2016a Patsko & Simpson, 2018: Section 1.4 of ebook	G5, Category 1: '[Layout] is also connected to being user-friendly: the user knows what to do immediately when looking at the page, without having to read a lot to understand how to teach / learn from it.' R106: 'Awareness of navigation, making materials easy to follow.'
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	exercises, use of columns, boxes and tables, or referencing other parts of the materials such as answer keys	Ur, 2022: 193 Spiro, 2022: 479 Hughes, J., 2022a: 515, 516, 518	
A2	Can understand formatting and how it can help or hinder learning, for example colour choices, font sizes, etc.	Hird, 2019 Clare & Wilson, 2022: 450 Hughes, J., 2022a: 518 Hughes, 2022b: 40m50s	G4, Category 12: '[Layout] could include areas like: <ul style="list-style-type: none"> • How colours go together / Avoiding unreadable colours like green on yellow • Not too much content on the page / site (this can be overwhelming, for example for learners with a non-Roman alphabet in their other language(s)) • Accessibility e.g. readable fonts' G6, Category 1: 'Adding 'Text editing skills' - would that be relevant here? For example, considering which fonts you should use. Can you use cursive? What is the required font size?'
A3	Can understand how to make materials accessible to different users	Hird, 2019 Hughes, 2022b: 40m50s Hann, 2022: 341 Afitska & Clegg, 2022: 349 Hughes & Bilsborough, 2023b: 3m52s Broadbent & Jago, 2023	R11: 'An understanding of how techniques and materials can be adapted to meet special needs (whether educational or physical - eg visually impaired learners).' R49: 'Knowledge of how adaptations can support SEN learners.' R96: 'For SEN, knowledge of how those learners interact with materials is essential - e.g. for dyslexia, more explicit explanation is better. Less fussy layout is also better, along with a multi-sensorial approach. If I don't understand that learners with autism will not instinctively do turntaking in a speaking exercise, my instructions will not be adequate.' R106: 'Awareness of how to make materials accessible - awareness of making materials usable to learners who may be dyslexic, visually impaired etc.'

2.6 B. Images and icons

<p>B1 Can select and/or create appropriate images for language learning materials</p>	<p>Mehisto, 2012: 16, 29-30 Hancock, 2014: 13 Hughes, 2014: 35 Richards, 2015: 614 Clandfield & Hughes, 2017: 110-111 Hughes & Bilsborough, 2022: 14m48s, 19m11s Ur, 2022: 193 Hughes, J., 2022a: 516, 518 Jago, 2023: 7m52s</p>	<p>G3, Category 8: 'Visual design principles are also important e.g. photos and illustrations to go with the materials.'</p> <p>G4, Category 12: 'Possible additions: Choice of visuals and how they can be exploited, including teacher's notes with relevant ideas.'</p> <p>G6, Category 1: "Selecting appropriate images' includes artwork and photos, knowing how to research pictures, how to work with picture researchers, being aware of what stock images / image banks you're allowed to use, understanding the cost of images, being aware of inclusion and representation (gender, disability, etc.)."</p> <p>G6, Category 6: 'Participants want to move away from just showing 6 vocab items on a page - learners need to be able to interact with the images. Some images feel like they're not relevant to the students.'</p> <p>R100: 'For sourcing images you might use an image bank and knowing the best key words to use can make life a lot easier.'</p>
<p>B2 Can select and use icons consistently throughout language learning materials</p>	<p>Bilsborough, 2023c</p>	<p>G3, Category 8: 'You could combine [instructions and visual design principles] through dual coding, for example by using icons to help students understand instructions, for example having a pen icon next to a writing exercise. One participant described how promoting interaction is done in different ways in two different books:</p> <ul style="list-style-type: none"> • Book A uses icons, e.g. denoting group work by using lots of emojis in a circle including an angry face. This links to the socioemotional element of learning, giving permission for learners to disagree with each other by the inclusion of the angry face. This element is something materials writers need to be aware of too. • Book B only uses the words 'Pair work' or 'Group work' followed by the

instruction.

Using icons saves time and promotes interaction as learners are clear about what to do. This is not just useful for children, but for adults and their wellbeing too - it gives everybody the chance to have a say and feel included.'

2.6 C. Layout in different media

C1 Can understand the features, affordances and restrictions of different digital and print formats

Roberts, 2016: 113
Mishan, 2022: 18-20, 24
Dudeney & Hockly, 2022: 417, 422
Hughes, J., 2022a: 515, 516
Broadbent & Jago, 2023

G2, Category 13: 'Practical parameters e.g. page numbers, how many pages per chapter, preparing materials for a page number divided by eight, layout constraints like verso/recto pages, fitting the budget'

G4, Category 12: '[Layout] is important because the visual design of materials can make it feel outdated before you even look at the content.'

G5, Category 1: 'Considering the medium and teaching format are important too, as well as the cost implications. The writer needs to be able to balance the design affordances of the medium, the needs of the medium, and the relevant cost implications. For example, more white space on the printed page might cost more to print.'

G6, Category 2: 'Are you designing for paper or digital? They're quite different. You might have different formatting which you have to deal with. For example, when working digitally, you need to consider what's active or passive on the page, and where hotspots are on the page. The writer needs to know what's actually possible within the digital format you're going to write for. However, there's more of an overlap now - materials you write for print have to be digitisable. The digital book has to look the same as the physical book.'

C2 Can understand page fit and the affordances and

Dudeney & Hockly, 2022: 417
Broadbent & Jago, 2023

G1, Category 10: 'Understanding what fits on a physical page / screen, reducing scrolling for example.'

restrictions of different page/screen sizes and devices

G2, Category 13: 'Maintaining the focus on learning when considering the design/layout, and ensuring that the task isn't changed in the process of laying it out on the page/screen.'

G5, Category 1: 'A design skill is about managing the amount of content on a page. Some users might not like particular materials because there are too many bits on one page, and would prefer simpler layouts with less content on a page.'

G6, Category 1: 'How many words can you fit onto a page or a PowerPoint slide? Portrait and landscape page format are also important, and knowing what you can fit on the page.'

R36: 'An understanding of how the student will access the material (something designed with a laptop/PC in mind is likely to be accessed by mobile for example which may have significant impact on how the content appears and/or how usable it is).'

2.7 Teacher support

2.7 A. Format and style

A1 Can select appropriate formats for teacher support, for example teacher's books, videos, workshops, or interactive formats

Hughes, S., 2022: 499
Jago, 2023: 5m40s

G6, Category 12: 'This is also why the visual side of a teacher's book is quite important, e.g. having recordings in a QR code form so teachers can scan it and listen immediately rather than having to find the recording.'

A2 Can align the writing style, level of detail and

Hughes, 2016a
Clandfield & Hughes, 2017: 140-

G4, Category 2: 'Add 'Providing an appropriate level of detail' in the teacher's notes. It can be hard to know what you can assume about the other person's

<p>layout of teacher's notes/teacher support to the expected linguistic and experience levels of the teacher</p>	<p>141 Sayer and Wright, 2020: Section 5 of ebook Hann, 2022: 340 Afitska & Clegg, 2022: 360 Hughes, S., 2022: 497, 499 Altamirano, 2023</p>	<p>knowledge and their style of teaching.'</p> <p>G4, Category 2: 'Add 'Tone of writing', considering how to write for teachers compared to learners.'</p> <p>G6, Category 5: 'The teacher's book has to look and sound like a teacher's book.'</p> <p>G6, Category 12: 'Culture is also relevant here. Different cultures will expect different amounts of information in the teacher's notes, and follow them in more or less detail - some people will ignore them, and others will follow them to the letter, like a script. Newer teachers can also require the teacher's notes more - they'll teach directly from that perhaps without having a separate plan, as do some busy teachers who will teach directly from the plan given in the teacher's book without having time to plan themselves.'</p> <p>R107: 'Knowledge: knowledge of teaching skills, teachers' needs, and the support teachers need.'</p>
<p>A3 Can be consistent in the use of terminology, abbreviations and layout conventions</p>	<p>Hughes, 2016a Cunningham, 2016: 52 Clandfield & Hughes, 2017: 141 Hughes, 2022b: 10m45s</p>	<p>G6, Category 12: 'Teacher's notes hardly change in format - they're quite similar to each other, in comparison to other kinds of materials writing where the format might be more varied.'</p> <p>R62: 'Consistency in style, objectives and delivery.'</p> <p>R100: 'For teachers' notes, the knowledge of the type of language the teachers are familiar with (which is a little bit of a US/UK English thing perhaps, but also related to the linguistic level of the teachers using the materials) e.g. "Monitor the learners as they are writing their texts." might be changed to something with students and a different term for monitor depending on where the materials are being used. I know this is perhaps also an editorial question, but it can help you as a writer if you have a list of 'teacher language' to start with.'</p>

R104: 'Using ELT terms consistently when describing activities, e.g. plenary or whole class. Avoiding overcomplicated terms that might confuse teachers.'

R124: 'Try and keep consistency all over the project.'

2.7 B. Content

B1	Can provide clear procedural instructions for how to run the activities	Cunningham, 2016: 72-74 Clandfield & Hughes, 2017: 141 Patsko & Simpson, 2018: Section 1.3.2 of ebook Sayer and Wright, 2020: Section 3 of ebook Jago, Dec 2021: 21m15s Hughes, 2022b: 1h05m34s Spiro, 2022: 476 Hughes, S., 2022: 497, 500 Hughes, J., 2022a: 512, 516 Altamirano, 2023	G2, Category 3: 'Guidance for teachers is very important as teachers might interpret your materials in a different way.' G5, Category 3: 'Perhaps teachers could have instructions in the teacher's book to demonstrate activities in a particular way. In this way the materials writer supports the teaching in setting up activities successfully.' G6, Category 10: 'You might put into the teacher's book how to exploit the materials, especially if it's not obvious from looking at the page by itself.'
B2	Can create accurate and unambiguous answer keys	Clandfield & Hughes, 2017: 138 Patsko & Simpson, 2018: Section 5.6 of ebook Ur, 2022: 193 Hughes, J., 2022a: 515, 516 Altamirano, 2023 Hughes, 2023a	G1, Category 11: 'Answer keys are an important area to focus on in the framework, especially for newer writers. Areas to consider related to answer keys: <ul style="list-style-type: none">• For newer writers: ensuring they provide them!• Exercises written in a keyable fashion• Knowing what keyable means• Knowing how to key it' G5, Category 2: 'Understanding how to create effective answer keys' is important here - students might come up with good ideas which don't match the answer key. This is something you learn when piloting the materials to improve the materials.'

			R13: 'Creating a key: these need to be carefully checked to make sure they are 100 correct and there are no double keys -- easier said than done!'
			R100: 'Within teachers' notes as well is the skill of describing processes succinctly and providing accurate answer keys.'
B3	Can provide sample answers and/or models for productive skills work	Andrews, 2007: 108 Hyland, 2013: 392 Cunningham, 2016: 61-63 Roberts, 2016: 106-109, 114	G1, Category 11: 'If keys aren't possible, including some suggested / possible answers - particularly useful for beginner teachers looking at teacher's books; grading language appropriately for the answers.' G3, Category 10: 'It would be useful to have models to imitate within materials teaching writing.' R14: 'Ability to select/adapt/write intrinsically interesting texts for listening, reading and as models for writing (and speaking where relevant).'
B4	Can create audio scripts / tapescripts	Hughes, 2016b: 192-208 Clandfield & Hughes, 2017: 75-77, 138 Patsko & Simpson, 2018: Section 5.6 of ebook Hughes, 2022a: 516 Altamirano, 2023	R28: 'How to write successful exercises, texts, scripts etc.' R90: 'An awareness of text complexity (by text I am referring to written and aural, e.g a listening script) as well as linguistic complexity and which level of complexity might be suitable for a specific level.'
B5	Can create supplementary activities and resources	Clandfield & Hughes, 2017: 139, 141 Patsko & Simpson, 2018: Section 6.2 of ebook Sayer and Wright, 2020: Section 3 of ebook Pinard, 2022: 393	G5, Category 8: 'As a teacher, it's good to be able to download a level/placement test based on the coursebook series you're using to be able to choose which level of the series to use with the students, for example the one provided with <i>face2face</i> .'

		Hughes, S., 2022: 497, 500 Hughes, J., 2022a: 516 Altamirano, 2023	
B6	Can provide appropriate background information and support for teachers, for example relating to particular methodological points, cultural topics, language points, etc.	Hughes, 2016a Levis & Sonsaat, 2016: 111 Kerr, 2016: 143 Clandfield & Hughes, 2017: 138, 142 Patsko & Simpson, 2018: Section 1.3.3 of ebook Sayer and Wright, 2020: Section 3 of ebook McCarthy & McCarten, 2022: 179 Hughes, S., 2022: 490-491, 497, 500 Hughes, J., 2022a: 516 Bilsborough, 2023c Altamirano, 2023	G6, Category 12: 'Novice teachers can learn a lot from the methodology in the teacher's book, and it can be like teacher training.' G6, Category 12: 'Teachers might wonder why the instructions for a task are in such a way or why the activity might be set up in a particular way. This means that sometimes the teacher's book can contain an explanation of the approach.'
B7	Can suggest alternative activities and/or techniques, for example based on different availability or resources, class sizes, or background knowledge of learners	Cunningham, 2016: 74 Kerr, 2016: 143 Clandfield & Hughes, 2017: 141 Hughes, 2016a Sayer and Wright, 2020: Section 3 of ebook Hann, 2022: 342 Hughes, S., 2022: 497, 500 Altamirano, 2023	G2, Category 10: 'It's important to consider different classroom types and different realities in the classroom, for example back-up plans for digital materials if there is unstable internet, power cuts, no access to computers (e.g. a teacher working around a tree v. in a classroom with a computer), etc.' G2, Category 11: 'Depending on their literacy levels, different learners might be able to cope with different task types - important to include alternative task types among your exercises' G4, Category 7: 'With newer coursebooks, there seems to be an assumption on the part of many writers that teachers will have access to particular resources, like a projector, the internet, or enough space in the classroom for specific activities,

but that's not always true. For example, if a video is the key element of a set of materials but you can't book the projector, you can't use those materials in the way it was intended. It would be great to encourage writers to take that into account.'

G6, Category 10: 'The writer might be able to see different options based on their classroom experience which could end up in the teacher's book - a lot of classroom experience could help with that.'

2.7 C. Improving teacher support

C1	Can pilot teacher support materials	Waterman, 2022: 2 H. Turner, OUP Managing Editor (personal communication, October 21, 2023)	G2, Category 2: 'You might add 'Piloting materials', including piloting the teacher's notes, not just the materials. That can help you to notice when materials might fail.'
C2	Can update teacher support materials based on feedback from other teachers	Waterman, 2022: 2 H. Turner, OUP Managing Editor (personal communication, October 21, 2023)	[No reference: This was not mentioned in my research. However, it follows that if piloting materials and updating them based on feedback are two separate criteria, then the same should be true of piloting teacher support materials and updating them.]

3. Professional skills

3.1 Writing skills

3.1 A. Clarity

A1	Can convey information about language and skills clearly	Clandfield & Hughes, 2017: 132-135 Ur, 2022: 193	R26: 'Filtering information so that only the most relevant and useful is shown to the learner.'
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			<p>R35: 'Being able to pick out elements from your knowledge of the language selectively and appropriately for a specific context, e.g. deciding how much to cover and how much detail to go into. Being able to put across often complex ideas clearly, concisely and appropriately.'</p> <p>R92: 'Regarding skills, the ability to convey the knowledge in a way that is concise and easy to understand is important. Learners do not really always need complex jargon or metalanguage. Being able to communicate the knowledge in an approachable is an important skill.'</p>
A2	Can follow print-based writing conventions	<p>Jago, Apr 2021: 42m34s</p> <p>Hughes, 2022f: 23m54s</p> <p>Hughes, J., 2022a: 516</p>	<p>R26: 'Writing skills, error free writing.'</p> <p>R83: 'Good writing skills.'</p> <p>R85: 'Knowledge of orthography and typography.'</p>
A3	Can visualise the final materials, for example how long an audio script might last when recorded, how long a document might be once it is in its final format, or how learners might respond to the materials	<p>Johnson, 2003: 129</p> <p>Mishan & Timmis, 2015: 176</p> <p>Clandfield & Hughes, 2017: 75</p> <p>Hughes, 2023d</p> <p>Jago, Dec 2021: 27m51s</p>	<p>G6, Category 1: 'A lot of writers overwrite, and things get pushed to end matter. This is quite a high level skill for writers, but editors can generally see this instantly.'</p> <p>G6, Category 10: 'The ability to visualise how the materials you're writing might be used in the class, and visualising how they work in that setting is a key skill.'</p>

3.1 B. Checking their work

B1	Can edit their writing	<p>Hancock, 2014: 11</p> <p>Clandfield & Hughes, 2017: 15, 146</p>	R4: 'Patience for proofreading and editing.'
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		Clare & Wilson, 2022: 450 Hughes, J., 2022a: 516, 523 Jago, 2023: 41m30s Hughes, 2023c	R10: 'How to edit and apply feedback.' R24: 'The ability to re-write and edit ruthlessly.' R83: 'Skills: research, planning, revising and editing.'
B2	Can proofread their writing	Hancock, 2014: 11 Hughes, 2023c	R4: 'Patience for proofreading and editing.' R28: 'Being able to proofread.'
B3	Can ensure language learning materials are factually accurate	Thorburn: 2022, 4m50s Waterman, 2022: 22 Taylor, 2023	R75: 'Research skills - writing texts that are factually accurate and providing sources.'
B4	Can work with editors to improve their writing	Hughes, 2014: 32-33, 36 Roberts, 2014: 60-61 Hughes, 2022b: 26m04s MacKenzie and Baker, 2022: 459, 468 Jago, 2023: 17m50s Hughes, 2023c	R35: 'Being able to take feedback from an editor! My own attitude is that if an editor didn't understand what I was trying to do, then it wasn't clear enough - and a teacher/student might have the same reaction. That doesn't always mean I have to go with their suggestion, but I do need to do something to get my point across better.' R124: 'Trust your editor, but don't be afraid to disagree.'
B5	Can seek feedback on language learning materials, including through piloting	Aziz Singapore Wala, 2013: 66 Mishan & Timmis, 2015: 167-168 Cunningham, 2016: 47 Clandfield & Hughes, 2017: 146-147 Valente, 2019 Hughes, 2022b: 43m57s Gok, 2022: 297 Hann, 2022: 341 Krantz et al, 2022: 381 Clare & Wilson, 2022: 447	G4, Category 7: 'Some materials feel like they have never actually been used in the classroom to pick up on problems. It's important to know how a teacher is actually going to use the resource.' G5, Ideas for level names: 'Is it possible to produce good materials without piloting them, trying them out and reflecting on what you learn? When you test them is when you find out whether it's effective or not, how flexible the materials are, and whether they might work with other levels too.' G6, Category 14: 'Piloting should perhaps be added here - perhaps add trying things out in your own class, though a publisher might do this for larger projects.'

		<p>Spiro, 2022: 480, 483 Waterman, 2022: 2-23 Hughes, S., 2022: 499 Hughes, J., 2022a: 516, 523</p>	
B6	Can update language learning materials based on feedback and piloting	<p>Aziz Singapore Wala, 2013: 81-83 Hughes, 2014: 34 McGrath, 2016: 201 Hughes & Spiro, 2017 Clandfield & Hughes, 2017: 146-147 Jago, Apr 2021: 22m47s Hann, 2022: 341 Clare & Wilson, 2022: 450 Spiro, 2022: 484 Waterman, 2022: 23</p>	<p>G2, Category 5: 'You need to be able to reevaluate materials and refine your approach, as sometimes you might think something is a lovely task, but then it fails in the classroom or if another teacher tries it.'</p> <p>G6, Category 5: 'Understanding what you have in mind when you're writing, conveying that clearly, getting feedback and rewriting materials in response to that feedback.'</p>

3.1 C. Expanding their range

C1	Can produce different types of activity, for example multiple choice exercises, gapfills, comprehension questions, etc.	<p>Hughes, J., 2022a: 515-516 Hughes, 2023c</p>	<p>G6, Category 5: 'A mastery of genre is needed for materials writers. For example, a multiple choice reading activity looks the same for a reason, because materials writers understand the genre.'</p>
C2	Can produce different genres of language learning materials, for example audio scripts,	<p>Hughes, J., 2022a: 515 Roberts, 2022: 26m20s</p>	<p>G4, Category 10: 'Different sorts of writing might be considered here [in Technical writing skills] e.g. script writing for audio / video, writing to a certain level and therefore needing to select certain vocabulary.'</p> <p>G5, Category 1: 'Writers need to be able to move between these media and</p>

	texts for grammar input, self-study materials, etc.		formats.'
			G6, Category 5: 'Getting better as a writer could include better understanding the genre features of different types of materials, for example knowing that you don't typically include lots of speaking activities in a workbook.'
C3	Can produce language learning materials for different target learners, for example different levels, different cultural backgrounds, different ages, etc.	Eaquals, 2016: 15 English Australia, 2016: 7 Jago, Apr 2021: 27m43s	[No reference: This was not mentioned in my research. If writers truly want to expand their range, they can work on different activity types or genres of materials, but I think they also need to write for different types of learner.]

3.1 D. Research skills

D1	Can understand how to conduct research into topics, systems and skills	Hancock, 2014: 9, 12 Moore, 2018 Hughes, J., 2022a: 515 Hughes, 2023c	R10: 'Experience of teaching these systems and training/understanding of the concepts or ability to research the areas if they are not known.' R10: 'How to research or find information on the web to fill in any gaps/seek further inspiration.' R35: [For vocabulary] 'Knowing where to go to find more information or to check your intuitions.' R62: 'No one materials writer can be knowledgeable about all areas that are necessary, so an ability to research is vital.' R75: 'Research skills - writing texts that are factually accurate and providing sources.'
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R87: 'General writer's skills, e.g. research skills, filing skills, knowledge of helpful websites, etc.'

R124: 'Research skills to find out what the Academia has to say now.'

3.1 E. Understanding copyright

E1	Can understand when and how to request permission to use the work of others, including knowledge of copyright and creative commons	Hughes, 2014: 35-36 Cunningham, 2016: 49 Clandfield & Hughes, 2017: 151-153 Clare & Wilson, 2022: 448 Hughes, J., 2022a: 516 Bilsborough, 2023a: 4m27s Hughes, 2023c	G4, Category 8: '[Copyright] could appear as a stand-alone point, as it's really important, covering texts, videos, online v. print and more.' G5, Category 1: 'Copyright could be a separate category, as it's not just part of visual design. You need to deal with it when putting together materials from different sources and make sure you're not committing plagiarism by referencing correctly. It's a separate area as it's a legal issue.' R35: 'In a published context, the ability (or maybe skill) to be able to produce texts that don't infringe copyright - often coming up with authentic-sounding texts based on real information but that don't require (expensive) permissions.'
E2	Can understand their rights related to their own work	Elsworth, 2014: 38, 41, 42 Clandfield, 2014: 45 Bilsborough, 2023a: 2m03s	G4, Category 8: 'From the point of view of a freelance writer, [copyright] also includes where you stand regarding the ownership of the work you produce.' G5, Category 1: 'Having things stolen from you is another legal issue to consider: having your ideas ripped off by somebody else, and knowing how to protect your own copyright.' G6, Category 1: 'Copyright' - teachers who create their own materials might need to learn about how to feel comfortable sharing their materials because they've included copyright info on them.'

			G6, Category 15: 'Maybe it goes back to copyright from earlier: how to share materials that people know are yours.'
E3	Can understand how to avoid plagiarism	Bilsborough, 2023a: 4m27s	G5, Category 1: 'Materials writers need to know how to find copyright-free images, consider image release and permissions if there are real faces (particularly sensitive if they are children), when it's OK to use your own pictures, etc.' G6, Category 15: 'Adding 'Professional ethics' is very important - not stealing materials and giving sources.'

3.2 Digital skills

3.2 A. Understanding digital tools

A1	Can select appropriate digital or non-digital tools to create language learning materials in a principled way	Kiddle, 2013: 193-194, 195-196, 197, 203 Mishan, 2013: 212-213 Jago, Dec 2021: 23m49s Mishan, 2022: 26 Hann, 2022: 342 Hartle, 2022: 402, 403, 406 Dudeney & Hockly, 2022: 415, 420-422	G4, Category 7: 'Possible additions: 'Using digital resources in a principled way', not just because it's something that's popular at the time of writing.' G6, Category 5: 'Materials writers need to understand what resources to use e.g. to find transcripts, to write scripts.'
A2	Can keep up-to-date with new digital tools	Hartle, 2022: 409 Dudeney & Hockly, 2022: 423-424 Spiro, 2022: 485	R62: 'It should also include [research into] new tools and resources which can be used to make the lessons up-to-date.'
A3	Can understand the ethics of the use of AI for materials creation	Borenstein & Howard, 2021 Reiss, 2021 Nguyen, Ngo, Hong, Dang & Nguyen, 2023	G2, Category 13: 'Ethical use of AI - AI should definitely be included in the framework in some way > who's generating the content and how?'

3.2 B. Digital tools for materials creation

B1	Can use a keyboard efficiently	Clandfield & Hughes, 2017: 14-15, 150, 156	[No reference: This didn't appear in my research. The majority of materials which writers are likely to create will involve using a keyboard at some point. Learning keyboard shortcuts, learning how to type more quickly, and learning how to use other tools such as text-to-speech can all aid the materials writing process.]
B2	Can use word processing software for materials creation	EPG Project, 2013: 7 Maley, 2013: 181 Clandfield & Hughes, 2017: 14 Eaquals, 2016: 18 Hughes, J., 2022a: 516	R1, R17: 'Word processing skills.' R94: 'Word processing and other technical knowledge.'
B3	Can use presentation software for materials creation	Jago, Dec 2021: 24m26s	R34: 'I think you have to know how to create materials in general, first of all - how to use documents, powerpoints etc. (in an interesting way).' R92: 'If we were to connect [knowledge of Universal Design for Learning] to a skill, it would include their Canva, PPT, PDF etc. skills to make materials engaging, accessible and functional.'
B4	Can use a range of digital platforms and apps for materials creation	EPG Project, 2013: 7 Kiddle, 2013: 195 Eaquals, 2016: 18 Dudeney & Hockly, 2022: 415 Hughes, 2023c	R10: 'You may need to know how to use certain software to make readers or to use content management systems - so Internet navigation abilities and know-how.' R14: 'Knowledge and experience of various types of writing, editing and publishing software as appropriate to the materials being developed (from tracking changes on Word to developing activities for Avallain).' R94: 'In my setting, particular skill with the LMS and the "best practices" in designing materials on the LMS at my university.'

B5	Can use design software, e.g. Canva, Photoshop, etc.	Hughes, 2023c	<p>G5, Category 1: 'Using different applications could be a skill to include here, for example Canva, though there's the question of whether this is the responsibility of a materials writer or whether this should be outsourced to a designer or design team. This could be considered as a separate skillset. However, teachers selling their own lesson plans or materials might need to have these design skills themselves, for example as Jamie Keddie has done with the Lessonstream materials.'</p> <p>R92: 'If we were to connect [knowledge of Universal Design for Learning] to a skill, it would include their Canva, PPT, PDF etc. skills to make materials engaging, accessible and functional.'</p>
B6	Can use AI for materials creation	Hughes, 2023b Hughes, 2023c	<p>G4, Category 12: 'Online materials writing is going to become more and more common, and AI is potentially going to change everything in a big way. This should be considered within the framework.'</p> <p>R18: 'Ability to create natural, interesting texts (though this is becoming less important as AI improves).'</p> <p>R98: 'Competence to use different tech tools (including AI, esp with the recent rise of such tools).'</p>

3.2 C. Digital tools for working with language

C1	Can use learner dictionaries	Maley, 2013: 180 Moore, 2023	R119: 'Ability to access and navigate around reference materials (e.g. Corpus, Cambridge Dictionary Grammar, EVP etc.).'
C2	Can use corpora	Richards, 2015: 611 Moore, 2018 Timmis, 2022: 40, 42 (grammar, lexis)	R13: 'For systems in general, a basic knowledge of how to use a corpus tool like Sketch Engine to look at frequency and common collocations / patterns is perhaps not necessary, but it can dramatically improve materials.'

		<p>Jones, 2022: 72 (authentic materials)</p> <p>Burton, 2022: 84-86 (selecting language)</p> <p>McCarthy & McCarten, 2022: 174-178 (ways of exploiting corpora)</p> <p>Ur, 2022: 196 (grammar)</p> <p>Thornbury, 2022: 221 (spoken grammar)</p> <p>Kirkgöz, 2022: 323 (EAP)</p> <p>Hann, 2022: 388 (ESOL)</p> <p>Clare & Wilson, 2022: 447 (coursebooks)</p>	<p>R29: 'The ability to analyze the target language, select / adapt items which need to be taught and which can be taught, and use solid evidence rather than intuition to do this (e.g. using corpus analysis software rather than simply relying on personal experience and knowledge.)'</p>
C3	Can use lexical profilers / text checkers to analyse texts	<p>Roberts, 2016: 109</p> <p>Moore, 2018</p> <p>Hughes, 2022d</p> <p>Jones, 2022: 72</p> <p>Uchihara & Webb, 2022: 208-209</p> <p>Clare & Wilson, 2022: 446</p> <p>Hughes, J., 2022a: 521</p> <p>Hughes, 2023c</p>	<p>R13: 'Particularly if you are writing for publication, you need to have the knowledge of how to check the difficulty of a word or structure using sites like the English Vocabulary or Grammar Profiles, Oxford text checker, etc. This is to make sure what you're teaching isn't way above or below the level. These are meant to be just a general guide, and context should be an important consideration, but publishers have become a bit obsessed with the CEFR levels and treat them like divine knowledge set in stone. So you need to know how to check vocabulary or grammar yourself to avoid getting called out by editors.'</p>

3.2 D. Audio and video

D1	Can create audio and video clips	<p>Maley, 2013: 181-182</p> <p>Kiddle, 2013: 198</p> <p>Richards, 2015: 612</p> <p>Clandfield & Hughes, 2017: 77</p> <p>Patsko & Simpson, 2018: Section 1.3.4 and 5.6 of ebook</p>	<p>R53: 'Possibly the facilities to create new tape scripts/ videos.'</p> <p>R98: 'Ability to use and adapt authentic texts/audio plus patience! Patience is required because it is a long process to create such texts or audio, to resemble authentic experiences.'</p>
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		Thorn, 2019 Hughes, J., 2022a: 515 Hughes, 2023c	
D2	Can edit audio and video clips	EPG Project, 2016: 7 Clandfield & Hughes, 2017: 77 Hughes, 2023c	R6: 'Technical skills (e.g. editing video).' R94: 'Skills in video editing and uploading materials to hosting sites like YouTube are a big advantage.'

3.3 Understanding how you work

3.3 A. Time management

A1	Can manage their time effectively on individual projects	Roberts, 2021 Hughes, 2023c	G3, Category 3: 'Project management as you need those skills to manage what you're doing.' R85: 'Skill: project management, e.g. planning the writing/production phase and the layouting/design phase.'
A2	Can manage their time effectively when working on multiple projects	Roberts, 2014: 59 Roberts, 2021 Jago, Apr 2021: 33m22s Roberts, 2022: 4m50s Hughes, 2023c	R87: 'Schedule and time management.'
A3	Can understand how long it typically takes them to complete projects	Elsworth, 2014: 39, 43 Clandfield, 2014: 50 Roberts, 2014: 59-60 Jago, Apr 2021: 15m01s Roberts, 2021 Roberts, 2022: 7m00s, 19m50s	G1, Category 4: 'Know what's realistic (understanding your own working).' R36: 'A strong sense of how long content is realistically likely to take to work on, accepting that there may be some tolerance (i.e. more less time than expected).'

3.3 B. Project management

B1	Can break down a project into manageable chunks	Johnson, 2003: 130, 135 Roberts, 2014: 60 Barber, 2017 Roberts, 2021	G4, Category 15: 'Follow a brief / instructions' could be supplemented with something about how to approach starting a project e.g. analyse the brief, look at the instructions, gather ideas.' R10: 'How to not get overwhelmed and how to break up the tasks - especially if it is a big project that requires a lot of time.' R116: 'How to split the work of designing a longer sequence of materials into smaller, more achievable tasks. And, of course, being able to meet deadlines.'
B2	Can understand how to manage competing demands during projects	Hancock, 2014: 10, 11-12, 13 Roberts, 2014: 58 Mishan & Timmis, 2015: 177 Burton, 2022: 84 Spiro, 2022: 479, 480	R35: 'Being able to keep lots of different parameters in mind at all times; level, audience, approach, flow, interest, variety, progress, recycling, consistency, style, etc.'
B3	Can understand how to organise the materials you write, for example labelling drafts, noting what has been piloted, etc.	Sayer and Wright, 2020: Section 2 of ebook Jago, Dec 2021: 30m56s Hughes, 2022f: 5m15s	R10: 'The ability to be organised.' R83: 'Good organisation.' R87: 'General writer's skills, e.g. research skills, filing skills.' R115: 'Organization.'

3.3 C. Mental health and wellbeing

C1	Can identify what types of language learning materials they do and	Hughes, J., 2022a: 518	[No reference: This didn't appear in my research. I think it's important to consider your own learning preferences, as these can influence the way that you create materials and the materials that you choose to create / avoid creating. For
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	don't enjoy using (as a teacher and learner)		example, as a learner I hated role plays, and therefore I never created them for my learners.]
C2	Can identify what types of language learning materials they do and don't want to write	Williams, 2014: 29 Davies, 2018 Hart, 2020 Spiro, 2022: 480-481 Roberts, 2022: 8m50s, 17m50s, 27m50s Jago, 2023: 4m15s	[No reference: This didn't appear in my research. Understanding your preferences as a writer can help you to decide what projects you accept and reject. It can also help your mental health, so you are less likely to work on a project which you are going to find frustrating.]
C3	Can understand the environment(s) and conditions in which they are best able to produce materials	Beare, 2017 Barber, 2017 Roberts, 2020 Jago, Apr 2021: 37m32s	[No reference: This didn't appear in my research. However, it commonly appears in general writing advice, and every writer is different. Learning about whether you prefer a quiet or a noisy environment, being alone or around people, etc. can help both your mental health and your productivity.]
C4	Can understand how they can find inspiration for language learning materials	Maley, 2013: 177-178 Mishan & Timmis, 2015: 175 Cunningham, 2016: 45 Hughes, 2016b: 214-215 Clandfield & Hughes, 2017: 101-102 Roberts, 2019 Clare & Wilson, 2022: 449 Hughes & Bilsborough, 2023a Hughes, 2023b	R10: 'How to research or find information on the web to fill in any gaps/seek further inspiration.'
C5	Can motivate themselves to write	Hancock, 2014: 14 Barber, 2017 Roberts, 2020 Jago, Apr 2021: 26m30s	R18: 'Skill of being self-motivated.' R61: 'Motivation, enthusiasm.'

C6	Can balance their materials writing with other demands in their life in a healthy and sustainable way	Johnson, 2003: 130 Roberts, 2014: 59 Mishan & Timmis, 2015: 176-177 Barber, 2017 Hart, 2020 Clements, 2020 Roberts, 2021 Jago, 2023: 23m50s	[No reference: This didn't appear in my research. Anecdotally, teachers often spend a long time creating materials for learners, and aren't always aware of how to reduce this time to release it for other areas of their lives, such as family or health. Professional materials writers talk about taking on lots of projects and having to work many hours to complete them, especially if they are doing other jobs (such as teaching) at the same time. I believe it is vital to include this in a framework to encourage users to consider this balance. 'Sunk cost fallacy' or 'easy abandonment' are others issue to consider: recognising that it's OK not to finish a project or a set of materials, even if you have already spent time on it.]
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3.3 D. Professional development

D1	Can understand how to reflect on their materials writing	Johnson, 2003: 133 Barber, 2017 Hughes & Spiro, 2017 Clandfield & Hughes, 2017: 15 Aish & Tomlinson, 2018 Bouckaert, 2019 Spiro, 2022: 479 Hughes, 2022: 513, 514	R9: 'To reflect + reassess what works + what needs reworking.' R10: 'Possibly the ability to evaluate/reflect on the materials after use so as to adapt them and improve.' R17: 'A key ability for the writer is the ability to be reflexive, and to critically examine the work in progress.'
D2	Can identify their strengths and abilities as a materials writer	Roberts, 2014: 60 Eaquals, 2016: 30 Hughes & Spiro, 2017	G1, Category 5: 'Knowing your strengths and weaknesses, and knowing your starting points for each project / your CPD'
D3	Can identify which areas they most need to develop when writing language learning materials	Roberts, 2014: 60 Eaquals, 2016: 30 Hughes & Spiro, 2017	G1, Category 5: 'Knowing your strengths and weaknesses, and knowing your starting points for each project / your CPD.' R62: 'Willingness to take on new ideas and work on areas of weakness.'

			R124: 'Do not be afraid to recognise your weaknesses and ask for help.'
D4	Can identify how to further develop their materials and materials writing skills	Clandfield & Hughes, 2017: 156-157 Jago, Apr 2021: 29m06s, 35m54s Jago, Dec 2021: 10m37s Roberts, 2022: 25m30s Hughes, 2022b: 55m45s Jago, 2023: 8m00s, 39m30s	R9: 'Knowledge about where to access information / support to develop in these areas.' R66: 'Here, teachers and curriculum developers should participate in frequent professional development workshops as different purposes and target audiences requires specific knowledge and training from the part of instructors.' R76: 'Familiarity with opportunities for CPD.'
D5	Can identify their own principles and beliefs related to language learning materials writing	Mishan & Timmis, 2015: 164 Bilsborough, 2017 Hughes & Spiro, 2017 Davies, 2018 Bouckaert, 2019 Jago, Dec 2021: 17m51s Hughes & Bilsborough, 2022: 16m22s Hann, 2022: 336, 341 Clare & Wilson, 2022: 446 Spiro, 2022: 480, 485 Byrne & Heffernan, 2023b	G3, Ideas for level names: 'When creating materials, the writer should take learning goals and their own beliefs into account, not just theory. [...] The need to reflect on your own beliefs as a teacher and recognise that they might differ from those of other teachers is an integral part of materials writing.' R16: 'Clear principles for writing the materials/ understanding of others' principles; ability to apply them faithfully but creatively.'
D6	Can identify their own biases and how they might navigate them when writing materials	Aziz Singapore Wala, 2013: 70 Seburn, 2021: Chapter 2 of ebook	G2, Category 7: 'Other areas to perhaps include here [are] awareness of fairness / bias issues.' R18: 'Skill of using research and online resources to mitigate personal bias and ensure natural language examples.' R28: 'An awareness of your own personal biases.'

3.4 Professional relationships

3.4 A. Networking

A1	Can develop and grow a professional network	Jago, Apr 2021: 16m16s, 23m39s Hann, 2022: 342-342 Jago, 2023: 27m45s	G4, Category 15: 'Add/Consider 'Developing your online profile' / 'Developing a network' - to help you to find work.' R76: 'Networking with other professionals in this area.' R119: 'And not least importantly, PLNers [PLN = Professional/Personal Learning Network] who have expertise in one of those (if you don't). For example, to create pronunciation activities I once turned to a blogger with extensive knowledge of intonation patterns and audio samples on his blog.'
A2	Can network with others to develop their materials	Mishan & Timmis, 2015: 176 Jago, Apr 2021: 24m38s Jago, Dec 2021: 20m20s Clare & Wilson, 2022: 450 Spiro, 2022: 483-484 Jago, 2023: 29m15s	G4, Category 3: 'Areas to consider might include 'How to work in a team' and 'How to work on your own'. Perhaps they could be included as two separate areas?' G4, Category 15: 'If you're not working in a team, it might also be useful to think about how you can collaborate with others, for example local colleagues who could identify problems in your materials and give you feedback.' R9: 'Ability to collaborate with subject specialists, eg. for ESP.' R51: 'SEN - understanding of issues learners face and research on best practice - willingness to seek specialist advice.' R94: ' Also who to contact for help in design.' R106: 'Have access to support such as proof readers and other teachers to pilot new materials.'

A3	Can network with others to develop their materials writing skills, including professional bodies	Elsworth, 2014: 40 Barber, 2017 Jago, Dec 2021: 33m50s Hughes, J., 2022a: 516 Jago, 2023: 11m20s	R124: 'Do not be afraid to recognise your weaknesses and ask for help.'
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3.4 B. Communication

B1	Can communicate clearly about materials writing projects	Hancock, 2014: 12 Hughes, 2014: 32 Roberts, 2014: 60 Hughes, 2022f: 2m10s	G6, Category 14: 'Emails' can be added: how you write them when working with others and email etiquette. 'Meetings' too, and knowing the difference between them - all those meetings which could have been emails! R10: 'The ability to be organised and to brainstorm and communicate with others as you work together to design something.'
B2	Can give feedback sensitively to others	Hughes & Spiro, 2017 Clare & Wilson, 2022: 450 Hughes, J., 2022a: 516	R18: 'Skill of giving feedback sensitively.'
B3	Can maintain a constructive response to feedback from others, including editors	Hancock, 2014: 11 Jago, Apr 2021: 38m57s Spiro, 2022: 485 Hughes, 2023c	G3, Category 3: 'One area to add could be how you feel about critiques of your materials from others.' G4, Category 15: 'Add/Consider: 'Being objective towards your work'. It's important not to be too precious about your ideas, as it can be upsetting if you're too emotionally attached to them.' R15: 'Very very important the ability to take criticism and constructive suggestions from editors and readers.' R18: 'Not being sensitive or precious about own work.'

R27: 'The ability to accept criticism from others.'

3.4 C. Marketing skills

C1	Can identify when to approach publishers and when to self-publish	Greenall, 2014: 15-20 Clandfield, 2014: 49 Jago, Apr 2021: 19m29s, 42m45s Hughes, 2022b: 45m03s Hughes, J., 2022a: 516	[No reference: This didn't appear in my research. For teachers transitioning to writing professionally, this is a common question: can I pitch this project to a publisher or is it better to self-publish? Including it in the framework means those designing courses for materials writing might include it in the syllabus.]
C2	Can market their skills as a writer of language learning materials, including approaching publishers	Greenall, 2014: 21 Mauchline, 2014: 22-26 Clandfield, 2014: 49 Clare, 2014: 51 Roberts, 2014: 61 Hughes & Spiro, 2017 Jago, Apr 2021: 43m22s Hughes, J., 2022a: 516 Hughes, 2023c	G1, Category 5: "Marketing skills' could [...] fall under the heading of knowing yourself and being able to market your skills effectively; it could be more of a competency for freelance writers' G3, Category 3: "Marketing skills' does fit because if the writer works individually, they need to be able to market themselves and their materials to find an audience.' G6, Category 15: 'Marketing your abilities as a writer. The ability to create a good pitch for which idea you're going to go with, or marketing your idea within a project.'
C3	Can publicise their language learning materials, including pricing them appropriately	Hancock, 2014: 10, 12 Clandfield, 2014: 50 Roberts, 2014: 61 Clare, 2014: 51-57 Clandfield & Hughes, 2017: 143-144 Jago, 2023: 28m30s	G3, Category 3: "Marketing skills' does fit because if the writer works individually, they need to be able to market themselves and their materials to find an audience.' G6, Category 15: '[Marketing skills are] also connected to websites where teachers sell materials to others like Teachers Pay Teachers, where they share them on a blog, or via the use of social media ' R9: 'Understanding of how to price the materials.' R76: 'Ability to present your materials convincingly (so that it will be clear to other

educators when they might find them useful).'

3.5 Working with publishers

3.5 A. Managing relationships with publishers

A1	Can write a sample unit or set of materials for a publisher	Williams, 2014: 27-30 Elsworth, 2014: 40-41 Clements, 2021a Roberts, 2022: 29m50s	[No reference: This didn't appear in my research. I suspect this is probably because most of the people involved in my research were either established with publishers involved or had never worked with them. It is definitely an important skill when beginning to work with publishers.]
A2	Can understand contracts from publishers	Elsworth, 2014: 38-43 Clandfield, 2014: 44-45 Clare, 2014: 53 Roberts, 2014: 58 Roberts, 2022: 12m40s	G1, Category 4: 'Contracts: ○ understanding them, e.g. deadlines, non-competition, promotion, liability etc. ○ know when to reject them ○ understanding how they fit the writing.'
A3	Can negotiate pay, number of drafts, deadlines, changes during the project, etc.	Elsworth, 2014: 39 Roberts, 2014: 58-59, 60 Jago, Apr 2021: 30m27s Roberts, 2022: 11m00s, 20m10s, 29m30s Jago, 2023: 37m55s Hughes, 2023c	G1, Category 4: 'Managing/Negotiating deadlines' G1, Category 4: 'Negotiating: ○ saying this isn't really working; can we change it? ○ knowing when to say something ○ picking your battles' G4, Category 15: 'Add/Consider 'Getting paid' - how to request payment. That could be grouped under negotiating.'
A4	Can meet publisher expectations	Elsworth, 2014: 41 Clare & Wilson, 2022: 444 Hughes, J., 2022a: 513	G6, Category 5: 'When writing for publishers, you might need to get used to using a different colours to indicate briefs, using set codes to describe required artwork etc, numbering exercises correctly, using the right naming conventions e.g. WOL = write on line, etc.'

A5	Can understand publisher limitations, for example budgets, availability of relevant expertise within the organisation, etc.	Kiddle, 2013: 201 Clandfield, 2014: 46 Patsko & Simpson, 2018: Section 1.2 of ebook Hughes, 2022c: 20m12s Afitska & Clegg, 2022: 358 Pinard, 2022: 391 Dudeney & Hockly, 2022: 419 Clare & Wilson, 2022: 448	R14: 'Awareness of the publishing process in terms of schedules and how different components might complement each other.' R35: 'In a published context, the ability (or maybe skill) to be able to produce texts that don't infringe copyright - often coming up with authentic-sounding texts based on real information but that don't require (expensive) permissions.'
A6	Can compromise, balancing their ideas and principles with the requirements of the project	Aziz Singapore Wala, 2013: 70-72 Williams, 2014: 29 Roberts, 2014: 61 Mishan & Timmis, 2015: 170-171 Bilsborough, 2017 Burton, 2022: 84, 87 Harwood, 2022: 146 Gok, 2022: 297 Norton & Buchanan, 2022: 310, 316 Spiro, 2022: 475, 480, 484-485 Hughes, 2023c	G2, Category 4: 'There's something about striking a balance or compromising within the limitations and conventions. Perhaps they are all connected with publisher-imposed expectations.' R29: 'Understand a writer's brief, discuss changes where necessary, accept the compromises, and then do what the client wants.' R35: 'In the context of published materials, being able to balance your own principles and priorities with those of the brief, the publisher and other writers on the team.' R35: 'Fitting the input and tasks into an often restrictive brief re. format or style, PARSNIPS etc. but still producing something you're happy with.' R60: 'Patience dealing with publishers who want you to shoehorn grammar or vocab into skills-focused lessons is an important consideration. :) In all seriousness I think a clear set of beliefs and just how far you will "bend" to the dictates of others is worth thinking about.'

3.5 B. Working with documents

B1	Can follow a project brief	<p>Johnson, 2003: 131 Hancock, 2014: 10 Williams, 2014: 27-28 Clandfield & Hughes, 2017: 154-155 Clements, 2022 Hughes, 2022f: 22m01s, 25m44s Hartle, 2022: 402 Clare & Wilson, 2022: 446 Roberts, 2022: 21m00s, 28m50s Bilsborough, 2023b</p>	<p>R28: 'For a writer for publishers, you also need to work to very strict guidelines.'</p> <p>R29: 'Understand a writer's brief, discuss changes where necessary, accept the compromises, and then do what the client wants.'</p> <p>R62: 'Writing to a brief with a understanding of market demands.'</p>
B2	Can follow instructions regarding writing style	<p>Cunningham, 2016: 52 Clare & Wilson, 2022: 446</p>	<p>G6, Category 1: 'There might be principles to consider regarding the style guide, for example cultural sensitivity, and different cultures accepting or not accepting different things.'</p> <p>R10: 'Following a style guide might be important if it is an online course or textbook or part of a school image.'</p> <p>R116: 'How to follow guidelines/stick to a "house style".'</p>
B3	Can complete publisher templates for language learning materials	<p>Hughes, 2022f: 22m06s Hughes, J., 2022a: 513, 516</p>	<p>G6, Category 5: 'Because of the way books are published, publishers/designers might not convert documents directly from Word, so following a (potentially limited) template is really important because that will save time for the editors.'</p>
B4	Can create briefs for other writers, pictures, illustrations, videos, songs, etc.	<p>Hancock, 2014: 9 Hughes, 2014: 35 Valente, 2019 Hughes, 2022c: 8m23s Clare & Wilson, 2022: 450</p>	<p>R87: 'Knowledge of practicalities of artwork/video and other commissioned material, i.e. is what I'm briefing likely to be achieved.'</p> <p>R90: 'For very young learners, the ability to imagine artwork on the page and brief this (also see comment above) is essential, as there will likely be no text on the</p>

		Hughes, J., 2022a: 516 Hughes, 2023c	page.'
B5	Can support the recording process, for example by creating appropriately formatted audio / video scripts which can be used easily during the recording process, or helping actors to produce suitable language	Hughes, 2014: 36 Hughes, 2016b: 200, 202-204, 206-210, 212-213 Patsko & Simpson, 2018: Section 5.6 of ebook Clare & Wilson, 2022: 450	R87: 'Knowledge of practicalities of artwork/video and other commissioned material, i.e. is what I'm briefing likely to be achieved.'

3.5 C. Working with others

C1	Can understand how to work effectively in a project team	Hancock, 2014: 14 Hughes, 2014: 31 Roberts, 2014: 60 Mishan & Timmis, 2015: 171 Hughes, 2022f: 4m19s Krantz et al, 2022: 380 Clare & Wilson, 2022: 446, 450	G1, Category 4: 'Working within a system: including working with people you might not know. Mastery in this area would be about being able to say something isn't working and asking for it to be changed. The lower level might be following some of the rules blindly into a terrible place - new writers might not be willing/feel able to argue over things.' G5, Category 2: 'If you're working as part of a team, you might be asked to create a specific kind of activity, but somebody else's job might be to put all of these activities together in a logical order.' G6, Category 9: 'If you're contributing to a larger project, your writing needs to fit in with what other writers have done.' G6, Category 16: 'Add 'Team work' in this category - working well within a team.'
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			You have to work with other people: designers, editors, other teachers, etc.'
C2	Can work with designers / design teams	Hughes, 2014: 34-35 Mishan & Timmis, 2015: 171 Cunningham, 2016: 50 Morton, 2021 Hughes, 2023c	G2, Category 13: 'The ability to have conversations / make agreements between writers / designers / technologists dealing with screen design.' G4, Category 12: 'There's an element of collaboration here sometimes as one person might write the text and another person choose the pictures.' G6, Category 5: 'A writer working for publishers needs to convey their ideas to the editors / artists in the clearest way possible, using accepted conventions, e.g. stylistic conventions concerning how you might write in a teacher's book.'
C3	Can work to externally imposed deadlines	Roberts, 2014: 59-60 Jago, Apr 2021: 42m22s Hughes, 2022f: 22m01s	R18: 'Skill of working to tight deadlines.' R28: 'Ability: working to deadlines.' R124: 'Commit to deadlines- they can ruin the whole process.'