

Applying a task-based approach to authentic texts: An example of teaching a poem to lower level students of Greek as L2

by Maria Skiada-Sciaranetti and Ifigenia Georgiadou

Maria Skiada-Sciaranetti Hellenic Culture School Switzerland mar_skiada@yahoo.gr

Ifigenia Georgiadou Hellenic Culture Centre Greece ifigenia@hcc.edu.gr

Published in Training, Language and Culture Vol 3 Issue 4 (2019) pp. 18-26 doi: [10.29366/2019tlc.3.4.2](https://doi.org/10.29366/2019tlc.3.4.2)

Recommended citation format: Skiada-Sciaranetti, M., & Georgiadou, I. (2019). Applying a task-based approach to authentic texts: An example of teaching a poem to lower level students of Greek as L2. *Training, Language and Culture*, 3(4), 18-26. doi: [10.29366/2019tlc.3.4.2](https://doi.org/10.29366/2019tlc.3.4.2)

Authentic texts are a vital component of the task-based learning approach in classroom language acquisition. As they derive from the real-world they constitute a richer source of input and have the potential to raise learners' awareness of a wider range of discourse features. These qualities of authentic texts are aligned with the contemporary, broadest notion of task, which is not limited to meaning-focused activities and meaningful communication but encompasses focus on form and consciousness-raising of linguistic structures and processes as well. Authentic texts, as real-life input, containing cultural and linguistic information, can respond most effectively to one of the main objectives of task-based instruction, which is to provide a situational and interactional context for activating the language acquisition process. The emphasis on task modelled on real-world language expressions and on authentic response and the engagement of the learners also advocates the use of authentic texts as a source input for task-based language learning. In this article we explore the theoretical frame for the integration of authentic texts into tasks, emphasising the task authenticity criteria and the task typologies for authentic texts. At the end we present a teaching scenario showing how authentic materials and task-based learning can be implemented in teaching literature to lower level students, who are the least exposed to authentic language input in the classroom.

KEYWORDS: *task-based approach, authentic text, task authenticity, task typology, literature, L2*



This is an open access article distributed under the [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/) which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited (CC BY 4.0)

1. THE NOTION OF TASK

1.1 The definition of task

The contemporary notion of task as pedagogical model is methodologically based on the frame of the communicative approach and is theoretically empowered by the findings of Second Language Acquisition research, especially by those theoretical models where appropriate language input, language output, negotiation of meaning, verbal interaction and implicit learning are considered vital to language acquisition. A task was initially described as '*a goal-oriented communicative activity with a specific outcome where the emphasis is on exchanging meanings, not producing*

specific language forms' (Willis, 1996, p. 36). A similar precedence for meaning over form is given by Ellis (2003) in his definition of task as '*a work plan that requires learners to process language pragmatically in order to achieve an outcome that can be evaluated in terms of whether the correct or appropriate propositional content has been conveyed'* (Ellis, 2003, p. 21). Language acquisition is, therefore, enabled by engaging learners in such tasks that require them to negotiate meanings, to involve authentic, relevant and real-life communicative interactions for meaningful purposes (Richards & Rodgers, 2014, p. 223; Guariento & Morley, 2001, p. 349; Candlin, 2001, p. 233).

With time, as the ability of meaning-based language teaching alone to foster acquisition was called into doubt (Skehan, 1996, p. 40-42), language study was readmitted in the communicative approach and focus on form was embraced, particularly as consciousness-raising of language structures. This adjustment reflected the view that learners have many pedagogical needs which often demand engagement in more psycholinguistic and metalinguistic processes, such as repeating, noticing forms, hypothesising and conceptualising rules, which have been found by research as being conducive to language acquisition. In this context, task-based instruction ceased being perceived as *'an alternative to instruction which focuses on form'* (Bygate et al., 2001, p. 3) and in the pedagogy of today the notion of tasks, without losing their value as *'realistic communicative motivator'* (Skehan, 1996, p. 42), has been broadened to encompass personal and divergent tasks as well as more practical ones (Mishan, 2005).

1.2 Tasks taxonomy and skills

Nunan (1989) distinguishes between two types of tasks: real-world tasks and pedagogical tasks. The former is designed to exercise those skills that learners need to have so they respond effectively in the real world. This means that they *'require learners to approximate, in class, the sorts of behaviour required of them in the world beyond the classroom'* (Nunan, 1989, p. 40). In contrast to real-life tasks, pedagogical tasks are intended to engage learners in tasks they are unlikely to perform outside the class. They serve to prepare students for real-life language usage, acting as a bridge between the classroom and the real world (Long, 2015). Furthermore, they emphasise particular vocabulary and verb forms and, therefore, focus on skills within a narrow context. An example of a real-world task might be to read a classified advertisement and use the telephone to ask for more information about it and the corresponding pedagogical one would be to fill in an information gap exercise on it (Richards & Rodgers, 2014, p. 231).

'Language acquisition is, therefore, enabled by engaging learners in such tasks that require them to negotiate meanings, to involve authentic, relevant and real-life communicative interactions for meaningful purposes'

In recent literature, Ellis (2003) makes a similar distinction of tasks into unfocused tasks and focused tasks. The unfocused tasks *'may predispose learners to choose from a range of forms but they are not designed with the use of a specific form in mind'* (Ellis, 2003, p. 16). Their aim is to create in the class conditions and opportunities for natural communication which can activate implicit learning processes and lead finally to language acquisition. In contrast, focused tasks, are employed to *'induce learners to process, receptively, or productively, some particular linguistic feature, for example, a grammatical structure'* (Ellis, 2003, p. 16). Of course, this processing must occur as a result of performing activities that satisfy the key criteria of a task, that is, that language is used meaningfully to achieve some non-linguistic outcome. Therefore, focused tasks have then two aims: *'one is to stimulate communicative language use (as with unfocused tasks), the other is to target the use of a particular predetermined target feature'* (Ellis, 2003, p. 16).

In any case, implementation of tasks requires the integration and combination of skills. The skills involved in carrying out these tasks are called by Nunan (1989) *'enabling'* skills in the sense that they actually enact the tasks. The skills described can be receptive or productive, skills required to deal with the different media of input and output (reading, listening, speaking, writing), skills specific to the task (e.g. skimming and scanning of written texts required by extraction tasks), or collaborative and communicative skills, such as negotiating meaning, agreeing and disagreeing, exchanging instructional and explanatory input and so on (Mishan, 2005, p. 92-93). This combined engagement of different skills involves in turn combina-

‘Tasks should reflect and be consistent with the authentic communicative purpose of the input text that they frame’

tions of linguistic and cognitive processes and this is the critical feature which makes the task model inherently authentic, for it replicates in the classroom these sorts of authentic combinations observed in real life where skills are not only deployed in isolation.

2. TASK AUTHENTICITY

2.1 Definition of task authenticity

As McGrath (2002, p. 114) puts it, *‘the narrow concern with text authenticity that characterised the early years of the communicative movement has since given way to a concern for the nature of tasks’*. This shift of the attribute of authenticity from text to task was prepared by Widdowson (1983) and Van Lier (1996) and their concept of authenticity. Both recognised that authenticity lies more on the interaction between the learner and the input text, rather than on the input text itself. It depends on the learner’s response to it. This assumption has critical implications for the pedagogical context, as it implies that authenticity depends more on the tasks devised by the teacher and performed by the learner around a text, rather than its having occurred in a ‘real’ environment. In other words, *‘authenticity is basically a personal process of engagement’* (Van Lier, 1996, p. 28), a factor of the learner’s involvement with the task.

2.2 Task authenticity criteria

Within this context six criteria of task authenticity can be determined (Mishan, 2005, p. 75-83).

2.2.1 Retention of the original communicative purpose

The communicative purpose refers to what people want to do or accomplish through speech (Finocchiaro & Brumfit, 1983, p. 13). Tasks should reflect and be consistent with the authentic communicative purpose of the input text that they

frame. Reference to the literature on text genres (Bhatia, 1993; Swales, 1990), shows – roughly – that there are texts intrinsically intended to inform (news broadcasts), to persuade (advertisements), to interact (oral/electronic dialogues), to provoke (newspaper articles) or to engage (poems). Since communicative purpose is not the sole factor in identifying genre, a set of communicative intents are often identified and deployed within the same text. As Swales points out, the obvious communicative purpose of a news broadcast may be informative, but elements of persuasive intents may be included as well – for instance, to influence public opinion (Swales, 1990, p. 47). Retaining the authenticity of an authentic text means retaining its inherent communicative purpose(s) through tasks which correspond to what one is expected to do with the text (Grellet, 1981, p. 9). For instance, in the case of a newspaper article whose original intention is to provoke, the task assigned should involve responding to this provocation: e.g. writing a letter on the article to the editor, or, in the case of a poem whose inherent purpose is to cause engagement, the tasks devised should trigger emotions and imagination (Mishan, 2005, p. 80). Anyway, the use of an authentic text exclusively to teach a specific language form (e.g. the use of a weather forecast only to teach the future tense morphology), constitutes a false use of the text which largely undermines its authenticity.

2.2.2 Appropriacy

The first criterion can be realised by ensuring appropriacy of the task to the input text. For example, asking learners to sing a song is an appropriate task, whereas inserting comprehension questions when narrating a humorous anecdote is probably inappropriate. Equally, answering questions, particularly when the questioner already knows the answer is an inauthentic and mechanistic process, more suitable to classroom management than to pedagogy (Long, 2015, p. 45). Especially when dealing with literature, maintaining appropriacy means devising tasks which respect all affective implications and stay sensitive to the emotions that this text genre may evoke. Furthermore, the con-

cept of task appropriacy has to do with the deployment of language skills, similar to those applied by native speakers when processing language input (e.g. skimming, scanning, etc.) This emerges out of the view that partial comprehension is an entirely authentic cognitive situation and that often a word-to-word study of a text is an inappropriate procedure. For instance, it would be artificial to require detailed comprehension of a page of classified advertisements. What is, therefore, needed is the development of strategies corresponding to the true purpose of learners' interactions with a given text type (Grellet, 1981, p. 4).

2.2.3 Response and engagement

Tasks should ensure and activate an authentic response to the text by the students. Respecting the authentic communicative purpose of a text implies eliciting in the class a response adapted to this original purpose, that is similar to the one performed by native speakers in the real world. This expectation of a personalised, genuine response to a text, means also designing tasks which prepare and equip the learners to deal with the language and the content of a given text. This response may be either internal, affective/ cognitive (pleasure/curiosity), or external (action). In any case, it implies some level of involvement or engagement which, in the language acquisition context, is vital to task authenticity (Guariento & Morley, 2001, p. 350-351). In other words, authenticity lies in great measure in the hands of the learner who performs the task. Consequently, a failure of engagement in the task equals failure in its authenticity.

2.2.4 Activation of learners' existing knowledge

Since learners do not enter the class as *tabula rasa*, either linguistically nor culturally, tasks should activate their existing knowledge of the target language and culture. For this purpose, a kind of pre-task, intended to 'milk' learners for prior knowledge of the subject or the language (vocabulary/grammar) of a text, are employed. On a linguistic level such tasks are highly beneficial since they alert students to the context of the new input

and equip learners with some of the language/concepts included in it. On an affective level, these pre-tasks, by certifying prior knowledge, encourage the learners and strengthen their incentives to proceed. Furthermore, when implementing a task, the learner's native culture is inevitably interfered with, and this interference should be seriously considered when designing tasks. This awareness is essential as, in the end, *'authentication of the task by the learner is in part a factor of the cultural baggage, both native and foreign, that they bring to it'* (Mishan, 2005, p. 74).

2.2.5 Approximate real-life tasks

Tasks should approximate real-world behaviours (Nunan, 1989) and have a *'clear relationship with real-world needs'* (Guariento & Morley, 2001, p. 350). In this context, tasks should help learners rationalise and replicate, in a very conscious and explicit way, activities that native speakers are performing subconsciously. Therefore, tasks which externalise experiences which for native speakers are internal can be said to be authentic. For instance, listening to or watching the news and, at the same time, writing down the main issues, main characters etc.

2.2.6 Purposeful communication

Tasks should involve genuine, purposeful communication between learners when pursuing the task goal. In other words, tasks should *'engage learners in the authentic, practical and functional use of language for meaningful purposes'* (Candlin, 2001, p. 233). These purposes can range from practical activities, such as replying to an Email, to ones associated with the specific context of the language classroom. Even if tasks which are implemented within a classroom are not equivalent to tasks which serve real life goals, they still require structured simulations.

3. TASK TYPOLOGIES FOR AUTHENTIC TEXTS

Advocating the bond between the Task-Based Approach and authentic texts, Mishan (2005) delicately describes it as a *'felicitous marriage'*; in that

both derive from the real world. It is true that authentic texts, defined as 'a stretch of real language by a real speaker or writer for a real audience and designed to convey a real message of some sort' (Morrow, 1977, p. 13), are a vital component of task-based instruction. They provide 'a much richer source of input in the classroom and have the potential to raise learners' awareness of a wider range of discourse features' (Gilmore, 2011, p. 791). In this sense, they 'afford students opportunities to communicate meaning through real-life

artefacts containing informational and linguistic input' (Widodo, 2012, p. 249).

3.1 Task types for authentic texts

Based on the theoretical background of the task-based model, a set of tasks types for authentic texts can be generated. The set presented in the table below is a combination of the typologies proposed by Maley (1994) and Mishan (2005) and is specifically conceived for integrating authentic texts into tasks (Table 1).

Table 1

Task types for authentic texts based on Maley (1994) and Mishan (2005)

TASK TYPE	DESCRIPTION	EXAMPLES
Expansion/Reduction/Prediction	Add or remove something from the text, predict the development/outcome of event or situation presented via language input	Add or remove specific language items (e.g. adjectives, verbs), sentences, paragraphs. Add comments, combine sentences, identify with a character in the text and develop characterisation
Response/Reaction	Response or reaction (written, oral or kinaesthetic) to input of an emotive or non-emotive nature	Make/alter plans on the basis of a weather forecast, listen
Transference/Reformulation	Transference (translation or paraphrase) from one medium, genre, or culture to another. Express the same meaning in a different form, rewrite the text in a different style, mood or format	Transfer prose into a visual form. Turn it into a poem or a screenplay. Turn a poem into prose or create an advertising slogan from it. Turn a headline into a proverb or tell a story in a different format. Retell a story from notes/memory/keywords
Reconstruction	Restore coherence/completeness to an incomplete or defective text	Remove sentences which do not «belong» in the text, insert appropriate words/phrases into gapped texts, reorder jumbled words, lines, paragraphs etc.
Analysis	Awareness-raising of linguistic forms and functions and of the emotive/figurative/subjective use of language	Analyse conversational strategies on the basis of dialogues in interviews or films
Matching	Find a correspondence between the text and something else	Match text with a visual representation, a title, another text, voice, music
Interpretation/Inferencing	Engage with the text, relating it to personal knowledge/experience, interpreting and inferring, information or concepts	Associate text with ideas, images, formulate questions for the text's author, infer the setting, basic story etc.
Comparison/Contrast	Identify points of similarity/difference between two or more texts	Identify, compare common words/expressions/ideas/facts in both texts
Creating Text	Use the text as a springboard for the creation of others	Use the same story/outline/title to write a new text or write a parallel text on a different theme
Extraction	Extract factual information (including cultural indicators) from the text	Extract factual information (e.g. price, unique features of product) from advertisements

3.2 Discussion

This typology reflects the contemporary permutation of the task-based approach and its progressive course from a meaning-focused orientation to a gradual encompassing of focus on form and the consciousness-raising of linguistic structures and processes. The task types proposed require cognitive processes such as extracting, comparing and then reformulating information which encourage *'constant effort by learners to deploy their language resources in the classroom'* (Prabhu, 1987, p. 93), to use language purposefully and exercise language skills. This illustrates the communicative background of this typology. At the same time, the inclusion of a task type dedicated to linguistic analysis reveals the embrace of language study within this existing communicative frame. Moreover, this set of task types implements the criteria for task authenticity, drawn up above, emphasising the adherence to the intrinsic communicative purpose of the input text and the eliciting of the learners' response to it. This means that each task type appears on the table as a result of a procedure where the various communicative purposes of texts were identified and 'realistic' ways to serve these purposes were devised. More specifically, every task type answers this question. Which activity would induce a genuine response on behalf of the learners to the language input, similar to that performed by native speakers in the real-world? For instance, a TV news bulletin whose communicative function is to inform would be harmonised with an extraction or inference task type. Or, the response to a piece of literature with an overt engaging intent would be best illustrated by response or interpretation task types which involve interaction with the text through one's own experience.

Certainly, the intrinsic communicative function of a text doesn't constrain authentic response to it to a single task type. Each communicative purpose may stimulate a number of potential responses, all equally authentic (Mishan, 2005, p. 91). In other words, a poem whose implicit purpose is to engage, can activate a plethora of authentic responses and interactions in the form of tasks. Finally, there are many cases in the classroom where the

'Each communicative purpose may stimulate a number of potential responses, all equally authentic'

boundaries between task typologies don't remain so distinct. Indicative is the case of Analysis, a task type focused on language study, which could be equally well integrated into the frame of another task. Language issues can emerge naturally in any of the tasks and either these will be clarified on the spot, or later in a dedicated language focus lesson (Mishan, 2005, p. 93).

4. AUTHENTIC TASKS FOR LITERATURE

4.1 Teaching 'The City' by C. P. Cavafy to lower level students of Greek as L2

What follows is a detailed teaching scenario based on the task typologies for authentic texts as described above. The input text is a poem and the tasks were chosen on the basis of reflecting the learners' response to it, in alignment with its primary communicative function. In order to elicit an authentic response, similar to native speakers, and to fulfil the original engaging intent of a poem, tasks should create favourable conditions for stimulating a personal reaction (intellectual or affective) to the text. They should care for engagement which, in real life may be unconscious or implicit, but within the class can be externalised in different ways, such as writing down the feelings awakened in the reader by the poem, discussing feelings with others, drawing a picture etc. Other affective genuine responses to literature may be as well pleasure, outrage, tears or even silence. As Bassnet and Grundy (1993) wrote, *'there are silences which it is not appropriate for anyone, teacher or learner, to fill'* (Bassnet & Grundy, 1993, p. 6).

Constantine Peter Cavafy is one the most famous Greek modern poets. He was born and brought up in Egypt of Greek parents and died in Alexandria in 1933 at the age of 70. He was a journalist, a civil servant and, what he is most remembered for, a poet. The poem is reproduced below (The City by C. P. Cavafy, translated by © 1975, 1992 Edmund Keeley and Philip Sherrard):

*You said: 'I'll go to another country, go to ano-ther shore,
find another city better than this one.
Whatever I try to do is fated to turn out wrong
and my heart lies buried like something dead.
How long can I let my mind mould in this place?
Wherever I turn, wherever I look,
I see the black ruins of my life, here,
where I've spent so many years, wasted them, destroyed them totally.'
You won't find a new country, won't find ano-ther shore.
This city will always pursue you.
You'll walk the same streets, grow old
in the same neighbourhoods, turn grey in these same houses.
You'll always end up in this city. Don't hope for things elsewhere:
there's no ship for you, there's no road.
Now that you've wasted your life here, in this small corner,
you've destroyed it everywhere in the world.*

4.2 Task-based learning activities

Following the guidelines for task authenticity and using task typologies as a point of reference when dealing with a poem, some of the potential task types could be the following (see also Mishan, 2005):

- response: visualisation of audio input (e.g. identify and visualise the voice of the characters introduced);
- extension: empathise with the characters involved (e.g. draw a portrait of them or build their profile);
- analysis: analyse lexical features of the poem and their imaginative effect (e.g. choose one part of speech – adjectives, adverbs, verbs – and change, by substituting others, each of the chosen parts of speech within the poem);
- analysis: use linguistic and cultural knowledge to fill gaps (e.g. give the start of the text and learners imagine the rest);
- analysis: to consider implications of lexical choices (e.g. produce a strategically gapped version of a suitable poem, give two feasible alternatives, see the impact of the choice on the text);
- inference: infer poetic voices (e.g. infer who is speaking or mark the words of each speaker);
- transference: engage with a poem by interacting with it (e.g. draw a picture, or series of pictures (cartoon), write a dialogue, sequel or prequel);

– extension: engage with poetry through its themes (e.g. write a dialogue illustrating the theme of the poem, write a poem or piece of prose on the theme of the poem).

4.3 Working with levels of lower proficiency

Especially when it comes to lower proficiency levels (the levels most deprived of authentic input), literature texts should be approached through non-threatening tasks: kinaesthetic (e.g. choral reading, acting, miming), non-verbal (e.g. drawing) or single word responses. In the teaching scenario proposed, in order to facilitate learners' access to the poem, so called pre-tasks were implemented at the beginning of the teaching process. These tasks aimed at detecting and activating existing knowledge (linguistic and cultural), in order to prepare learners regarding the content of the text and to equip them linguistically before exposing them to it. This way, an initial level of comprehension was assured, capable of stimulating a genuine response:

(1) Warm-up/Prediction: Content and language preparation in two parts.

i. Present a painting which gives a hint of the content/atmosphere of the poem. Attentive/Creative observation through questions (D. Perkins Model). What are you noticing? What does it make you think? How does it make you feel? Does it re-

mind you of another painting/melody? Is there something missing? How do you describe the person in the painting? Where is he? What is he doing? Where was it before or where will it go afterwards? Which are its thoughts/feelings?

ii. Text production in groups. Give to each group a set of words included in the first verse of the poem. The person in the painting can speak. Use some of these words (the lonely man, spent, city, land, chance, I'll go) and write in the first person what he said.

(2) Reception/Response/Interpretation in three steps.

FIRST VERSE

i. Audio reception of the first verse twice.

ii. Response. Did you like it? Did you understand its words? Was it positive or negative? First thought/picture? Did you keep a word? Were you expecting this? Was it close to your story?

iii. Silent reading (first part of the poem).

iv. Interpretation. Content analysis questions. What's the hero's strong desire? Why does he want to leave? Where to? Did he try to leave? Which words in this verse match to the verbs 'feel', 'think', 'see'? What is the hero looking for? Why will the new city be 'better'?

v. Extension. Are you familiar with the mind state of the hero? Are you identifying yourself with this dilemma? Could the hero be one of us? Work in groups and create this profile.

vi. Who says this 'you said' at the beginning of the poem? Who does the hero address? How would you answer him?

SECOND VERSE

i. Audio reception of the second verse.

ii. Silent reading (second part of the poem).

iii. Response/Interpretation. How did you find the answer that the poet gave to the hero? How close was your answer? Is there a new city waiting for him? Why will this city always follow him? In which way will the city follow him? Who is responsible for his destroyed life? Which words in the last line are creating an intensive antithesis?

iv. Analysis. Which grammatical types are creating an atmosphere of inevitable, eternal repetition?

'Especially when it comes to lower proficiency levels (the levels most deprived of authentic input), literature texts should be approached through non-threatening tasks: kinaesthetic (e.g. choral reading, acting, miming), non-verbal (e.g. drawing) or single word responses'

TOTAL REPOSE TO THE WHOLE POEM

i. Audio reception of the whole poem.

ii. Reading in chorus or in two groups. One reads the first verse (the statement) and the second one reads the second verse (the answer).

iii. Inferencing. Give a title to the poem. What does the city symbolise? What is your relationship with your city? Which characteristics of your city are you carrying inside you? Are you identifying yourself with the feelings of the hero? Where would you like to escape from?

iv. Transference. Write a dialogue out of the poem. Associate the poem with one of the paintings. Make a drawing out of the poem, put a melody to the poem. Retell the poem as if it were a fairy tale. Acting out the poem, find one with a similar subject in your language.

v. Creating new text. Write a letter to the poet.

vi. Analysis. Gap filling exercise.

5. CONCLUSION

The teaching example presented here show how the task-based learning model can enable authentic texts to be used successfully with lower level students of a foreign language. In the specific teaching example presented, besides the task-based learning model, upon which the whole lesson was structured and developed, methodological elements derived from Aesthetic Response and Perkin's Model were also incorporated. Aesthetic Response Theory gives overt priority to the readers' response to texts and not to the texts per se or to their meaning (Iser, 1991, p. 26). The quality ingredient of this response is the autonomy of the learner, who is heading towards a creative reading

process driven by predictions, denials, language decoding and reflection. According to this principle, the poem's approach was completed in three levels of reception and through tasks which reconciled learners' experiences and expectations with their language proficiency level and the original communicative purpose of the text.

On the other hand, the Perkins Model (1994)

pursues learners' stochastic and linguistic activation through art. Based on this pursuit, the pre-tasks devised for this specific poem, involved the exploitation of an Edward Hopper painting, with the intention of activating – through observation and reflection questions – the cultural and linguistic background of learners, preparing the access to the authentic input text.

References

- Bassnet, S., & Grundy, P. (1993). *Language through literature: Creative Language teaching through literature*. London: Longman Group.
- Bhatia, V. (1993). *Analysing genre: Language use in professional settings*. Harlow: Longman Group.
- Bygate, M., Skehan, P., & Swain, M. (Eds.). (2001). *Researching pedagogic tasks: Second language learning, teaching and testing*. Harlow: Pearson Education.
- Candlin, C. N. (2001). Taking the curriculum to task. In M. Bygate, P. Skehan & M. Swain (Eds.), *Researching pedagogic tasks: Second language learning, teaching and testing* (pp. 229-243). Harlow: Pearson Education.
- Ellis, R. (2003). *Task-based language learning and teaching*. Oxford: Oxford University Press.
- Finocchiaro, M., & Brumfit, C. (1983). *The functional-notional approach: From theory to practice*. New York: Oxford University Press.
- Gilmore, A. (2011). 'I prefer not text': Developing Japanese learners' communicative competence with authentic materials. *Language Learning*, 61(3), 786-819. Doi: [10.1111/j.1467-9922.2011.00634.x](https://doi.org/10.1111/j.1467-9922.2011.00634.x)
- Grellet, F. (1981). *Developing reading skills*. Cambridge: Cambridge University Press.
- Guariento, W., & Morley, J. (2001). Text and task authenticity in the EFL classroom. *ELT Journal*, 55(4), 347-353. Doi: [10.1093/elt/55.4.347](https://doi.org/10.1093/elt/55.4.347)
- Iser, W. (1991). *The act of reading: A theory of aesthetic response*. Baltimore: John Hopkins University Press.
- Long, M. (2015). *Second language acquisition and task-based language teaching*. New Jersey: Wiley-Blackwell.
- McGrath, I. (2002). *Materials evaluation and design for language teaching*. Edinburgh: Edinburgh University Press.
- Maley, A. (Ed.). (1994). *Short and sweet: Short texts and how to use them*. London: Penguin Books.
- Mishan, F. (2005). *Designing authenticity into language learning materials*. Bristol, UK: Intellect Books.
- Morrow, K. (1977). Authentic texts in ESP. In S. Holden (Ed.), *English for specific purposes* (pp. 13-15). London: Modern English Publications.
- Nunan, D. (1989). *Designing tasks for the communicative classroom*. Cambridge: Cambridge University Press.
- Perkins, D. N. (1994). *The intelligent eye: Learning to think by looking at art* (Vol. 4). Santa Monica, CA: Getty Publications.
- Prabhu, N. S. (1987). *Second language pedagogy*. Oxford: Oxford University Press.
- Richards, J. C., & Rodgers, T. S. (2014). *Approaches and methods in language teaching* (3rd ed.). Cambridge: Cambridge University Press.
- Skehan, P. (1996). A framework for the implementation of task-based instruction. *Applied Linguistics*, 17(1), 38-62. Doi: [10.1093/applin/17.1.38](https://doi.org/10.1093/applin/17.1.38)
- Swales, J. (1990). *Genre analysis: English in academic and research settings*. Cambridge: Cambridge University Press.
- Van Lier, L. (1996). *Interaction in the language curriculum: Awareness, autonomy and authenticity*. Harlow: Longman.
- Widdowson, H. G. (1983). *Learning purpose and language use*. Oxford: Oxford University Press.
- Widodo, H. P. (2012). The use of complaint letters as an authentic source of input for an interactive task in second language learning. *Electronic Journal of Foreign Language Teaching*, 9(2), 245-258.
- Willis, J. (1996). *A framework for task-based learning*. Harlow: Addison Wesley Longman.