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Dyslexia-friendly EFL schoolbooks: A comparison between reading exercises in easy and MORE!

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Abstract

Increasingly heterogeneous classrooms require more differentiated materials and inclusive teaching in order to ensure individualisation and the best learning experience for every student, such as learners with dyslexia. As learning materials play a crucial role in the teaching process, it is essential to evaluate materials in regard to their inclusiveness. Therefore, this thesis assesses the coursebooks for first and second grade lower cycle of two Austrian EFL schoolbook series, *easy* and *MORE!*, to examine how dyslexia-friendly they are. A qualitative checklist was employed to compare and contrast the two series in their design and layout, multisensory structured learning and explicit instruction and instruction-giving. The results of this study show that both series include advantageous features in different areas, such as *easy*'s landscape format and *MORE!*'s dyslexia-friendly design of reading texts, but also have room for improvement in regard to auditory input in *easy* or explicit instruction of phonology in *MORE!*, so a clear conclusion as to which one is more beneficial cannot be drawn. However, the results provide crucial implications for teachers in their decision for choosing a coursebook package and material developers in future material design.

Zusammenfassung

Immer heterogenere Klassen erfordern laufend mehr differenzierte Unterrichtsmaterialien und inklusiven Unterricht, um Individualisierung und eine möglichst positive Lernerfahrung für jedes Kind, wie unter anderem Kinder mit Legasthenie bzw. einer Lese-Rechtschreib-Schwäche, zu ermöglichen. Da Lernmaterialien eine entscheidende Rolle im Unterrichtsprozess spielen, ist es essentiell, Unterrichtsmaterialien hinsichtlich ihrer Inklusion zu evaluieren. Die vorliegende Arbeit untersucht zwei österreichische EFL-Schulbuchserien, *easy* und *MORE!*, für die erste und zweite Klasse der Unterstufe, um zu ermitteln, wie angemessen sie für Lernende mit Legasthenie sind. Dafür wurde eine Analyse mithilfe einer qualitativen Checkliste durchgeführt, um die Schulbuchserien in Bezug auf Design und Layout, einen multisensorisch strukturierten Ansatz und explizitem Unterricht, sowie die Art der Anweisungen zu vergleichen und gegenüberzustellen. Die Ergebnisse dieser Studie zeigen, dass beide Schulbuchserien positive Aspekte vorweisen, wie beispielsweise das Querformat von *easy* oder das für Lernende mit Legasthenie vorteilhafte Design von Lesetexten in *MORE!*. Andererseits gibt es auch in beiden Serien Verbesserungspotenzial in Bezug auf dem Einsatz von unterstützendem auditivem Material in *easy* oder explizite Erklärungen von Phonologie in *MORE!*. Demnach kann keine eindeutige Aussage darüber getroffen werden, welche Schulbuchserie vorteilhafter ist. Die Ergebnisse liefern dennoch wichtige Implikationen für Lehrpersonen bei der Auswahl von Unterrichtsmaterialien und für Schulbuchentwickler:innen bei der zukünftigen Gestaltung von Lernmaterialien.

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1 Introduction

Inclusive education has gained increasing prominence in educational practice, with a growing emphasis on addressing the diverse needs of all learners. The prevalence of dyslexia in Austria illustrates the scope of this challenge. According to official estimates, around 4% to 9% of the Austrian population are affected by dyslexia (Haller, Landerl & Martin 2022: 7) meaning that on average in every Austrian classroom there are around one to two dyslexic children (Haller, Landerl & Martin 2022: 7). Considering this high prevalence of dyslexia in Austrian classrooms, supporting the needs of individual learners becomes inevitable making the support of students with dyslexia a critical area to focus.

There are various forms of differentiation that can be implemented in increasingly diverse classrooms, such as differentiating pace or learning outcomes, targeting different learning styles, using classroom layout, the design of the materials, multisensory teaching, or giving clear instructions (Reid 2011: 102). While some of these approaches depend on the teaching style and can be flexibly applied by teachers, course materials, particularly schoolbooks, are less easily adapted and must be chosen carefully, since the importance of inclusive and accessible materials has become more evident than ever. Given the central role that the coursebook plays in the teaching process and in shaping learners' success, it is essential to examine the impact of the design of teaching materials on the learning experiences and success of dyslexic students in an EFL setting.

There has been considerable research on how materials can be designed in order to be dyslexia-friendly focusing on overall design, the inclusion of a multisensory approach, and instruction-giving, however, the application of it in Austrian schoolbooks is what this thesis seeks to explore and evaluate.

Therefore, this thesis sought to examine how dyslexia-friendly reading tasks in *easy 1* and *easy 2*, as well as *MORE! 1* and *MORE! 2* are by investigating the following research questions:

1. How suitable are reading tasks in *easy 1* and *easy 2* compared to reading tasks in *MORE! 1* and *MORE! 2 Student's Books* for learners with dyslexia?
2. In how far do design and layout in reading exercises in *easy* and *MORE!* cater to the needs of dyslexic learners?
3. How do *easy* and *MORE!* integrate multisensory structured learning approaches and explicit instruction to appropriately facilitate learning for students with dyslexia?

4. To what extent are instructions in pre-, while- and post-reading activities in *easy* and *MORE!* adequate for learners with dyslexia?

To carry out the materials evaluation a qualitative analysis was conducted using a checklist to assess the suitability of coursebooks or the coursebook packages for learners with dyslexia. The checklist highlights key features that contribute to dyslexia-friendly materials with a focus on reading texts and pre-, while- and post-reading activities. The *easy* and *MORE!* series were selected for analysis as they widely used in Austrian schools and promoted as being particularly inclusive. However, only the coursebook packages for first and second grade of secondary school were examined, as they are not further differentiated by school type. By analysing and juxtaposing these schoolbook series, the empirical results provide valuable insights into the level of inclusiveness, offering implications for both teachers and material developers.

This thesis is structured into a theoretical part introducing relevant concepts for this thesis and an empirical part in which the analysis is presented, and the results are discussed. First, definitions of dyslexia are introduced, along with an overview of learning mechanisms and memory processes. This is followed by an examination of the specific challenges encountered by learners with dyslexia. The next section addresses various forms of differentiation, with a more focused perspective in the following chapter exploring how children with dyslexia can be supported in regard to thoughtful materials design. This concludes the theoretical part of this thesis and is followed by the methodology chapter which, then, outlines the research design, including the development of the analytical checklist to examine the coursebooks. Subsequently, the empirical part of the study includes a detailed analysis of the schoolbook series *easy 1* and *easy 2*, as well as *MORE! 1* and *MORE! 2*. The findings of these analyses are followingly evaluated in the discussion. This discussion attempts to answer the research questions while linking empirical results to theory. Finally, implications are drawn for teachers as well as educational material developers based on the results.

2 Dyslexia

The following chapter aims at defining the term ‘dyslexia’ by, firstly, giving a brief historical overview of the development of research in the field, then shining a light on the multifaceted layers dyslexia entails, and analysing common definitions of dyslexia through a lens that considers the multidimensionality of dyslexia. After having elaborated on the most frequently used definitions, the next sub-chapter explains the difference between informal and formal assessment, as in identification, which defines a student’s learning difference followed by standardized assessment or a diagnosis in order to adapt the learning environment accordingly.

2.1 Defining dyslexia

Although around 20% of students is officially diagnosed as dyslexic (Gerlach 2019: 12), defining dyslexia can be more difficult than it may appear due to the various layers and perspectives that are included in the understanding and identification of this specific learning difference. Originally the term was coined by Rudolf Berlin, who was a German ophthalmologist, in 1884 to describe a person’s condition where they were unable to read without any other intellectual deficits (Kormos & Smith 2012: 20). Later the term “word-blindness” was used similarly to dyslexia until the 1960s, when dyslexia became most commonly used for reading difficulties (Kormos & Smith 2012: 20). From then on research on dyslexia became established in the field of education and psychology in the USA and in the UK, followed by more interdisciplinary research in the 1980s in other scholarly fields, such as neuropsychology and cognitive psychology (Kormos & Smith 2012: 21).

Frith (1999: 193) states that research and discourse around dyslexia was often overshadowed by prejudice and a narrow examination of this learning difference. Oftentimes only intelligence and skills, such as reading or spelling were tested, instead of conducting a broad neuropsychological examination (Frith 1999: 193). To define the term dyslexia in a less problematic and more neutral manner, Frith (1999) argues that three factors and an additional overarching factor combined in a three-level framework must be considered. These levels are behavioural, biological, and cognitive, while there are also environmental influences which can affect all of these levels (Frith 1999: 194), as it is shown in Figure 1.

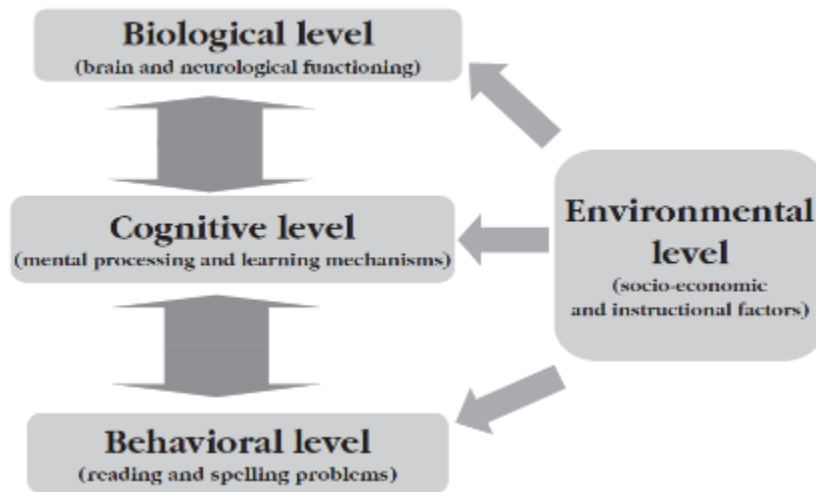


Figure 1 Illustration of different levels of dyslexia (Kormos & Smith 2012: 22).

The behavioural level includes the observable difficulties in reading and writing that people with dyslexia may have, which are also the most obvious (Kormos & Smith 2012: 21). However, placing dyslexia on a behavioural level alone is not sufficient for an elaborate definition and excludes all the changes a person with dyslexia undergoes during their life, as reading and writing difficulties may decrease through learning and developing compensation strategies (Frith 1999: 209). Therefore, the other levels must be equally considered, which are: the biological level which includes neurological processes and functioning; the cognitive level which focuses on mental processing and learning; and lastly, the environmental level which entails the socio-economic and cultural background of a person (Kormos & Smith 2012: 22).

Firth's (1999: 211) argument for a comprehensive understanding of dyslexia linking all three levels while acknowledging the environmental influences is also entailed in the most influential definition in the field coined by the International Dyslexia Association (IDA 2002):

Dyslexia is a specific learning disability that is neurobiological in origin. It is characterized by difficulties with accurate and/or fluent word recognition and by poor spelling and decoding abilities. These difficulties typically result from a deficit in the phonological component of language that is often unexpected in relation to other cognitive abilities and the provision of effective classroom instruction. Secondary consequences may include problems in reading comprehension and reduced reading experience that can impede growth of vocabulary and background knowledge.

Kormos and Smith (2012: 24) analysed this definition according to Frith's (1999) four factors: First, the biological level is targeted by mentioning the neurobiological origin of dyslexia. Then, this definition characterises dyslexia through behavioural observations, such as issues with

spelling, word recognition and decoding, followed by an explanation of the cognitive abilities. Lastly, environmental influences as in classroom instructions are mentioned. However, Kormos and Smith (2012: 24) sharply criticize this definition, as they suggest that dyslexia is mainly presented as a medical disability rather than a learning difference particularly through a large focus on the behavioural level. Furthermore, the different dimensions of dyslexia are overlooked in this definition, according to Kormos and Smith (2012: 24, 38). Not only do the symptoms of dyslexia range in severity or may even be camouflaged, but there are also sub-types of dyslexia in which only some symptoms occur that are not considered (Kormos & Smith 2012: 24).

In relation to Kormos and Smith's (2012: 24) critique of this definition, it is important to note the overall debate around dyslexia, which incorporates the social, the cultural and the political, as well as the scientific level (Kirby 2020: 484). This debate largely stems from the difficulty in finding a clear definition (Kirby 2020: 472). However, due to the various parties involved in defining dyslexia Elliott and Grigorenko (2014: 6) point out the following:

[T]here are definitions that are designed to serve scientific purposes, with fairly strict scientific criteria, and others that are employed for determining the allocation of additional educational resources for students with learning difficulties of various kinds. Some definitions are used by advocacy groups to highlight specific learning problems and to gain formal legislative support. For such groups, strict conceptual rigor may not be desirable, particularly where its use to guide resource planning might lead to the reduction of services to those deemed to be in need of these.

As various representatives, such as scientists, educators, or legislators, have different intentions and varying outcomes in mind, agreeing on a clear definition can be difficult, according to Elliott and Grigorenko (2014: 6).

A more recent definition was provided by the American Psychological Association (APA) in 2022:

[Dyslexia is a] neurologically based learning disability manifested as severe difficulties in reading, spelling, and writing words and sometimes in arithmetic. Dyslexia is characterized by impairment in the ability to process sounds, that is, to make connections between written letters and their sounds; written work is often characterized by reversal errors. It can be either acquired (in which case it is often referred to as alexia) or developmental [...], is independent of intellectual ability, and is unrelated to disorders of speech and vision that may also be present. It is not the result of lack of motivation, sensory impairment, inadequate instructional or environmental opportunities, emotional disturbances, or other such factors. [...] Various types and subtypes of dyslexia,

both acquired and developmental, have also been proposed, but there is no universally accepted system of classification.

Similar to the definition by the IDA, the APA, first, elaborates on the biological level by referring to the neurological origin of dyslexia, followed by a list of observable characteristics on a behavioural level, namely difficulties in reading, spelling, and writing. Then, the behavioural level is linked with cognitive causes of dyslexia by relating writing to difficulties with building connections between sounds and written language. Even though environmental factors are mentioned in the definition by the APA, it is only denied as a cause of dyslexia and to support the claim that dyslexia is neurologically based instead of a lack of intellect, motivation, or similar factors. Contrary to the definition proposed by the IDA, the APA also covers the dimensionality of dyslexia by elaborating briefly on sub-types and acquired compared to developmental dyslexia. However, it still places a large focus on the behavioural aspects of dyslexia which could give the impression that this definition also portrays dyslexia as a medical condition opposed to a learning difference.

Contemporary approaches in dyslexia research aim at representing dyslexia in a more inclusive manner as a learning difference in contrast to a deficit or even a disability. The main difference in learners with dyslexia is their individual way of processing information (Reid 2011: 9). This includes strategies used in order to learn in the most efficient way, the pace in which information is processed and the manner of processing (Reid 2011: 9-10).

2.2 Learning mechanisms and memory

To understand the challenges learners with dyslexia face when learning a foreign language, it is necessary to elaborate on how basic learning mechanisms work. Fundamentally, memory as well as automatization plays a crucial role in how humans learn and how information is processed, stored and recalled.

Generally, memory can be defined as the mental capacity to obtain, store, and recall information (Maderthaner 2021a: 64). Further, memory can be divided into three components, namely long-term memory, short-term memory or working memory, and ultra-short-term memory, also called sensory memory (Maderthaner 2021b: 216). Although it may seem as if these concepts work separately, they must be understood as an interactive system of components that work together (Maderthaner 2021b: 216).

Long-term memory entails all permanently stored experiences and pieces of information that cannot be recalled from short-term memory anymore, which means they must be older than ten seconds and not actively memorised through repetition (Maderthaner 2021a: 107-108). These

permanently stored experiences and pieces of information are a vast variety of perceptual, mental, and motoric connections, which are connected and influence each other in various ways (Maderthaner 2021b: 222-223). The nature of these memories can be divided into two sub-components of long-term memory, which are declarative memory and procedural memory (Maderthaner 2021b: 224). Declarative memory stores episodic and semantic information, in other words, information about spatially and temporally defined past experiences and factual knowledge, while procedural memory describes knowledge about cognitive and motor skills and habits that enable change in our inner or outer reality (Maderthaner 2021a: 141).

Short-term memory describes the spontaneous storing of information for up to ten seconds (Maderthaner 2021b: 217). Instead of the term short-term memory the broader term working memory is more commonly used which describes how a person's perceptions, memories, emotions, and motivation are processed (Maderthaner 2021b: 220). It entails three components, which are the central executive which is responsible for controlling a person's attention, the phonological loop and the visuospatial sketchpad, which uphold auditory and visual input (Maderthaner 2021b: 220). The process in which the working memory obtains information starts with collecting data from the environment through perception and behaviour, which is then interpreted using knowledge from the declarative memory in order to send this newly processed information back to the declarative memory (Maderthaner 2021b: 220). If the received information in the working memory corresponds with information from a person's procedural knowledge, impulses for actions are sent back to the working memory, which eventually decides if these actions are performed (Maderthaner 2021b: 220). Apart from single actions, a sequence of procedures or actions can be triggered as well (Maderthaner 2021b: 220).

Tied in with procedural memory is another important learning mechanism, namely the development of automaticity in certain skills, as for example the automatization of word recognition (Kormos & Smith 2012: 26). When a skill is automatised a person can perform actions without consciously controlling them, which increases the speed in which the action can be performed (Maderthaner 2021a: 23). Kormos and Smith (2012: 26) stress that "[a]utomaticity is necessary for efficient, quick, effortless and accurate performance in a number of skills because our attentional resources are limited, and when carrying out complex activities such as reading a text, we cannot pay attention to all the processes involved at the same time".

Even though sensory memory has the capacity to store a large amount of information, this information may only be retained for a maximum of one second (Maderthaner 2021b: 217). Research on sensory memory mainly focuses on the visual and auditory senses, as sensory memory can be

further divided into iconic (visual) memory and echoic (auditory) memory (Maderthaner 2021b: 217).

In closing, the information presented in this chapter contribute to a deeper understanding of the relevance of memory and automaticity as basic learning mechanisms. Long-term memory, working memory as well as sensory memory including their sub-components play different roles in obtaining, storing, and recalling information.

2.3 Identification and Diagnosis

In order to identify whether a person has dyslexia or any other type of learning difference, a comprehensive assessment of a person's strengths and weaknesses must be done. Because of the fact that people with dyslexia all have an individual way of processing information, the characteristics may vary from person to person which leads to different consequences on a person's life. While some show rather obvious signs of dyslexia, other individuals' difficulties may be barely noticeable, which puts dyslexia as a learning difference on a continuum (Reid 2011: 16; Gerlach 2019: 26). This must also be taken into account when assessing said learning difference.

In the assessment process it is crucial to not only evaluate a person's weaknesses but also their strengths in order to observe and describe an individual's learning characteristics (Gerlach 2019: 26; Kormos 2017: 26). This entails a systematic process in which a vast variety of information about a learner's behaviour and learning processes is collected through informal as well as formal procedures (Kormos 2017: 26). As a person's abilities may differ at different times (Gerlach 2019: 26), assessment should be done at discrete moments in time as well as over a period of time (Kormos 2017: 27).

It is essential to differentiate identification as a form of informal assessment from screenings and diagnosis as a form of formal testing. Initial identification is usually still done at school through initiation from teachers, then examination from qualified specialist teachers and lastly, a team of school-based experts if they are available in the form of observations or interviews (Kormos 2017: 27). Reid (2011: 16) argues that in the identification process three levels must be considered for a coherent assessment, which are input, cognition, and output. Input refers to the manner in which a learner receives information, may it be auditory, visual, tactile or kinaesthetic. Cognition entails memory, understanding, organisation and how a learner makes meaning of given information. Lastly, output includes observable behaviour, for example, reading aloud, discussing or drawing (Reid 2011: 16). According to Reid (2011: 16), all three stages must be examined independently and with similar intensity, as well as a possible relation between the three. For example, a student's

learning process may vary when information is presented auditorily compared to tactile information. The most frequent and easily observable signs for dyslexia, however, are difficulties in areas, such as reading pace, reading fluency or reading polysyllabic words (Gerlach 2019: 27) and might, therefore, be a suitable starting point for teachers who are in the identification process. The main goal of informal assessment is identifying a learning difference as early as possible in order to provide a profitable learning environment tailored to a student's needs (Kormos 2017: 27). This initial identification does not have to consider causes for particular learning differences but should describe the student's processes in detail in order to be used for following formal assessment (Kormos 2017: 27).

A standardized and formal diagnosis is made by a psychologist. In a formal diagnosis conducted by a psychologist the learning difficulty is not only classified, but possible causes for the difficulties are also explained (Kormos 2017: 27). Similarly to the identification process the main aim is not to outline weaknesses but to provide the people involved in a student's educational success with ways in which their learning can be assisted through teaching methods or an adaption in the learning environment (Kormos 2017: 27).

Both forms of assessment are crucial for various parties involved in a child's educational career because they enable these parties to provide the best possible conditions for the learning process. Kormos (2017: 27) stresses that

[o]n the basis of assessment reports, decisions and recommendations can be made concerning referral for further assessment, placement in a specific class or school, additional support, accommodations in teaching and tests, and targets for attainment. The outcomes of assessment can also inform stakeholders such as schools, local authorities and educational policy makers with regard to potential changes required in legislation, the educational context and methods, and the allocation of resources.

Eventually, assessment should also enable the assessed learner to understand their form of dyslexia and their learning difficulties better in order to subsequently learn about effective aids to resolve said difficulties to a certain degree (Kormos 2017: 27).

To conclude, informal assessment as in school-based identification should describe a student's learning difference in as detailed a manner as possible in order to adapt the learning environment accordingly to a student's personal needs. Furthermore, it can be used to inform psychologist that conduct a formal standardized diagnosis. Overall, assessment is essential for finding the right form of support for students with dyslexia on an institutional teaching level and on a personal level.

3 Challenges faced by learners with dyslexia

Although there is no unanimous view on what exactly causes dyslexia (Tribushinina, op ten Berg & Karman 2022: 352), there are various hypotheses trying to explain the difference in cognitive functioning. According to Elliot and Grigorenko (2014: 42-43) the following processes have been found to be seemingly consistently relevant in explaining the cognitive differences between average learners and students with dyslexia, namely phonological processing including processes concerning working memory and slow retrieval of phonological information stored in long-term memory.

Gerlach (2019: 21) refers to studies that have shown that the capacity of the working memory of students with dyslexia is significantly lower compared to learners without dyslexia. Since the working memory cannot be trained, this poses several challenges in everyday life with regard to reading, writing or even learning in general, as explained in the previous chapter. In a school context a limited capacity in working memory can have the following consequences. First, any task that requires a lot of attention can be even more demanding (Gerlach 2019: 26), as the central executive in the working memory is responsible for controlling attention (Maderthaner 2021b: 220). Additionally, (meta-)cognitive strategies, such as planning and organising, become more challenging due to the limited attentional capacity (Gerlach 2019: 27). Lastly, phonological recoding in a foreign language needs to be supported (Gerlach 2019: 26). Overall, learners with dyslexia may struggle with processing spoken words in relation to the representation of speech sounds (Farrell 2022: 11), reading speed, or processing polysyllabic words due to the limited capacity of their working memory (Gerlach 2019: 27).

Another approach argues that the difficulties people with dyslexia have can be explained through procedural learning deficits, which is called the Procedural Deficit Hypothesis (Tribushinina, op ten Berg & Karman 2022: 352). Procedural Deficit Hypothesis posits that a dyslexic person's declarative memory as part of their long-term memory is intact, meaning episodic and semantic information is still easily retrievable, while the procedural memory, in other words the knowledge about cognitive and motor skills, is damaged (Tribushinina, op ten Berg & Karman 2022: 352) and, consequently, automatization of skills impeded (Kormos & Smith 2012: 30). The difference between declarative knowledge and procedural knowledge becomes particularly relevant in language learning according to Tribushinina, op ten Berg and Karman (2022: 352-353), as

the declarative system is thought to provide the foundation of semantic knowledge, which is critical for lexical memory and explicit knowledge of grammar and spelling

rules. This information can be learned even after a single exposure and is easily recollected when needed. The procedural memory system permits the acquisition of certain skills or knowledge that guides performance. This knowledge is implicit and thus not accessible as explicit information in the memory system.

This difficulty with retrieving information from long-term memory can, according to Gerlach (2019: 22), also be explained by the limited capacity of the working memory. Since working memory interprets newly collected information by finding correspondence with information that is already stored in a person's procedural memory, learners with dyslexia might not be able to obtain this information easily (Gerlach 2019: 22). However, not only do learners with dyslexia have issues with retrieving information from procedural memory, but they may also struggle with building a large storage of information in their long-term memory altogether (Gerlach 2019: 23).

The following chapter examines difficulties learners with dyslexia have in reading, writing, and spelling, as well as difficulties in following instructions. These areas have been chosen as they constitute the language skills in which dyslexia becomes most apparent compared to listening or speaking.

3.1 Difficulties in reading

Being literate in a language fundamentally includes being able to read with the goal of making meaning from the text (Klicpera et al. 2020: 157), which could also be described as “a process of constructing meaning from print” (Pullen & Cash 2017: 523). Although easily defined, the construction of meaning still requires complex mental processes that need to be coordinated in order to give meaning to written texts. This is essentially done by “decoding” and through “comprehension” (Pullen & Cash 2017: 523).

Decoding involves various subskills that are needed in order to make meaning of a text. These subskills include phonological awareness meaning an understanding for the written representation of sounds and words, word recognition, vocabulary acquisition, spelling, and an understanding for concepts in written language (Farrell 2022: 8). Comprehension includes the recognition of words as well, but also reading fluency and the usage of background knowledge to make meaning of certain concepts in the text (Farrell 2022: 8). Subsequently, the main aspects included in reading are word reading skills through decoding, and an understanding of the text through fluency and general comprehension (Farrell 2022: 8).

Juel, Griffith and Gough (1986: 246) defined a proposed model of literacy acquisition in which reading comprehension relies on two factors which are listening comprehension and word

recognition. Word recognition, however, is composed of lexical knowledge and cipher knowledge, i.e., knowledge about phoneme-grapheme-correspondence (Juel, Griffith and Gough 1986: 246). Moreover, cipher knowledge includes two components, namely exposure to print, which also influences lexical knowledge, and phonemic awareness (Juel, Griffith and Gough 1986: 246).

Particularly the various factors included in word recognition combined with listening comprehension pose challenges for neurodivergent learners and more precisely students with dyslexia for various reasons. For instance, decoding and understanding are two essential parts of comprehending a text. Some students may find decoding demanding, while others struggle with comprehending and following longer texts, being distracted by interferences or remembering what they have read (Honeybourne 2018: 101). Predominantly, dyslexic learners struggle with word-level reading problems or global language comprehension deficit (Kormos 2017: 59).

First, one main cause for difficulties dyslexic students may encounter is the relevance of working memory when making sense of a text. Gathercole and Alloway (2008: 54) argue that comprehension includes

holding the words that have been recognised from print for a sufficient period of time to enable the reader to link the words together to produce a meaningful interpretation of the clause or sentence, or even of larger sections of text. Children with low working memory capacity struggle to meet the storage demands of this process of interpretation as well as to recognise the individual printed words.

Consequently, if the extraction of meaning from individual words and correct spelling already cause difficulties, following longer texts is even more demanding due to the further work, interpretation of longer stretches of texts requires (Gathercole & Alloway 2008: 54). Overall, the verbal units, such as words, clauses, or morphemes and phonemes, a person with specific learning difficulties can store in their working memory is severely limited, which disturbs comprehension substantially (Kormos 2017: 59).

However, these difficulties relate to a global language comprehension deficit and do not yet target the challenges of reading in a second or foreign language, such as English which can also pose difficulties for dyslexic learners on a word-level. An understanding of the relationship between phonemes and graphemes plays an essential part in the acquisition of English as a foreign language and difficulty with an understanding for the phoneme-grapheme correspondence, phonological decoding and rapid automated word naming can hinder decoding written text (Kormos 2017: 59). In addition, understanding phoneme-grapheme correspondence and orthography can bring great

insecurity to learners, since a phoneme can be represented by a greater variety of graphemes compared to the number of representations of a grapheme by a phoneme (Klicpera et al. 2020: 159). Particularly in English, there is a non-transparent orthography, i.e. there is no direct correspondence in English between how a word is pronounced and its spelling or symbolic representation (see, e.g., Gerlach 2019: 39). Instances for a non-transparent orthography in English would be “heart”, “beard”, and “heard” that are all spelled with “ea”, but are pronounced as /hɑ:t/, /biəd/, and /hɜ:d/. Nonetheless, Kormos (2017: 60) states that even languages, such as German, with rather transparent orthography still prove to be challenging for dyslexic learners. Even the pace at which dyslexic learners read has been observed to be, while still being notably slower compared to neurotypical learners, relatively similar in both their L1 and L2 (Gerlach 2019: 40). Although this seems to suggest that the differences in understanding between the L1 and L2 are minor, the background a student has with regard to previous knowledge and range of vocabulary can affect the reading skill of a dyslexic learner (Gerlach 2019: 40), as also proposed by Juel, Griffith and Gough (1986: 246) component of lexical knowledge.

To conclude, reading in English as a second or foreign language poses various challenges for dyslexic students. Most importantly, the interrelationship of the multiple difficulties, global and at a word-level, a learner with dyslexia faces also carries considerable implications for teaching and, of course, materials evaluation and development.

3.2 Difficulties in writing

Compared to other skills, such as speaking or listening, writing is neither limited by time nor is it a linear process, as it includes planning, linguistically encoding a plan and revisiting and reviewing it afterwards (Kormos & Smith 2012: 75). Nonetheless, it is still “one of the most complex literacy activities” (Kormos & Smith 2012: 75), since it includes several lower-order and higher-order processes that may create difficulties for learners with dyslexia.

According to Farrell (2022: 28-29), writing includes various components that all include specific skills and knowledge; these are handwriting, vocabulary, spelling, usage and written composition or text structure. However, as spelling is a more complex issue with regard to dyslexia, it will be covered in more detail in the following chapter.

Poor handwriting is usually one of the first indicators of dyslexia and involves graphomotor skills, including how a pen is held (Gerlach 2017: 41; Honeybourne 2018: 105) and using fine motor skills in order to form letters (Farrell 2022: 29; Gerlach 2017: 41). In addition, handwriting entails visual and spatial awareness meaning how to space out written text or how to form letters correctly

(Honeybourne 2018: 105). Furthermore, whether a person writes by hand or on a computer keyboard, memory of letters is necessary in order to form them analogically or to recognise them on the keyboard (Farrell 2022: 29).

The component vocabulary involves knowledge about and retrieval of words, and morphology (Farrell 2022: 29). Usage refers to knowledge about punctuation, capitalisation, and grammar, while grammar includes syntactical and morphological knowledge (Farrell 2022: 29). Syntax involves larger structures, such as clauses and phrases, and how their constituents are arranged, while morphology entails word formation, as in inflection, derivation, and compounding (Farrell 2022: 29). Lastly, written composition and text structure covers cohesion and coherence of texts (Farrell 2022: 29), in other words, structuring and organisation longer stretches of text (Honeybourne 2018: 105).

Reid (2011: 87-88) also mentions seven stages that are required in the expressive writing process, which compared to Farrell's (2022: 28-29) components, apart from one feature, rather focus on the cognitive processes needed for writing instead of linguistic features, such as vocabulary, spelling, or usage. The seven stages mentioned by Reid (2011: 87-88) are organizing, sequencing, identifying key points, story development, creativity, grammar and syntax, and memory.

Organization and sequencing both cover how information is conveyed, in other words, if the ideas and thoughts are presented are in a logical order and meaningfully connected (Reid 2011: 87; Honeybourne 2018: 105). Similar to organisation and sequencing, identifying key points requires the recognition of important information and presenting only relevant ideas (Reid 2011: 87). Furthermore, for story development and creativity, imagination and the development of ideas is of utmost importance (Reid 2011: 88). Grammar and syntax, in comparison to Farrell (2022), cover syntactical structures but also spelling; and, lastly, memory includes being able to recall the most crucial ideas (Reid 2011: 88).

Both components and stages established by Farrell (2022) and Reid (2011) may pose difficulties for students with dyslexia in an EFL class. In order to further examine why these stages pose more difficulties to learners with dyslexia compared to neurotypical learners a distinction between lower-order processes and higher-order processes needs to be made.

Kormos (2017: 69) defines skills, such as spelling, punctuation, and monitoring syntax as lower-order processes of writing. Some processes that are categorized as higher-level skills are syntactical awareness, managing and recalling suitable vocabulary, logical sequencing, story development and creativity, or producing profound and cohesive writing (Kormos & Smith 2012: 75). These

skills were tested in tasks that focused on continuous story-writing as well as in isolated tasks (Ndlovu & Geva 2008: 55).

Lower-order processes, such as spelling and monitoring syntax, are usually automatic processes for neurotypical learners and do not need conscious attention in order to function (Kormos 2017: 71). However, as elaborated above, as the capacity of a person with dyslexia's working memory is limited obtaining and recalling information from procedural knowledge is more difficult (Gerlach 2019: 21-22); thus, using lower-level writing skills demands more effort from learners with dyslexia (Kormos 2017: 71). This leads to dyslexics' attentional resources being unavailable for new linguistic information (Kormos 2017: 70). Consequently, producing elaborate texts using high-level writing skills becomes even more complex if a student's attention is fully directed at lower-order processes (Kormos & Smith 2012: 75). Overall, it can be said that students with dyslexia commonly have difficulties with de- or encoding written language, due to difficulties with "acquiring phonological awareness, memory, organization and sequencing, movement and coordination, language problems, [or] visual/auditory perception" (Reid 2011: 31).

However, as not all learners with dyslexia are the same and may struggle with different areas of writing, thus, professional assessment is crucial in order to define the areas that cause difficulty for a particular student. This way an individual profile including all the significant strengths and areas for improvement can be identified, which should be discussed with not only the student themselves, but also with the student's parents or legal guardians (Klicpera 2020: 222).

In summary, writing is a multifaceted complex skill that poses unique challenges for learners with dyslexia due to the cognitive, linguistic, and motor processes. While individual difficulties may vary, an understanding of the components and stages involved in writing is crucial.

3.3 Difficulties in spelling

Spelling, as a subcomponent of writing, can be more demanding for learners with dyslexia in comparison to reading due to the multiple layers involved in the process, as Reid (2011: 77) states:

Spelling can require an understanding of the context, the need to be familiar with phonological representations and the correspondence between phoneme and grapheme, it can place demands on the memory and because it is a written activity it can also place demands on mental operations involved in the [kinaesthetic] processing.

As explained by Reid (2011: 77), spelling challenges learners with dyslexia through the need for an understanding of intertextual and contextual relationships, phoneme-grapheme correspondence, the requirement for memory capacity, and physical movement. Even though Gerlach (2019: 43)

argues that the nature of mistakes between dyslexic and neurotypical students does not differ, the number and frequency of mistakes dyslexic students make is higher. Reid (2011: 77), on the contrary, claims that there is a significant difference in the manner of spelling errors between neurotypical and dyslexic students, as learners with dyslexia may spell words in a way which makes them incomprehensible to the reader due to a lack of phonetic similarity to the intended word (Reid 2011: 77). Though Gerlach's (2019) work may be more recent, Reid (2011) supports his claims with relevant studies showing that "the errors of the dyslexic group may have made the words in question unrecognizable because of a lack of phonetic similarity. This implies that the group of dyslexic children did not have developed phonological representation, but were using letter-naming strategies to spell phonologically regular words" (Reid 2011: 77). This can be explained through the lack of an understanding for the phonological structure of a word as well as difficulties in word recognition (Reid 2011: 77). The underlying challenge seems to be the memory of chunks, such as "igh" in "sight" and "fight" and sound categorization, which leads to every word being deciphered individually from scratch and less automatically (Reid 2011: 77). The apparent contradiction between Gerlach's (2019) and Reid's (2011) arguments may stem from a differing focus. While Gerlach (2019) emphasises the structural nature of mistakes, Reid focuses on their linguistic and cognitive origins, as well as the communicational consequences.

As a result, the most common errors made by learners with dyslexia are "remembering spelling rules, making phonological errors in spelling (for example, 'f' for 'ph'), letters being out of sequence, inconsistent use of some letters with similar sounds such as 's' and 'z', difficulty with word endings (for example, using 'ie' for 'y'), confusion or omission of vowels, and difficulty with words with double consonants such as 'commission'" (Reid 2011: 13).

3.4 Difficulties in following instructions

Apart from commonly known difficulties, such as difficulties in reading, writing, or spelling, following instructions also poses difficulties for learners with dyslexia that need to be considered. As the amount of information that can be stored in a dyslexic person's working memory is more limited in comparison to a neurotypical person's (Kormos 2017: 59), remembering oral instructions, particularly if multiple steps are included, can be complex for pupils with dyslexia (Reid 2011: 17). Since the quantity of information that is remembered correctly is limited, instructions need to be planned considerably with regard to the range and order of information given (Nijakowska 2010: 125).

Compared to neurotypical students, learners with dyslexia follow implicit and incidental instruction less easily (Nijakowska 2010: 125). Ambiguity and metaphorical language can be confusing and make executing a task efficiently more complicated for learners with specific learning differences (Kormos & Smith 2012: 115). It is recommended to only give one instruction at a time (Reid 2011: 17) and describing the task including the given time frame explicitly (Kormos & Smith 2012: 115).

Lastly, interruptions are quite frequent in the classroom through outer influences, such as visitors or environmental matters. However, these interruptions disturb a student's working flow and are obviously distracting for all students. Sometimes instructions need to be changed accordingly, which can be difficult for learners with specific learning differences to adapt and requires more support by them from the teacher to return to their work (Kormos & Smith 2012: 115).

4 Differentiation

Learning a language is reliant on various factors that make up a complex network and motivation, previous knowledge, learner types, socialisation, social background, personality, or the student's current state (Eisenmann 2017: 299). The process of learning is subjective and affected by the student's social, emotional, or physical environment (Eisenmann 2017: 299) or, as examined in this thesis, the differences in cognitive processing between students, or in other words, neurodiversity in the classroom.

If neurodiversity were accepted as the norm and the Austrian education system were truly inclusive, special adjustments to meet the needs of every learner would not be needed in the classroom, as a range of different learning possibilities would be provided by default. In practice, however, curricula are typically designed by external authorities such as the government or examining boards and are often primarily intended for a relatively homogenous group of students (Kormos & Smith 2024: 89). As a result, not all students are able to access it on equal terms, since neurodivergent learners may respond differently to the “environmental, social and cognitive demands of the classroom” (Kormos & Smith 2024: 89). To ensure accessibility for everyone, adjustments with regard to teaching methodologies to meet the needs of all learners in a classroom are needed. These adjustments target various differences in learning, such as the physical environment, the presentation of the curriculum and task organisation, or classroom management (Kormos & Smith 2012: 105) and are of great importance for dyslexic learners as they may respond to these factors differently compared to neurotypical learners (Kormos & Smith 2012: 105). Consequently, the following chapter examines differentiation concerning teaching and learning methods in the EFL classroom is necessary.

Eisenmann (2017: 299) distinguishes two types of differentiation, which are external and internal differentiation. External differentiation operates on an institutional level, hence, organisational or educational structures and policies that put similar learners in relatively homogenous groups (Eisenmann 2017: 299). However, as groups can never be truly homogenous, further differentiation would be necessary again and, thus, be redundant.

While in Austria primary schools are still comprehensive, secondary education in the lower cycle is differentiated externally (da Rocha & Müller-Caron 2022: 220). Learners may select between two types of schools from year 5 onward: the compulsory secondary school, *Mittelschule* (MS), or the academic secondary school, lower cycle, *allgemein bildende höhere Schule* (AHS) (da Rocha & Müller-Caron 2022: 220). Despite research supporting comprehensive schooling, Austria

continues to maintain early segregation for lower and upper secondary education, making it one of the few OECD (Organisation for Economic Co-operation and Development) countries that decides students' educational paths at such a young age (da Rocha & Müller-Caron 2022: 220-221). Furthermore, learners are only admitted to the lower level of academic secondary schools if they can provide a certain entry level of grades (da Rocha & Müller-Caron 2022: 222). As a result, heterogeneity in compulsory secondary schools is significantly higher compared to the academic secondary schools (da Rocha & Müller-Caron 2022: 222). Consequently, internal differentiation becomes even more crucial in compulsory secondary schools, while also remaining relevant in academic secondary schools (da Rocha & Müller-Caron 2022: 222).

In contrast to external differentiation, internal differentiation, is described as “open, flexible, and dynamic” (Eisenmann 2017: 300), since the content, the process and the product are adaptable according to the group of learners with regard to learning profiles, interests and readiness (Eisenmann 2017: 300; Tomlinson & Allan 2000: 3).

Tomlinson and Allan (2000: 4) define differentiation in the educational context as “a teacher's reacting responsively to a learner's needs”, in other words, the teacher recognition and validation of a student's need for a particular learning method, additional support or time, social needs, or further guidance. The main aim of differentiation is “maximum student growth and individual success” (Tomlinson & Allan 2000: 4).

Eisenmann (2017: 300) defines six areas as the most common for internal differentiation, namely quantity, quality, goals, contents, methods and media, and participatory structures. Quantity and quality of a task target differentiating by giving more or less of the same task or a varying degree in difficulty. Differentiation in goals concerns the improvement of certain skills or abilities. Content differentiation includes working on different topics depending on the student's interest. Internal differentiation is also possible by choosing a variety of media and teaching methods. Lastly, working in different social structures, such as individual, pair or group work, are options for participatory structures that can be differentiated (Eisenmann 2017: 300).

Tomlinson and Allan (2000: 3) suggest three broader areas for differentiating in the classroom, content, process and products, that partly entail some of the context mentioned by Eisenmann (2017: 300).

Content differentiation not only targets facts, concepts, principles, and skill required in a subject and how the teacher's lesson planning, but also the ways in which students understand these and gain knowledge (Tomlinson & Allan 2000: 7). Furthermore, the materials representing content can

be differentiated as well. For example, a teacher may give their students a text with the same content, but at different reading levels or use different types of media to present a topic (Tomlinson & Allan 2000: 8).

The word process, as elaborated by Tomlinson and Allan (2000: 8), can be used synonymously with activity in this context meaning the learner's activity of making sense or understanding the content, such as facts, concepts, or skills. Possibilities for differentiating processes are, for instance, giving students options according to their levels or interest, or varying the degree of support (Tomlinson & Allan 2000: 8).

Differentiation on the area of the products covers the outcome a student can present, such as a skill they have learned or a demonstration of their understanding and knowledge on a topic (Tomlinson & Allan 2000: 8). Essentially, product differentiation works around the expected learning goals and asks the students to reflect on their process or apply their newly gained skills by acting critically and creatively (Tomlinson & Allan 2000: 9). Instances of process-centred differentiation would be designing a portfolio, offering options which lead to different outcomes or using a range of assessment tools (Tomlinson & Allan 2000: 9).

Contrary to Tomlinson and Allan (2000), Kormos and Smith (2012: 113) propose four areas for differentiation, namely, differentiation in terms of materials, tasks, expectations, and support, which can be considered the more common view.

Materials differentiation does not entail providing entirely different material for each learner, but various other techniques to enhance a student's learning process. For example, students' attention could be drawn to additional exercises or particular parts of a task for help (Kormos & Smith 2012: 113). Furthermore, different parts of an exercise could be assigned to students with different levels, in order for them to support each other (Kormos & Smith 2012: 113). Lastly, more strategies for differentiating materials are defining necessary and additional tasks or providing follow-up exercises (Kormos & Smith 2012: 114).

As some of the examples for materials differentiation above suggested, these focus more clearly on differentiation in terms of tasks, where students may receive different workloads or entirely different tasks while still using the same material (Kormos & Smith 2012: 114). For instance, students could work on the same text for reading, but some students need to read for the general message of the text, while others focus their attention on details (Kormos & Smith 2012: 114). Another method would be the allocation of different roles according to the students' abilities,

where, for example, a learner with dyslexia could provide creative input instead of writing the ideas down (Kormos & Smith 2012: 114).

While materials and task differentiation could still be related to the areas of differentiation by Tomlinson and Allan (2000), differentiating with regard to the teacher's expectations, as illustrated by Kormos and Smith (2012: 114), is rather different and focuses on a more personal level. Expectations that a teacher has about their student strongly determines a student's output by either overwhelming and demanding too much from them, challenging them beyond their abilities, or giving them enough opportunities to learn, so students can reach a thriving flow level with achievable goals (Kormos & Smith 2012: 114). To encourage a student's progress, the teacher could, for instance, give constructive and continuous feedback or provide clear instructions, a student can follow during an activity (Kormos & Smith 2012: 114).

Overall, differentiated support is required by all students, whether they are neurotypical or neurodivergent. This means that the teacher needs to pay attention to the students' individual needs. While some may need time, patience, and silence; others may struggle during the first phases of a task and need help in the beginning (Kormos & Smith 2012: 114). Other needs might be a reminder to stay focused or skill-specific aid, as for grammar or structuring (Kormos & Smith 2012: 114).

5 Supporting children with dyslexia

The main aim of differentiation is that each child receives support adjusted to their individual needs and learning style. Apart from the differentiation strategies elaborated above, there are various approaches in which differentiation can be used to accommodate for the needs of students with dyslexia in order to support learners in their language learning processes in EFL classes. Some of the most common strategies, for instance, include differentiating pace or learning outcomes, targeting different learning styles, using classroom layout, the design of the materials, multisensory teaching, or giving clear instructions (Reid 2011: 102). With regard to materials, such as schoolbooks, these strategies are narrowed down to how learning material is visually designed and organised, a multisensory approach, or the manner of how instructions are given. These strategies are elaborated in the following chapter.

5.1 Design and layout

Tomlinson and Allan (2000: 8) and Kormos and Smith (2012: 114) all suggest various ways in which material can be used or altered in order to adapt to a student's needs. Some of their proposals include using different materials for different levels, distinguishing between necessary and additional material, or assigning parts separate parts of a task to students with different levels. Material that is targeted or particularly suitable for learners with dyslexia, however, should be designed in a specific way in order to support them with their learning difficulties.

Even though teachers only have a limited range of options with regard to materials, such as schoolbooks, they may be able to adapt some material in regard to layout and organisation in a way that makes it more accessible to learners with dyslexia. Most importantly, the layout of the material should cause as little disturbance as possible in order to avoid sensory overload (Kormos & Smith 2012: 109). Nonetheless, schoolbooks are usually designed to create a visually vibrant and busy layout, with text on pictures or not clearly organised similar to a magazine, which can pose problems with processing given information (Kormos & Smith 2012: 109). However, if possible, materials should be adapted in the following ways to make them less cluttered and easy to navigate for learners with dyslexia.

Firstly, the page should have a clear layout free of unnecessary information to avoid distraction (Bohl & Hoult 2016: 79). This can be ensured through keeping lines and sentences short, avoiding columns, or using left-justified text with ragged right edge (Bohl & Hoult 2016: 98) and the use of headings and sub-headings (Reid 2019: 73). If images or charts are presented, they should not just be for aesthetic purposes but aim at explaining information. Flow charts help explaining

procedures; graphics may help locating information (Bohl & Hoult 2016: 98); and bullet points and numbering present key points more clearly (Bohl & Hoult 2016: 98; Reid 2019: 73). Furthermore, images can be used to exemplify unknown information, such as sentences or words which can also be used to follow instructions (Bohl & Hoult 2016: 79). If a page is too cluttered, Kormos and Smith (2012: 109) suggest using a “text window”, in other words a hole cut into a piece of paper, which can be used to cover most of the page, so the focus lies on the bit that is visible in order to avoid sensory overload. Alternatively, by cutting two “L” shaped pieces of paper, the window is adjustable in size, as the two pieces can be slid to make a broader or narrower window (Kormos & Smith 2012: 109).

Another crucial factor in supporting learners with dyslexia is the font that is used. Essentially, the font should always be large enough, so the student can easily read the text (Kormos & Smith 2012: 109). A font in the sizes 14 or 16 point reduces the risk of words and letters merging, as there is more space in between them (Kormos & Smith 2012: 110). Line spacing of 1.5 and wider spacing in general is advantageous for learners with dyslexia (Kormos & Smith 2012: 110; Bohl & Hoult 2016: 79). In addition, lines should be no longer than 60 to 70 characters and paragraphs should be kept short (Bohl & Hoult 2016: 98). Finally, the font type also plays a key role in making a text easier to read for language learners with dyslexia. Usually, a font without serifs is easier to read than one with serifs, and the difference between the print style lowercase “a” and handwritten “ɑ” might be confusing (Kormos & Smith 2012: 110). There are specialist fonts, such as OpenDyslexic, which, according to Bohl and Hoult (2016: 79), “adds gravity and weight and is thicker at the bottom. Pupils find it stops letters moving about”. Other suitable fonts are Verdana, Arial (Bohl & Hoult 2016: 79), however, they feature an “a” in print style, or Century Gothic (Reid 2019: 73), which presents the lower case “a” in handwritten style. If the text is not accessible to students with dyslexia, teacher can consider copying pages, adjusting the size or re-typing it or at least key points, so students can read the text with less difficulty (Kormos & Smith 2012: 110; Reid 2019: 73).

Apart from the spacing and the font, the colours in which text is presented also play a crucial role in making materials more accessible to learners with dyslexia. With regard to paper and printed text black on white is usually most difficult to read for learners with dyslexia (Bohl & Hoult 2016: 79; Reid 2019: 73). Therefore, dark text on cream-coloured or pastel-tinted matt paper is considered helpful in order to increase readability (Bohl & Hoult 2016: 79; Kormos & Smith 2012: 110). Furthermore, paper should not be glossy or see-through and thick enough so the text on the back of the paper does not show through (Bohl & Hoult 2016: 97). Instead of handing out a differently

coloured paper to one student with dyslexia, it may make sense to give all students the same-coloured handout in order to make the pupil with dyslexia feel more included, aid other students with no identified specific learning difference and overall be more inclusive in the classroom (Kormos & Smith 2012: 110). The same colour scheme also applies to other forms of written information that is presented, such as computer screens or whiteboards (Bohl & Hoult 2016: 97).

Concludingly, the most essential areas for differentiation in regard to material are a layout that is visually calm and not distracting, a dyslexia-friendly font and spacing, as well as the colours and type of paper used. Although some of these alterations may require more effort on behalf of the teacher, they make the classroom more inclusive overall.

5.2 Multisensory structured learning and explicit instruction

The multisensory structured learning style (MSL) is not only supported to be used in teaching reading and spelling in the L1 of children with dyslexia but has also been found beneficial when teaching a foreign language to pupils with dyslexia (Nijakowska 2010: 123-124).

Multisensory methods entail teaching various elements of the L2, such as spelling, vocabulary or grammar through targeting visual, auditory, kinaesthetic and tactile channels simultaneously (Kormos & Smith 2012: 126-127; Nijakowska 2010: 125). In other words, information is presented not only for one sense at a time but for various senses (Nijakowska 2010: 125). For instance, when a new vocabulary item is presented, students may see the visual representation, listen to the teacher pronouncing it and repeat it multiple times, while feeling the movement of their hand when writing it or their speech organs producing the sounds which make up the item (Kormos & Smith 2012: 127; Nijakowska 2010: 125). This way the auditory channel, visual channel, and kinaesthetic channel are used simultaneously (Kormos & Smith 2012: 127).

Although there are numerous similarities between MSL and general language teaching methods, there are some strategies which distinguish the two. While the rule system of an L2 is often taught implicitly through mere exposure to the language, in the style of MSL this rule system is taught directly and explicitly (Kormos & Smith 2012: 129). Particularly learners with dyslexia benefit from this type of instruction, as it is typically better understood than implicit instruction (Nijakowska 2010: 125; Tribushinina, op ten Berg & Karman 2022: 353).

Explicit language learning is a conscious and controlled process (De Graaff & Housen 2009: 732) in contrast to implicit learning, which is defined by DeKeyser (2003: 314) as learning without awareness. While there is the distinction between explicit and implicit learning, these two types of

language learning are further divided into a deductive and inductive approach (DeKeyser 2003: 314), as represented in Figure 2.

	Deductive	Inductive
Explicit	Traditional teaching	Rule discovery
Implicit	Using parameters	Learning L1 from input

Figure 2: The inductive/deductive and implicit/explicit dimensions (DeKeyser 2003: 314).

In the explicit and deductive approach, the teacher provides the rule first, and then students must apply the rule to instances (Boers 2021: 105; Tribushinina, op ten Berg & Karman 2022: 353). Alternatively, in the explicit and inductive approach learners are presented with examples of a pattern and encouraged to study them. Then they are guided to relevant characteristics of the examples to find rules for themselves (Boers 2021: 105; DeKeyser 2003: 314). This approach is also referred to as guided inductive learning by Boers (2021: 105) or rule discovery by DeKeyser (2003: 314).

However, while the inductive approach may also be implicit, it is relevant to note that implicit acquisition is not the same as inductive learning (DeKeyser 2003: 314). The implicit approach “requires substantial exposure to L2 material, and is a largely subconscious and unintentional computational process leading to knowledge” (De Graaff & Housen 2009: 732). Therefore, the main difference between the implicit and explicit approach lies in the level of consciousness while learning. In other words, implicit learning is learning without awareness (DeKeyser 2003: 314). Implicit inductive language acquisition relies on the exposure to language, without an explanation of the rule behind a language item (Tribushinina, op ten Berg & Karman 2022: 353), while in the implicit deductive approach learners derive a number of characteristics of the language being learned from the setting of parameter (DeKeyser 2003: 315).

The implicit approach, particularly the implicit inductive approach, which is commonly used in language teaching, can be especially challenging for pupils with dyslexia in both their native as well as a foreign language (Kormos & Smith 2012: 129). Implicit learning in an L2 context, however, poses additional difficulties for dyslexic learners, as they are not familiar with the language and cannot rely on their previous knowledge or sharing the same language with the teacher to make sense of the rule system. Consequently, phonology, spelling, morphology, and syntax should be

taught explicitly, especially in an L2 teaching context (Kormos & Smith 2012: 129; Nijakowska 2010: 125).

While the explicit deductive approach is clearly favourable for dyslexic learners according to Kormos and Smith (2024: 119), the explicit inductive approach may also be worth considering. Boers (2021: 105) argues that rule discovery may be more cognitively engaging, though this method is relatively time-consuming, particularly when more complex grammar patterns are taught. Furthermore, inductive approaches may not provide sufficient guidance on the appropriateness of certain structures in specific contexts, requiring a large number of examples to address these issues (Kormos and Smith 2024: 119-120). Consequently, Kormos and Smith (2024: 120) stress the importance of carefully considering whether to use the explicit deductive approach in the form of explanations or discovery learning for teaching rules and regularities in an EFL context to learners with dyslexia.

The main advantage of a multisensory learning approach compared to a mono-modal approach is a larger amount of remembered information and a higher speed in the learning process (Nijakowska 2010: 125). Learners with dyslexia usually struggle with de- and encoding language (Reid 2011: 31) due to their low working memory capacity (Gathercole & Alloway 2008: 54). The acquisition of a foreign language entails memorising verbal information in the form of “sound sequences, letter combinations, words, phrases and larger linguistic constructions” (Kormos & Smith 2012: 127), which makes it difficult to remember if memory capacities are limited. However, if various perceptual channels are open, more connections and associations between these linguistic features can be formed through different senses (Nijakowska 2010: 125), which may compensate for the weakness in phonological processing (Kormos & Smith 2012: 127). “If a stimulus is complex, it activates several receptors and perception of information is realised simultaneously through several sensory channels” (Nijakowska 2010: 125). If information is now presented in smaller steps and practiced frequently until the application of language becomes automatic, dyslexic pupils’ as well as neurotypical students’ learning can be further enhanced (Kormos & Smith 2012: 127). Finally, Kormos and Smith (2012: 127) state that the MSL style is also less monotonous, which makes it more enjoyable and positively connotated for students due to the multimodal activities.

In sum, the MSL style supports learners of an L2 with dyslexia through targeting various perceptual channels, giving explicit instruction of the rule system of a language and entails frequent repetition. This helps pupils with dyslexia de- and encoding information more comprehensively, increasing the pace of learning and acquiring automaticity in a language at a higher pace.

5.3 Instruction-giving

In teaching it is, although not easy, essential to give clear and understandable instructions for the students. However, this is something that is already quite complex but becomes even more crucial when teaching learners with dyslexia. Following instruction can cause more difficulties for pupils with dyslexia than for neurotypical students, as their working memory is more limited (Kormos 2017: 59). This means that instructions should be planned considerably by the teachers in order to enable everyone to follow (Nijakowska 2010: 125).

When giving instructions to students there are a few things, teachers may need to consider, which can be particularly beneficial for students with dyslexia, but might also bring advantages for all students in the classroom. First and foremost, instructions should never be ambiguous and as clear as possible (Kormos & Smith 2012: 115). This can be achieved through several strategies. To begin with, instructions should be given step by step (Reid 2019: 73), while being concise and keeping sentences short and simple (Bohl & Hoult 2016: 98). Sentences are usually less complex, when active voice is used, and double negatives are avoided (Bohl & Hoult 2016: 98). Honeybourne (2018: 67) stresses the importance of saying “what you want, not what you don’t want”. In other words, implications and metaphorical language can be hard to understand for students, especially for students with specific learning difficulties (Honeybourne 2018: 67; Kormos & Smith 2012: 115). If a teacher says, “It’s very noisy”, and means the class should quiet down, it is more complex to grasp. Therefore, directives should be phrased positively and concisely. So instead of saying “Don’t just think about your ideas”, a teacher could say “Write down your ideas in bullet points”, which makes it a lot easier for a student with a specific learning difficulty to follow (Honeybourne 2018: 67).

In addition, describing the instructions in the correct order can be crucial in how good students with dyslexia can follow. Using the words “before” and “after” in instructions adds additional complexity, as these concepts can be challenging to understand for children (Honeybourne 2018: 66). Honeybourne (2018: 67) gives the following example: “Before you put your books on my table [,] I want you to stick your maps in. But before you do that, remember to write the title and date.” The order in which a student needs to fulfil these tasks is not in the same sequence as they are in the statement. Therefore, Honeybourne (2018: 67) suggests using the words “first”, “next”, and “last” instead: “First write the title and date. Next stick your map in. Then put your books on my table” (Honeybourne 2018: 67). In this example, a student with dyslexia can simply follow the order of the tasks as they are given in the teacher’s instruction, and it requires less effort in relation to their working memory, as they do not need to sequence the tasks themselves. This can be

additionally supported through listing the required tasks as bullet points including one action per bullet points (Kormos & Smith 2012: 115).

Concludingly, clear, structured, and unambiguous instructions are particularly crucial when teaching learner with dyslexia. This can be ensured by simplifying language, sequencing steps in the correct order, and avoiding implicit phrasing. However, these strategies not only support learners with dyslexia but can also enhance understanding for all students in the classroom.

6 Materials evaluation

Materials development and evaluation play a central role in language teaching and learning, shaping both classroom practice and learner outcomes. Since textbooks and other resources not only support instruction but also help define curricula, it is essential to critically examine their quality and suitability. Materials evaluation therefore provides a systematic way of assessing whether resources meet the needs of specific learners, teachers, and contexts. This chapter outlines key concepts and methods of materials evaluation, with a particular focus on criteria relevant to dyslexia-friendly features in coursebooks in order to support both informed selection by teachers and inclusive design by materials developers.

Materials for learning and teaching languages in the broadest sense can be defined as “anything which is used by teachers or learners to facilitate the learning of a language” (Tomlinson 2023: 1). This may include non-verbal materials, such as real objects (e.g. a chair or a desk) or representations (e.g. a drawing or a photograph of a chair), which enable associations between the object and words to create meaning (McGrath 2016: 9). Verbal materials include written and spoken text materials or published materials, such as textbooks, and include examples of language use and content-related learning opportunities, making them more advantageous for language learning (McGrath 2016: 9). Textbooks in particular are one of the most commonly used materials in language teaching and learning (Pan & Chen 2020: 1628), one main advantage being that they can be used as a roadmap to visualize what has been taught and what still needs to be taught (McGrath 2016: 14). In other words, coursebooks define the curriculum additionally to supporting teaching (Pan & Chen 2020: 1628). The ideal materials, however, not only serve the teacher but also cater to the different ways in which different learners acquire a language and should be informative, instructional, experiential, eliciting, and exploratory according to Tomlinson (2012: 143):

Materials can be informative (informing the learner about the target language), instructional (guiding the learner in practising the language), experiential (providing the learner with experience of the language in use), eliciting (encouraging the learner to use the language) and exploratory (helping the learner to make discoveries about the language).

Theoretically, a textbook can serve all these purposes suggested by Tomlinson (2012: 143) or be used by a skilful teacher to do so (McGrath 2016: 10). Since materials and more specifically coursebooks play such a central role in shaping teaching and learning, it becomes essential to consider how these resources can be systematically evaluated.

Materials evaluation is used to attempt “to measure the value of materials” (Tomlinson 2023: 3), meaning a judgement is made about, for instance, the quality and suitability of materials (McGrath 2016: 28). McGrath (2016: 21) differentiates between two levels in a systematic materials evaluation, namely the macro level and micro level. The macro level entails three stages, the pre-use, in-use, and post-use evaluation, which exist in a cyclical framework (McGrath 2016: 21). The macro level refers to “the design of instruments and the collection and analysis of data at each of the separate stages” (McGrath 2016: 21). Pre-use evaluation is used to consider potential suitability, in-use evaluation is conducted while the materials are actively used, and post-use evaluation is done at some point after use to assess the suitability of the selection as well as selection procedures (McGrath 2016: 189-190). Although pre-use evaluation is often considered only predictive, since it is only one part of the cyclical framework on the macro level, it becomes particularly relevant for coursebook selection and should be done systematically, since this process can be time-consuming and costly (McGrath 2016: 21).

The purpose of materials evaluation is to determine whether materials suit the particular context in which they are to be used. This entails considering not only the needs, interests, and abilities of students but also those of teachers, as well as the requirements of official public teaching syllabuses or examinations (McGrath 2016: 44). As Tomlinson (2023: 19) emphasizes, learners differ in their learning styles and not all learners will benefit from the same strategies or approaches. For this reason, materials development and evaluation must remain sensitive to the diversity of learners (Tomlinson 2023: 19), particularly in contexts where inclusivity and accessibility are priorities. For teachers, the ability to critically assess materials is of particular relevance, since only teachers who have a fundamental understanding of systematic evaluation processes are able to make an informed selection decision and are also more likely to bring a critical mindset to the materials they are using (McGrath 2016: 24).

McGrath (2016: 31) differentiates between three methods used for materials evaluation, which are referred to as the impressionistic method, the checklist method, and the in-depth method. The impressionistic method is used to “obtain a general impression of the material” (McGrath 2016: 32) and perhaps the most common and informal (McGrath 2016: 32). Teachers regularly engage in it when, for example, choosing a new book for a course or adopting ideas from conference presentations (Amrani 2023: 270). Although the impressionistic method is a common behaviour among teachers, it is not always valid or reliable in pedagogical terms (Amrani 2023: 270). A more systematic evaluation, in contrast, is offered in the checklist method. A checklist, defined as a list of items used for comparison or verification, which can be ticked off, offers a structured way to

ensure all relevant requirements are considered (McGrath 2016: 32). Its advantages include systematicity, cost-effectiveness, convenience for comparison and an explicit common framework for decision-making (McGrath 2016: 32–33). However, checklists also have limitations, since their usefulness heavily depends on whether the categories used are relevant to the specific teaching context (McGrath 2016: 33). Moreover, they may be restricted if they only cover part of a coursebook package, such as the student's book (McGrath 2016: 33). Lastly, the in-depth evaluation entails close analysis of features or sections (McGrath 2016: 32).

When evaluating materials for a specific learner group in mind, such as learners with dyslexia, the importance of systematic evaluation becomes even more apparent. Apart from general impressionistic considerations regarding suitability, materials must be assessed in terms of accessibility and clarity in accord with research about how to make materials dyslexia-friendly. As Tomlinson (2023: 19) points out, learners differ in their preferred learning styles and benefit from different approaches, and materials should, therefore, be designed and evaluated with such differences in mind. For this reason, materials evaluation for dyslexia-friendly coursebooks requires specifically tailored checklists integrating accessibility-focused criteria that reflect the needs of dyslexic learners.

In the case of learners with dyslexia three main categories, which specifically cater to the needs of dyslexic pupils in coursebooks, were defined and are then analysed and evaluated. These categories are *design and layout*, *multisensory structured learning* and *explicit instruction and instructions*.

The first category, design and layout, is split into three sub-categories, which are overall *design and layout*, *font*, and *colours*. This category is used, as learners with dyslexia benefit from a visually calm and clear layout that is free of unnecessary distractions (Bohl & Hoult 2016: 79). This includes features such as short lines and left-justified text or the use of headings to structure information (Bohl & Hoult 2016: 98; Reid 2019: 73). Furthermore, the font used in coursebooks is essential for dyslexic learners, since a large, serif-free font with wide spacing can be considered advantageous in order to avoid the risk of word or letters merging (Kormos & Smith 2012: 110). *Colours* is the last category under design and layout focusing on the use of colours for texts and backgrounds, as well as the materials used for the coursebook. Ideally, dark text on cream-coloured or pastel-tinted matt paper is used to enhance readability for dyslexic learners (Bohl & Hoult 2016: 79; Kormos & Smith 2012: 110), while the paper should be matt and thick (Bohl & Hoult 2016: 97). In sum, the design and layout of the material should cause as little disturbance as possible in order to avoid sensory overload (Kormos & Smith 2012: 109).

The next categories in the checklist are *multisensory structured learning* and *explicit instruction in pre-, while-, and post-reading activities*. The three MSL-related criteria examine whether visual and auditory support are provided, and whether opportunities for tactile engagement are given. This is particularly important, as dyslexic learners benefit from the activation of multiple senses (Nijakowska 2010: 123-124). *Explicit instruction in pre-, while-, and post-reading activities* entails four criteria assessing whether new vocabulary and grammar is taught explicitly and deductively, as a conscious and controlled process (De Graaff & Housen 2009: 732), as this approach is clearly more advantageous for learners with dyslexia in comparison to the implicit approach (Kormos and Smith 2024: 119). Since the explicit inductive approach may also be worth considering due to its cognitive engagement (Boers 2021: 105), two criteria are concerned with the rule discovery approach.

Finally, *instructions* as the last category examines whether instructions are given in a dyslexia-friendly manner. This includes characters as, for instance, instructions being brief, concise and being presented in logical steps (Bohl & Hoult 2016: 98; Reid 2019: 73).

The present thesis seeks to contribute to the effort of assessing materials with regard to accessibility with a specific focus on dyslexic learners by presenting results of a systematic materials evaluation using a checklist conducted among four Austrian EFL schoolbooks. The aim is to provide teachers with evaluation outcomes that can support informed decision-making when selecting Austrian EFL schoolbooks, while also offering materials developers guidance on criteria that should be considered in the design of resources.

7 Methodology

This thesis seeks to examine how dyslexia-friendly the schoolbooks *easy 1* and *easy 2* as well as *MORE! 1* and *MORE! 2* are by answering the research questions posed. This chapter outlines the methodological approach used to investigate the extent to which selected English schoolbooks cater to the needs of learners with dyslexia. The research is guided by four central research questions:

1. How suitable are reading tasks in *easy 1* and *easy 2* compared to reading tasks in *MORE! 1* and *MORE! 2 Student's Books* for learners with dyslexia?
2. In how far do design and layout in reading exercises in *easy* and *MORE!* cater to the needs of dyslexic learners?
3. How do *easy* and *MORE!* integrate multisensory structured learning approaches and explicit instruction to appropriately facilitate learning for students with dyslexia?
4. To what extent are instructions in pre-, while- and post-reading activities in *easy* and *MORE!* adequate for learners with dyslexia?

In response to these questions, this chapter presents the methodological framework of the study, explains the development of the checklist design, describes the selection criteria for the schoolbooks, and reflects on the limitations of the study design.

7.1 Methodological framework

For the purpose of analysing the schoolbooks a checklist was developed. The checklist method is one of the basic methods commonly used to evaluate materials for teaching and learning and generally includes a list of items which may be used for comparison and other purposes (McGrath 2016: 32). Even though the checklist method is not entirely free of limitations, McGrath (2016: 32) argues that one main advantage compared to other methods is its objectivity through its systematicity. This is ensured by an exhaustive set of criteria based on principles which may be psychological, pedagogical or linguistic (Skierso 1991: 440). Apart from it being systematic, it is time-efficient, easy to compare, and reliable for other users, if the categories are developed clearly according to McGrath (2016: 32).

The main aim of a checklist is the examination of how appropriate a coursebook or a whole coursebook package is for specific learners and teachers. As this decision needs to be made carefully and systematically, checklists are a useful tool to illuminate the effectiveness of coursebooks (McGrath 2016: 42). In order to develop a checklist a list of steps needs to be followed. First, categories need to be formulated either according to the needs, interests and abilities of the learners, the teachers'

expectations, or the official syllabus (McGrath 2016: 44). Then, underlying criteria according to the categories should be formulated. These are typically phrased as statements and should avoid evaluative language for increased objectivity and reliability (McGrath 2016: 50). Once categories have been established, a comprehensive and easily comparable format needs to be decided for the checklist. There are various types of prompts, such as open-ended questions or statements that require a tick or a score (McGrath 2016: 52), however, if a scale is used it should be a four-point scale to avoid a non-committal central point (McGrath 2016: 53). Lastly, items and categories may be ordered logically according to interrelationships (McGrath 2016: 52), before the checklist is, finally, trialled, revised accordingly and used for analysis (McGrath 2016: 56).

7.2 Checklist design

The analysis of this thesis is focused on one specific type of learners, as suggested by McGrath (2016: 44), which are learners of English as a foreign language with dyslexia. To further narrow down the focus to the scope of this paper, the skill reading is chosen, consequently, only reading tasks including pre-, while- and post-reading activities including vocabulary and grammar exercises are the focal point. For the categories the different methods of supporting children with dyslexia are chosen in relation to materials differentiation, which are overall design and layout, the inclusion of different sensory channels according to the multisensory structured learning style including explicit instruction, and instructions. Consequently, the specific categories are *Design and layout*, *Font*, and *Colours* for the overall design, *Multisensory structured learning* and *Explicit instruction in pre-, while- and post-reading activities* for MSL, and *Instructions*. Within these individual categories criteria are developed in the form of statements, which are based on favourable strategies to make materials dyslexia-friendly. The format is adapted from two specific examples showcased by McGrath (2016: 245-246). These were slightly altered to include a four-point Likert scale in order to avoid a central point. The scale ranges from *always* to *mostly*, *sometimes* and *never*. The checklist was then tested on one unit of each book and small adaptations were made. The full checklist can be found in the appendix.

7.3 Selection of schoolbooks

For this research, four books of two publishers are analysed in regard to the categories mentioned above. The selection was based on two main aspects. First, it was relevant that these series are commonly used in Austrian schools, and second, they were advertised to be particularly inclusive and focused on differentiation. Consequently, the choice to analyse *easy* and *MORE!* was made.

Easy is a relatively new coursebook by the publisher Veritas with the first edition being published in 2023 and is advertised as a modern and motivating product series with a large focus on differentiation, individualisation and personalisation including complex tasks (Veritas 2023a). *MORE!* is frequently used in Austrian schools and is published by Helbling. It is marketed as innovative and ensures differentiation through a variety of task designs, such as graded tasks or choices for different tasks, while providing personalisation and individualisation through formative self-assessment (Helbling n.d.c). The first edition of *MORE!* was published in 2009, whereas the most recent edition was published in 2023.

However, as analysing all books by each series would exceed the scope of this thesis, only the first two coursebooks of each series were analysed, *easy 1* and *easy 2* as well as *MORE! 1* and *MORE! 2*, including some of the additional material of these packages. These editions were chosen, as they are intended for first and second grade of lower secondary school, without further differentiation between school types, such as academic secondary school (AHS) or compulsory secondary school (Mittelschule).

7.4 Limitations

The method of materials evaluation using a checklist has clear limitations regarding the context in which it is conducted. McGrath (2016: 33) argues that “a checklist which only focuses on one component of a coursebook package, such as a student’s book, is inevitably limited in terms of what it can reveal about the package as a whole”. As this research mainly focuses on the coursebooks or in other words student’s books of the package, this research is ultimately limited and cannot be generalised for the whole package. However, some exercises and additional material that are referenced in the coursebooks or entirely outsourced to separate books included in the package are analysed as well, since sometimes the coursebooks do not target specific aspects, such as vocabulary learning or grammar instructions in much detail. Furthermore, only reading tasks are analysed in this thesis to not exceed the scope of this thesis, which unavoidably leaves other formats, such as writing prompts, out of account.

8 Findings in *easy 1* and *easy 2*

The *easy* series is a product series written by Teresa Banik (formerly Larcher) and Ingrid Preedy for the publisher Veritas. The books analysed in this thesis are “*easy 1 – Mira’s magic world*” and “*easy 2 – Out & about with Mira*” which are written according to the 2023 curriculum. The intended audience are learners in first and second grade in lower secondary school at Mittelschule or AHS-Unterstufe, therefore, the CEFR language levels according to the coursebooks are A1 and A2. There is a main character in the book series who is a witch called “Mira” and the contents of the book revolve around her experiences and events in her life.

The book series is advertised as a modern and motivating product series. Its focus lies on differentiation, individualisation and personalisation including complex tasks (Veritas 2023a). Unlike most common coursebooks the *easy* series’ coursebooks are in landscape format. Both books are divided into five topics with three units each and two extra units at the beginning and the end of the book. However, the extra unit at the end of the book is longer than the one at the beginning which only serves as a short introduction into the book. There is a dashed line throughout the book that guides the readers through the exercises and units and suggests a path that can be followed. Each unit has either a learning aim or serves as a revision of a previous topic, which is stated next to the heading.

8.1 *easy 1*: Mira’s magic world

The *easy 1* Student’s Kit consists of three books, named “*book*”, “*pad*” and “*vocab & sounds*”. The coursebook is, as mentioned above, in landscape format and divided into five topics with three units each with one extra introductory unit, adding up to 16 units. The units entail a variety of reading and listening exercises as well as writing and speaking prompts. The top page of the spread usually displays a comic or an illustration of the events happening in the listening and reading exercises next to the reading task. The bottom page, on the contrary, includes little to no large illustrations and mainly presents the exercises. Every unit finishes with two pages named “*My new words*” and two pages called “*My new grammar*”. On these pages new vocabulary and grammar learnt in the preceding unit is summarized and explained including short exercises regarding the new items.

The *pad* is an exercise book in portrait format and entails additional tasks to the topics and units in the main coursebook.

The *vocab & sounds* book is divided into two main sections named “*vocab*” and “*sounds*”. The vocab section presents the vocabulary items mentioned in the units of the coursebook in a list of

the English words with their German translation. Sometimes the phonetic transcription of a word or phrase is given or an illustration is displayed. At the end of every unit's list, a small section is dedicated to exercises related to the vocabulary concerning i.e. collocations, morphology or phonology. The sounds section of the book targets phonology by providing exercises regarding stress, minimal pairs, or consonant and vowel sounds in different words. Apart from the vocabulary and sounds sections there are also study tips, a list of the irregular verb forms and a vocabulary log in the book.

In the following chapters the findings in *easy 1* are presented according to factors that are relevant for its appropriateness for learners with dyslexia. First, the design and layout are illustrated, then, its use of the multisensory learning style including explicit instruction is described, and finally, the way instructions are given is explained.

8.1.1 *easy 1*: Design and layout

The analysis of 16 units shows that in *easy 1* placing reading texts on images is always avoided in 13 units (81%) and mostly avoided in the remaining three units (19%). Lines and sentences are always shorter than 70 characters in almost all (94%) of units. If text is written on pictures, it is usually for the representation of vocabulary in an image. For example, in unit seven, the family tree of The Broomsticks is presented as supporting material to the reading text (*Easy 1. Book: 72*), therefore, the names of the family members are written in black on the green branches of the tree, as it can be seen in Figure 3.

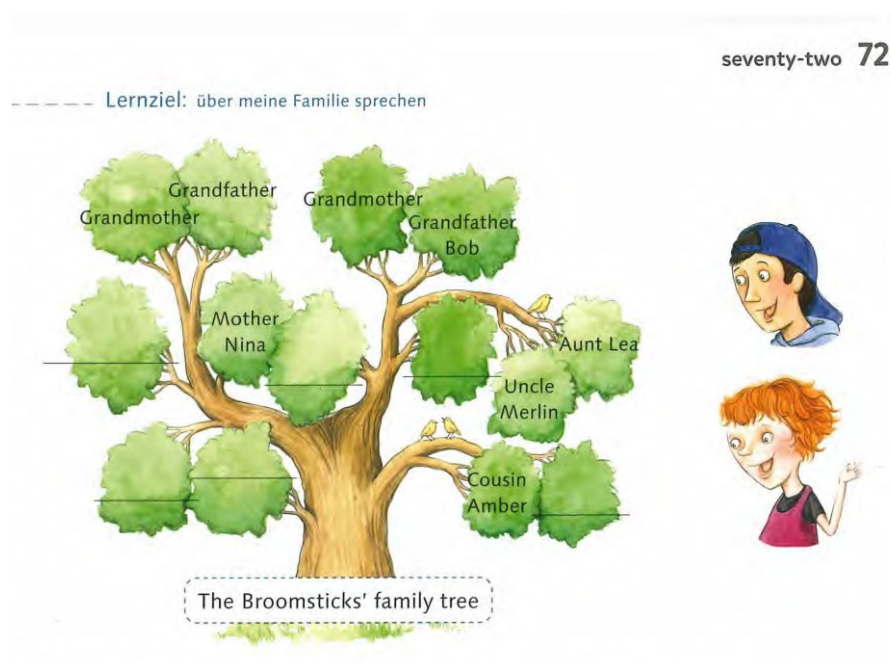


Figure 3 The Broomsticks' family tree with black writing on green background (*Easy 1. Book: 72*).

Columns are rarely used, since in three quarters of the units they are consistently avoided, but in some cases where they are used, they are often separated by colour or integrated into dialogues with the names of the speakers in between to distinguish the two columns. Reading texts in the *easy 1* book are in 12 out of 16 units always left-justified with a ragged right edge, though when speech bubbles are used, the text is often centred. In *easy 1*, illustrations are mostly placed at the top of the spread with exercises at the bottom, therefore, the bottom pages are relatively calm, while the top pages of the spread are usually busier, thus, slightly more than two-thirds (69%) of units were rated as mostly calm, while only 19% were considered always calm, and 13% only sometimes calm. Nonetheless, when the top page is a reading text, it is still kept calmer compared to pages that introduce new vocabulary, such as page 74 (*Easy 1. Book: 74*) which includes various speech bubbles and a vivid image. However, images are generally used sparingly and sometimes (38%) serve an explanatory function. Furthermore, headings or subheadings are rarely used, as 8 out of 16 (50%) units never include them, and flow charts and bullet points are never used.

Written text for reading exercises in *easy 1* is relatively dense, as it is never 14-point or larger, nor does it have a spacing wider than 1.5. While lines are always shorter than 70 characters and text is in 13 out of 16 units written in a font without serifs, there are some notable exceptions to these conventions. If a text is written in serif font, for instance, the serifs are typically prominent, similar to the serifs in Times New Roman. Additionally, the letter “a” is always written in standard printed form, hence, never representing a handwritten “a”.

The paper of the book is matt and thick enough, so the back of the page does not shine though. Reading texts are only occasionally printed in dark font on pastel-tinted backgrounds. In fact, almost a fifth of units (19%) never include this feature while almost half of the units (44%) include this feature only sometimes. Six out of 16 units entail dark text on pastel-tinted backgrounds mostly or always. Particularly in dialogues there are various colours used for the text, as the names of people are usually multicoloured, while the spoken text is black on a white background.

A representative example of reading texts in *easy 1* can be found in topic one unit five (*Easy 1. Book: 54*), which is a reading exercise about Mira and Freddy wanting to buy clothes online, as shown in Figure 4.

Freddy and Mira want to buy clothes online.



Freddy: Look at those cool jeans. I need a new pair of jeans. My old jeans are too small. And that T-shirt! Wow! It's really cheap!
Mira: I need new jeans and a new T-shirt, too. But I do *not* like that T-shirt.
Freddy: OK, you don't like that T-shirt. How about this T-shirt?
Mira: Better, but not perfect. And there is one problem: Mum doesn't buy clothes online.
Freddy: And dad is also not a big fan of online shopping. They don't like it.
Mira: Let's not give up, Freddy!
Freddy: OK! Let's talk to mum now!



Freddy: Mum, we need new clothes. I need a new pair of jeans and Mira needs a new pair of jeans and a new T-shirt.
Mrs Broomstick: OK, we can go to town.
Mira: But Mum, can't we buy the clothes online?
Mrs Broomstick: No, we can't, Mira. They are always too small or too big or too short or too long. And the colour is never right. I don't like online shopping, you know that.
Mira: (*whispers to Freddy*) Perhaps we can ask dad.
Mrs Broomstick: I can hear you, Mira. Don't you know your father? He doesn't buy anything online! He hates online shopping.
Freddy: But it's cheap to buy online.
Mrs Broomstick: It isn't always cheap. Let's go to this great second-hand shop in town, *Preloved*.
Freddy: I'm not sure.
Mira: I like that idea!
Freddy: But can we go to the new shop in High Street, too? Marvin says it has got great clothes.
Mrs Broomstick: Fine. If we don't find a pair of jeans for you in *Preloved*, we can go there, OK?
Freddy: Great! Perhaps we can look for new sunglasses for me too ... ?

Figure 4 Representative example of reading texts in *easy 1* (*Easy 1. Book: 54*).

The text is placed below the accompanying images and organized into two columns, which are visually distinguished by the use of coloured boxes in which the text is printed. Furthermore, both lines and sentences are relatively short. The text is left-justified, and although there are no sub-headings, it is divided into two scenes, each accompanied by corresponding images, which separates the text into two smaller sections. The overall layout is visually quite calm with only a few images present. The font size is smaller than 14-point, and line spacing is less than 1.5 throughout. Line lengths are consistently kept below 70 characters, and the font used is a sans-serif font. The majority of the text is presented in dark print on a light blue background with the exception of the names in the dialogue, which are written in multiple colours.

8.1.2 *easy 1*: Multisensory structured learning and explicit instruction

Easy 1 frequently incorporates visual representations of written text using illustrations and images to represent the contents of the reading text, to be precise eleven out of sixteen units always entail visual representations, while 19% of units mostly and only 13% sometimes do. For instance, on page 112 there are three children explaining their likes and dislikes regarding food, while the food that is mentioned is representing in great detail in the corresponding illustration, which can be seen in Figure 5 (*Easy 1. Book: 112*).

11

Topic 4

My favourite food

one hundred and twelve 112

Lernziel: über meine Essgewohnheiten sprechen

I like hamburgers and chips. I like pineapple and ham pizza but not with cheese. I don't like cheese or mushrooms. Oh, yes, and I hate peas. I often buy a sandwich after school on Fridays. My mum says, "All that fast food is not good for **you!**" but I like it.



Marvin

Luka



My mother and I eat a lot of salad and vegetables. She makes the best food. We don't eat meat. Mum says meat is not good for **us**. I like mushrooms, cucumber and tomatoes. I love grapes. I often put **them** in my fruit salad with strawberries and apples. I eat a lot of healthy food but I don't like broccoli. On Fridays I meet Mum in town after school and I go with **her** to the "Salad Bowl". It's an amazing restaurant.

When Mum and Dad are not at home, Freddy often cooks for **me**. I don't tell **him** but he is not a great cook. But his pasta is OK, he puts lots of cheese in it and he usually makes it after school on Fridays. I also love chicken and rice but I never eat fish or sausages, I hate **them**. Sometimes I make my magic spider cake. Marvin likes **it** but Freddy hates it.



Mira

Fast food quiz. Tick (✓) and fill in.

A) Where does the phrase 'fast food' come from?
☐ Italy ☐ the USA ☐ Austria

B) What does 'fast food' mean?

C) Where can you buy fast food?

D) What is most people's favourite fast food?

E) What is your favourite fast food? Why?

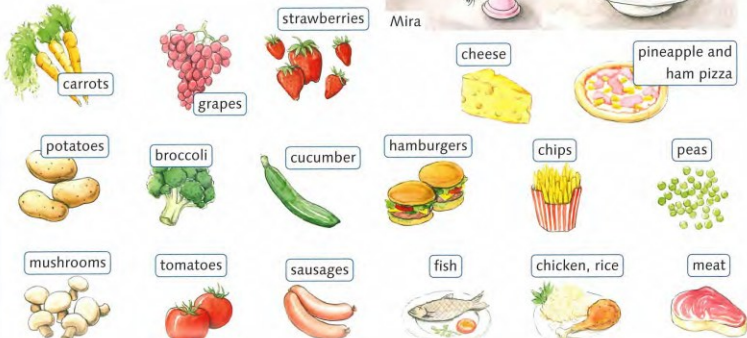


Figure 5 Example of visual representation in *easy 1* (*Easy 1. Book*: 112).

However, audio support, such as the reading text read-aloud, is hardly ever provided, as three quarters of units do not entail any audio support, and sometimes the audios provided are not exactly the same as the reading text with some words omitted or added. On some occasions, 63% of units entail this feature sometimes, the coursebook encourages tactile engagement with the topic through sketches or games. For example, on page 127 tactile engagement is encouraged in a dialogue which should be acted out (*Easy 1. Book*: 127), including phrases that are provided and acting out the bursting of bubble gum. Another game that involves movement can be found on page 163 in a guessing game, where one student is asked to mime a sport while the other student must guess the correct sport (*Easy 1. Book*: 163).

New vocabulary is covered at the end of each unit, as well as in the additional book titled *vocab & sounds*. Typically, each unit concludes with images that represent the vocabulary items mentioned in it, with words and phrases around illustrations either presented in boxes or connected to the words using lines. For instance, in topic one, unit two, an image of a rainbow includes the English words for each colour written in the individual beams (*Easy 1. Book*: 28). Similarly, in topic three, unit seven, a family tree is depicted with each family member labelled, providing some inductive guidance for learning new vocabulary (*Easy 1. Book*: 78). However, in some units the

vocabulary items are not as explicitly labelled with an illustration for each word, such as in unit six (*Easy 1. Book*: 68), where there is a silhouette of a girl and the outline of a unicycle with the headings “A person can be...” and “A thing can be...” above the images with adjectives that can be used to describe people, i.e. nice, super, clever, and adjectives for describing objects, i.e. dangerous, expensive, long, around the pictures. These adjectives are arbitrary to the images and there are no additional cues to the meaning of the adjectives, consequently meaning cannot be inferred. Occasionally, inductive guidance is given within the unit as well, since almost half (47%) always entail it, while approximately a quarter (27%) sometimes does. In topic three, unit seven on page 74, for example, an illustration of a pet shop shows various pets and pet supplies, which are labelled with prices helping students infer new vocabulary from the image (*Easy 1. Book*: 74).

Explicit instruction of pronunciation or letter-sound correspondence is not featured in the course-book at all, but in the additional *vocab & sounds* book. While the book does rely to some degree on using audio files to teach pronunciation of new words and phrases, more emphasis is put on teaching phonology through exercises using explicit instruction. The sounds section is introduced with a presentation of the phonetic alphabet categorising the sounds into, for instance, short and long vowel sounds or diphthongs titled “*double vowel sounds*”. Subsequently, the book covers various fields of phonology, such as minimal pairs or specific sounds, which are explained explicitly and can be practiced in exercises. For instance, the sounds /θ/ and /ð/ are analysed by first presenting the typical spelling of these sounds and describing how to enunciate these words: “Bei der Aussprache ist es wichtig, dass die Zungenspitze die oberen Zähne berührt. Wenn man in den Spiegel schaut, sollte man die Zungenspitze sehen können [When pronouncing this sound, it is important that the tip of the tongue touches the upper teeth. When looking in the mirror, you should be able to see the tip of your tongue]” (*Easy 1. Mira’s Magic World. Vocab & Sounds*: 46). Then, an exercise follows where students listen to an audio file, where students, first, are asked to listen and repeat words entailing /θ/, then words including /ð/, and finally a full sentence including both sounds.

New grammar rules are always explained explicitly at the end of each unit in *My new grammar* in thirteen out of fifteen units which present new grammar. *My new grammar* uses explanations in German and tables on the top of the spread to clarify the grammatical concepts covered in the unit; exercises for practicing the topic can be found on the lower part of the page. About half of the units (47%) offer inductive guidance for learning new grammar, while others (27%) provide only partial or no inductive support (27%). For instance, on page 63, inductive guidance is used in exercise five, where students are instructed to review the text, they have read previously and

underline possessive “s” forms, then fill in sentences in a table and infer patterns from the examples (*Easy 1. Book*: 63). This rule discovery approach is additionally supported with explicit instruction in *My new grammar*. Similarly, on page 123, students are directed to review a text and underline the demonstrative pronouns “this, that, these and those”, followed by a gap-fill exercise with key words, such as “here” or “over there”. Then, students are directed to draw illustrations to explain the rule, exchange their work with a partner, and add sentences using the correct demonstrative pronoun (*Easy 1. Book*: 123).

8.1.3 *easy 1*: Instruction-giving

The coursebook of *easy 1* entails a variety of task formats, including true-or-false, multiple matching, multiple-choice, and gap-fill exercises. Instructions for all formats are consistently presented in steps that are always short and concise in all sixteen units. Instructions are typically phrased as imperatives using active voice, with basic grammar forms, such as conjugations of “to be,” suitable for first-grade learners. Double negatives are avoided in all units, and negatives are not used throughout. Lastly, instructions always appear in the correct order as they are intended to be done and if a text needs to be reread it is stated in the prompt.

A representative example for instruction-giving in *easy 1* can be found on page 85, where four post-reading exercises are provided (*Easy 1. Book*: 85). The first is named *Whose room is it?* and includes two steps: “a) Read the texts and complete them with the words from the box. b) Now read again and write the correct names under the pictures” (*Easy 1. Book*: 85). Then the students are asked “Answer the questions about the rooms. Write sentences” (*Easy 1. Book*: 85). Exercise three is named “Look at the rooms again. Tick (✓) true or false” (*Easy 1. Book*: 85) including a table below with columns for true and false next to statements about the text. The last exercise asks “Which room do you like best? Say why” (*Easy 1. Book*: 85) with an example of how to start the text. Each instruction is short and formulated as an imperative, hence, there are no double-negatives or passive voice. Instructions are concise, clearly outlining the steps students must follow to complete each exercise in the correct sequence. In prompt three, the action ticking is further clarified by the inclusion of a symbol, which serves as an additional visual example.

In sum, *easy 1* shows dyslexia-friendly features particularly in the categories *design and layout*, *colours*, though this result is heavily influenced by the material used for the book, and *instructions*, as here almost two-thirds of units received the rating *always* or *mostly* in relation to favourable features, as depicted in Figure 6.

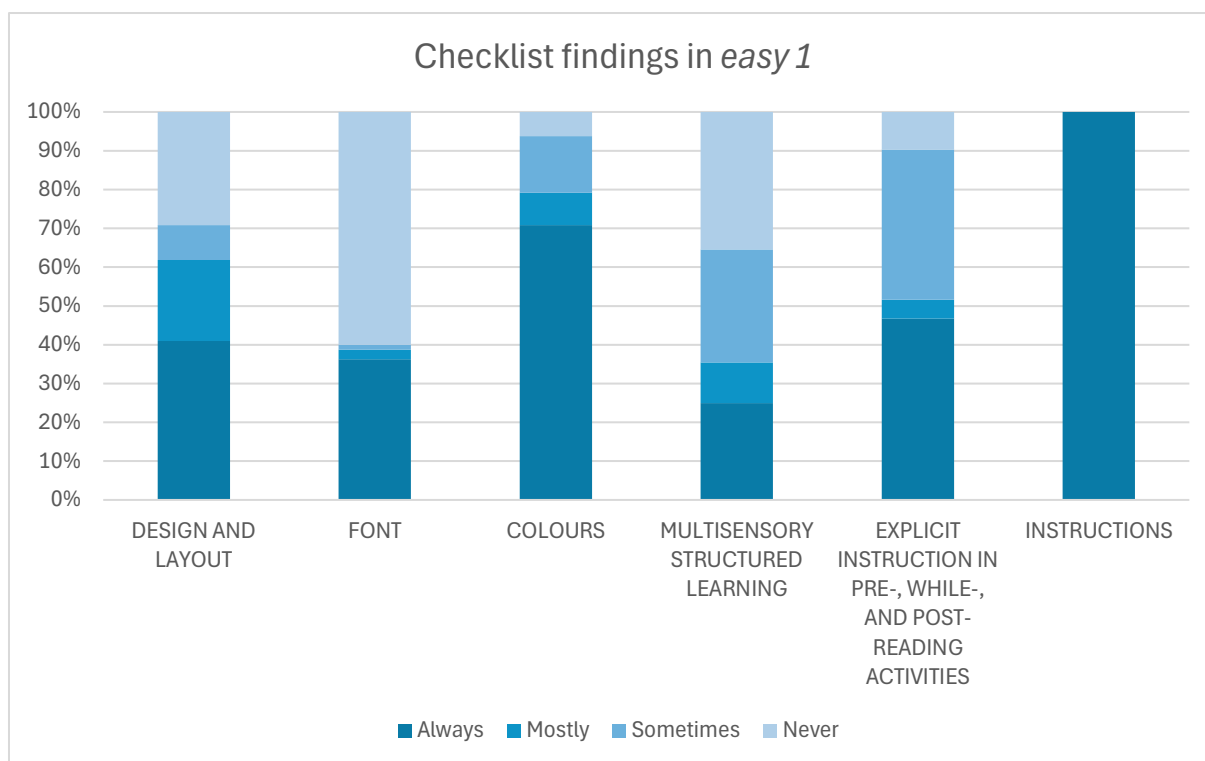


Figure 6: Checklist findings in *easy 1*.

Furthermore, the category *explicit instruction in pre-, while- and post-reading activities* was rated with *always* or *mostly* in about half of units, including advantageous features for dyslexic learners as well. According to the results, the categories *font* and *multisensory structured learning* offer the most room for improvement, since more than half of units only sometimes or never included dyslexia-friendly features represented by the criteria in these categories.

8.2 *easy 2*: Out and about with Mira

Contrary to *easy 1*, the *easy 2* Student's Kit consists of four books instead of three, namely "*book*", "*pad*", "*vocab & sounds*" and "*grammar & how-tos*". The coursebook is, again, in landscape format, while the other books are designed in portrait format and includes five topics with three units each and two extra units. In sum, there are seventeen units, however, only sixteen were evaluated, as the first extra unit only reviews characters featured in *easy 1*. Similar to *easy 1*, the top page of each spread in *easy 2* is usually an illustration, a comic, or a reading prompt, while the bottom page provides a variety of exercises for all skills. Unlike *easy 1*, however, *easy 2* only has a "*My new words*" section after each unit, but no "*My new grammar*" section. For this purpose, there is an extra book named "*grammar & how-tos*".

Identical to the *pad* in the *easy 1* Student's Kit, the *easy 2 pad* in is an exercise book with additional tasks in more detail relating to the themes and topics covered in the coursebook.

The *vocab & sounds* book consists of a vocabulary section and a sounds section. The vocabulary items are presented in lists of translations with some example sentences or illustrations and occasional phonetic transcriptions. At the end of each unit's list there are exercises given, however, in *easy 2* one frequent prompt is a table where students can fill in their favourite words, challenging words and words they find funny from the list. Furthermore, there are boxes with "extra info" directing attention to common mistakes, such as the difference between the word forms of "to lie - lied - lied" and "to lie - lay - lain" (*Easy 2. Vocab & Sounds*: 60). The sounds section focuses again on pronunciation and word stress, while more focus is now brought to minimal pairs, such as /æ/ and /e/ or /z/ and /s/, and linking of words using i.e. /r/ or /j/.

In *easy 2* a new book is introduced named *grammar & how-tos* including explanations for new grammatical structures, resulting in the coursebook not entailing pages dedicated to grammar anymore. Similarly to the *vocab & sounds* book, *grammar & how-tos* is divided into two sections. The grammar chapters give explicit instructions of new grammatical structures that are covered in the coursebook using tables and explanations in German. The "how-tos" are guides on different topics covered in the coursebook, such as writing different text types (e.g. letters or stories), giving presentations, using online and offline resources (e.g. research on the internet and using a dictionary), and asking for directions. The guides are mostly written in steps, so students can follow the instructions in the correct order.

The next chapters examine *easy 2* in regard to key factors relating to the appropriateness for students with dyslexia. The analysis begins with an overview of *easy 2*'s design and layout, followed by an outline of its incorporation of multisensory learning approaches and explicit instruction. Lastly, the method of giving instructions is analysed.

8.2.1 *easy 2*: Design and layout

In *easy 2*, as in *easy 1*, reading text is hardly ever placed over images, since it is consistently avoided in the majority (88%) of units; instead, if text is placed on pictures it serves as label for the visual representation of vocabulary mentioned in the reading texts. For example, in unit twelve a map of a city is depicted, and relevant places, such as street names or a café, are named (*Easy 2. Book*: 102). As in *easy 1*, the lines and sentences in *easy 2* are generally short; however, *easy 2* makes more frequent use of columns. In *easy 1*, three quarters of the units were rated *always* for the item "There are no columns", while the remaining quarter was rated *mostly*. In *easy 2*, in contrast, only two-thirds of the units consistently avoid columns, and approximately one-fifth include them at least occasionally or in all reading texts. When columns do appear, they are often distinguished using a pastel-coloured background for additional separation. While in *easy 1* almost all

texts are left-justified, *easy 2* fully-justifies longer texts more often, since in six out of 16 units reading texts are never or only sometimes left-justified. Furthermore, as the overall layout remains consistent between the two books, with images and reading texts generally at the top of each spread and exercises at the bottom, *easy 2* can be considered relatively organised in regard to layout. Compared to *easy 1* the rating is the same for overall business; both in *easy 1* and *easy 2* the majority (88%) of units were rated mostly or always calm. Images in *easy 2* sometimes serve an explanatory function in 63% of units, and subheadings are used occasionally in eight units, similar to *easy 1*. Unlike *easy 1*, *easy 2* makes use of two flow charts: in unit four, as a post-reading activity, where students are asked to complete a story with a flow chart offering ideas (*Easy 2. Book: 36*), and in unit ten, where a flow chart is used to visualise vocabulary regarding hobbies (*Easy 2. Book: 88*). Bullet points are never used in either book.

Similar to *easy 1*, in *easy 2*, font size only one unit meets a minimum of 14-point sometimes, while the remaining never do so, and line spacing is consistently less than 1.5. Lines are generally shorter than 70 characters, however, this is less frequent compared to *easy 1*. Whereas in *easy 1* all units entail lines shorter than 70 characters, only eleven in *easy 2* always and about a third (31%) of units only mostly or sometimes do. While a sans-serif font is most frequently used, *easy 2* features a number of texts that are written in a font with serifs, since approximately a third (37%) of units only sometimes or mostly include sans-serif fonts. Unlike *easy 1*, the lowercase “a” in *easy 2* appears in a handwritten style in two units.

As the material used for both books is the same, the paper in *easy 2* is matt as well and thick enough, so it is not see-through. The reading texts are often written in black on cream-coloured or light blue backgrounds, in fact, in ten out of sixteen units (63%) reading texts mostly or always appear on pastel-tinted background. There are, however, multiple exceptions where dark or multicoloured text is presented on a white background, as five out of sixteen units (31%) only sometimes featured black text on cream-coloured background and one unit never did.

8.2.2 *easy 2*: Multisensory structured learning and explicit instruction

Visual, auditory, and tactile components are present to varying degrees throughout *easy 2*, appearing in different types of exercises and activities. Visual representation is frequently or in about three quarters of unit mostly to always included throughout *easy 2*, providing context for reading material. For example, in unit one, a letter about holiday experiences is accompanied by five pictures depicting the places the letter’s author visited (*Easy 2. Book: 14*). Audio files, where the main texts are read aloud, are not provided for reading texts; instead, some units (13%) sometimes provide audio support limited to additional exercises. Exercises encouraging tactile engagement, such

as acting out a dialogue or a variety of other exercises, are included at least sometimes in almost two-thirds (63%) of units. In unit one, for instance, students are instructed to move around the classroom to find peers who did specific activities in the summer holidays, such as eating ice cream or watching a film (*Easy 2. Book: 13*). Another example appears in unit twelve, where one student, with eyes closed, places a pencil at the start of a maze in the coursebook, while the other student gives verbal instructions to guide them through the maze (*Easy 2. Book: 103*).

In *easy 2*, as in *easy 1*, new vocabulary is presented at the end of each unit in *My new words* and in *vocab & sounds*. However, while *easy 1* primarily used images to represent vocabulary, *easy 2* now also sometimes uses charts and diagrams to illustrate connections between abstract concepts. For instance, in unit ten leisure activities are introduced through a mind-map that organises different hobbies (*Easy 2. Book: 88*), as shown in Figure 7.

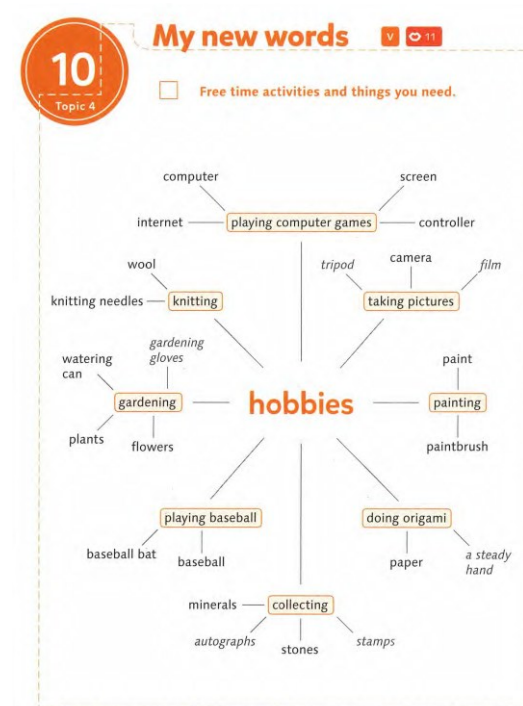


Figure 7 A mind-map in *easy 2* organising various leisure activities (*Easy 2. Book: 88*).

In the centre of the illustration is the heading with lines connecting to various activities, such as painting, gardening or taking pictures. From each leisure activities additional lines extend to relevant materials that are used in order to pursue this hobby, such as paint and paintbrush for painting, see Figure 7. While the reduced use of images means that meaning cannot be inferred, connections between vocabulary items become clearer if they are explained additionally.

As in *easy 1*, new vocabulary in *easy 2* is explained explicitly in *vocab & sounds* with a large focus on explicit instruction of phonology instead of audio support. Both sections remain similar to the

book in the first series, providing vocabulary lists for each unit in the vocab section and targeting pronunciation and stress in the sounds section. With regard to phonology, students are presented the phonetic alphabet again followed by various topics, such as minimal pairs or word stress. These topics are typically introduced with explanations in German and can then be practiced in different exercises in which students listen and repeat words or phrases for practice. Furthermore, there are instances in the coursebook focusing on aspects of phonology. For example, in unit fourteen exercise five directs attention to the differences in pronunciation between RP and general American while students must differentiate between the two from an audio (*Easy 2. Book*: 115).

Unlike *easy 1*, *easy 2* does not introduce new grammar in every unit but only in twelve out of sixteen; consequently, units in *easy 2* only conclude with a *My new words* section leaving grammar explanations to the complementary book named *grammar & how-tos*. *Grammar & how-tos* is divided into two main sections; one focusing on the grammatical structures taught in the coursebook, while the other addresses practical skills, such as writing an email or giving a presentation. Subsequently, when new grammar is introduced in the coursebook, it is explicitly explained in one of the grammar chapters in *grammar & how-tos*. Grammar explanations begin with a general overview of the concept in German, followed by subheadings that organize different aspects of larger topics, such as affirmative and negative forms. Under each subheading, specific grammatical structures are commonly presented in tables; for instance, the positive, comparative, and superlative forms of adjectives are displayed in separate columns for comparison (*Easy 2. Pad*: 14). Most grammar topics conclude with a reference to related exercises in the *pad*.

Inductive guidance to learning new grammar is typically given in all units in *easy 2*, supporting students in deducting grammatical rules through guided exercises. Half of the twelve units introducing new grammar sometimes include a rule discovery approach, only one does so mostly, and about two-fifths i.e. five units always provide the opportunity to explicitly and inductively learn new grammar. While in some units, more explicit explanations may be necessary, many units allow students to discover rules from structured tasks. For instance, in unit eight, students analyse the use of the quantifiers “much” and “many” for (un-)countable nouns by finding all instances in a reading passage where they are highlighted in bold (*Easy 2. Book*: 69). In a table, students fill in words that follow “much” in one column and those that follow “many” in another. Finally, students complete an exercise in which they are asked to complete the grammar rule by filling in gaps with either “much” or “many” depending on whether the noun is countable or not.

8.2.3 *easy 2*: Instruction-giving

Similar to *easy 1*, *easy 2* incorporates a variety of task formats, such as gap-fill exercises or true-or-false questions, however, there are some prompts in one of sixteen units which are more reflective, asking students to speculate by reference to an image and explain their ideas (*Easy 2. Book: 63*). Nonetheless, instructions are consistently presented in ordered steps which follow the sequence in which students should complete each task. The instructions are brief and focused in all units, even though in *easy 2* some prompts are more inductive and asking for reflection, such as “Can you work out the rule?” (*Easy 2. Book: 61*) and “What else do you know about Scotland?” (*Easy 2. Book: 61*). Typically, these questions are paired with directives, as for instance, “Find the comparative forms of the adjectives [...]” (*Easy 2. Book: 61*) or “You can do some research on the internet” (*Easy 2. Book: 61*), ensuring guidance for students. Active voice is consistently used in all sixteen units with mostly imperative phrasing. Double-negative forms are never included in a prompt, since negative forms are generally rare and primarily serve a demonstrative function for new grammatical structures. For example, in unit six students are instructed to “[h]elp Freddy with his problem with Hannah. Tell him what he should/shouldn’t do. Write 3 to 5 sentences” (*Easy 2. Book: 61*). In this prompt the negative form of the modal verb is used, however, as this is the grammar topic of the unit, this is unavoidable.

Overall, the strongest categories in *easy 2* in relation to dyslexia-friendly characteristics are *colours*, and *instructions*, since in both categories at least 70% of units consistently included favourable features, as represented in Figure 8.

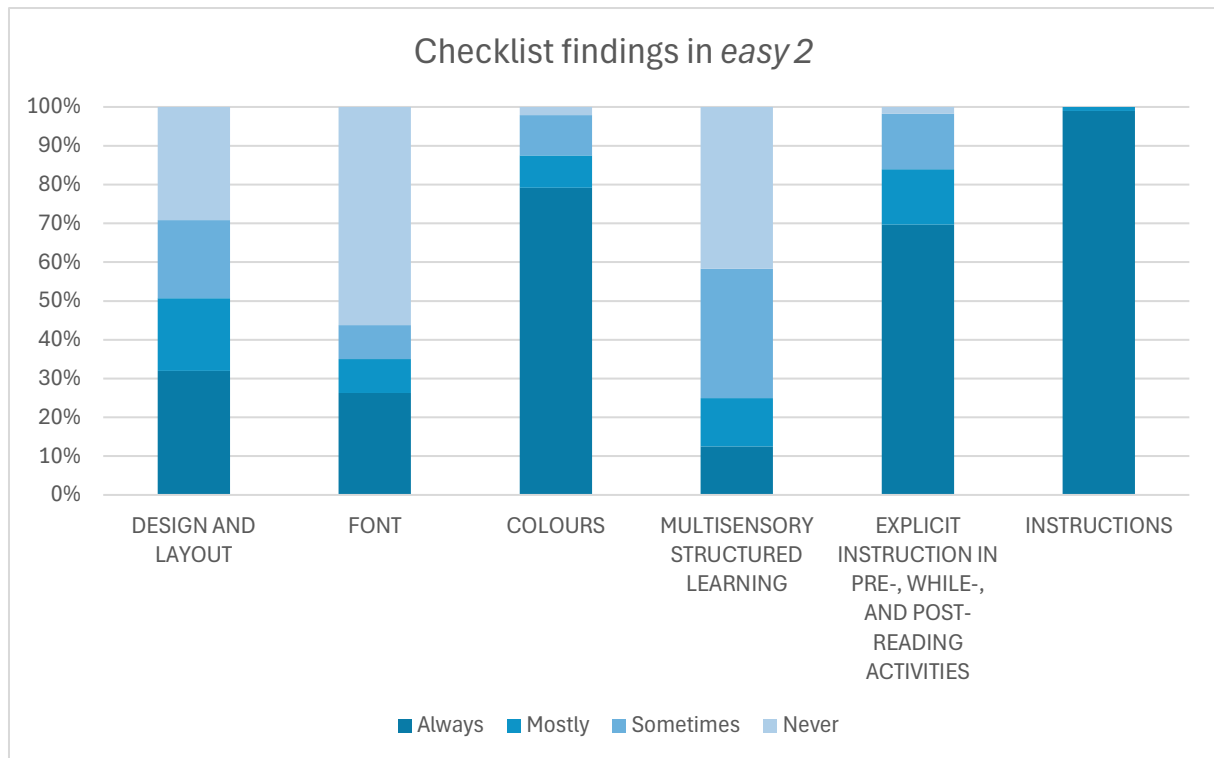


Figure 8: Checklist findings in *easy 2*.

The category *colours* was rated even higher compared to *easy 1*, with about 80% of units consistently meeting the defined criteria, as represented in Figure 8. *Explicit instruction in pre-, while- and post-reading activities* also proves to be more dyslexia-friendly in *easy 2* with more than 80% of units fulfilling the defined criteria. Similar to *easy 1*, the categories in need of improvement are *font* and *multisensory structured learning* in which only a maximum of a third of units meet the criteria *mostly* or *always*.

9 Findings in *MORE! 1* and *MORE! 2*

MORE! is a series published by Helbling Languages and written by Herbert Puchta, Christian Holzmann, Peter Lewis-Jones, Gavin Biggs. The series for fifth grade is also written by Chris Jory. For this thesis only the books of *MORE! 1* and *MORE! 2* are analysed, which also follow the 2023 curriculum. They are targeted at learners in lower secondary school and the CEFR language level is A1, since the books are written for first and second grade.

The *MORE!* series' content is marketed as fun and innovative using a variety of task designs to support learners with their first encounter with the English language (Helbling n.d.a) and expanding their skills in all competences (Helbling n.d.b). The books are competence-oriented, use imaginative stories and authentic materials, and digital activities to foster learning (Helbling n.d.a; Helbling n.d.b). Differentiation is given through graphic stories, graded tasks and choices meaning that sometimes two similar tasks with different levels are given and the students may choose which one to do. Graphic stories provide a simplified version of some texts given in the coursebook, while graded tasks offer a variety of formats in one exercise. Some exercises offer choices between different tasks with varying difficulty levels (Helbling n.d.c). For individualisation and personalisation *MORE!* offers self-assessment where learners can evaluate their progress formatively and individually (Helbling n.d.c).

The package of *MORE! 1* and *MORE! 2* entails a Student's Book, i.e. a coursebook, and a Workbook both in portrait format.

Both Student's Books are sectioned into fifteen units including a range of exercises for reading, listening, vocabulary, and grammar. At the end of each unit there is at least one writing prompt and an overview of the grammatical structures covered in the unit. In all except one unit per book there are video series as short extra units called "The Twins", "The Story of the Stones" and "Our young world" to practice common everyday phrases. The Twins has six episodes in each Student's Book and follows a girl and a boy who are twins in their lives, while The Story of the Stones is a video series of six episodes each as well and is about three teenagers and the adventure, they embark on defeating a villain. Our young world only has four episodes per Student's Book is a video series including video diaries in which children talk about relevant topics in their life, such as fashion or pocket money. Each unit lists the learning aims at the beginning as a checklist which the students can tick off as goals they now can do and content they know. At the end of the coursebook there are four extra topics, namely "Grammar", "Classroom Language", "English Sounds", and "Wordlist". In the grammar section the grammatical topics of the coursebook are explained in

a few sentences in German and exemplified in tables by listing the different forms of, for instance, the verb “to be” in both affirmative and negative form for all personal pronouns, to provide a brief overview of the topics which are explained in more detail in the units of the coursebook. In the chapter for classroom language relevant phrases commonly used in English class are listed in English only. The next chapter introduces the learners to the phonetic alphabet using example words and the wordlist lists a large number of words and phrases covered in the book and the previous level’s book.

The Workbooks are divided into the same units as the Student’s Books and provide additional exercises in direct relation to the contents covered in the coursebook. At the end of each unit the relevant vocabulary items are listed in either a word-map or a table. In the word-map no translations are given, while the table lists the relevant vocabulary items including the German translation and an example sentence.

The following chapters present a detailed analysis of *MORE! 1* and *MORE! 2* with focus on their accessibility for learners with dyslexia. The aim is to examine structural elements of the coursebook, such as design and layout, multisensory structured learning and explicit instruction, and overall instruction-giving, and highlight how these elements are applied within the coursebook in order to further discuss how these elements support or hinder the learning process for students with dyslexia. Since the *MORE!* series is almost identical in their structure for *MORE! 1* and *MORE! 2*, no further general description will be given in the following chapters analysing the books.

9.1 *MORE! 1*: Design and layout

The analysis of the fifteen units in relation to the coursebook’s design and layout highlights several notable features with regard to overall design, the fonts used, and colours of the coursebook. Text is rarely placed on images, since the majority (87%) of units always avoid this feature. Lines and sentences are consistently in all fifteen units kept shorter than 70 characters throughout *MORE! 1* Student’s Book. Columns are frequently used. Although in almost half of units (47%) the use of columns is mostly avoided, in about a quarter of units (27%) it is never or only sometimes done so. However, the text is in the majority of units (87%) always left-justified with a ragged right apart from some exceptions in only two units, where text is often indented and not fully left-justified. Additionally, images often serve an explanatory function by providing visual representation of vocabulary. For example, in the text “Pets in the UK” in unit nine, all animals mentioned in the text are displayed including their name next to them (*MORE! Student’s Book 1*: 67). While every text in the coursebook does have a heading, other elements such as subheadings, flow charts, or

letters or other texts that represent handwritten text. However, not all of them are reading exercises, as some of them exemplify text types meant for writing prompts. The most notable exception with regard to layout and font in reading tasks is a letter, written to an agony aunt in unit nine using a handwritten “a”, no serifs and almost a 14-point font (*MORE! Student’s Book 1: 71*), which can be seen in Figure 10, all factors that are favourable for learners with dyslexia.



Figure 10 A text entailing the letter “a” in its handwritten form, without serifs and a font close to 14-point (*MORE! Student’s Book 1: 71*).

Finally, the paper of the Student’s Book as well as the Workbook is matt and thick enough, so the text on the back does not show through throughout. Although the paper of the coursebook is white, the texts in reading exercises are usually dark on a cream-coloured or pastel-tinted background. Exactly two-thirds of units always or mostly entail this feature, almost half (53%) even always, while only one unit never includes dark text on a pastel-tinted background.

The following two figures, Figure 11 and Figure 12, could be considered representative examples of reading texts frequently featured in *MORE! 1* with regard to design and layout.

READING & SPEAKING

5 Read the texts about Mary and Li.

A day in the life of Mary and Li

Hi! I'm Mary, I live in Australia.

I live on a farm with my family. I get up at half past five. My father and I feed the animals at six o'clock. At a quarter to seven, I have breakfast with my mother and brothers. I don't go to school – I have school at home because there aren't any schools near us. My mother is the teacher. She teaches me and my two brothers. I start home schooling at half past seven. At a quarter to nine, I have a break. I like to go and watch the horses or read a book. At half past ten, I study art or drawing. Lunchtime is at twelve o'clock. Homeschool finishes at half past two or three o'clock. Once a week



I go shopping in town with my brothers and see my friends. Our family has dinner at half past seven. In the evening, I go online and play games with friends or watch shows on the internet. I go to bed at nine o'clock.

Hello! My name is Li, I live in China.

My mother and father work a long way away, so I live at my school. I get up at a quarter to seven. The school plays a very loud song to wake us up! I sleep in a room with six people. At half past seven, I have breakfast in the canteen. At eight o'clock, I go to my classroom for self-study*. Classes start at ten to nine. At a quarter to ten, we do our daily exercise* outside. Sometimes it's very cold! I have lunch at one o'clock.

At five to two, we do eye exercises! It helps us study. Afternoon classes start at two o'clock. At a quarter to five, I have extra class – my extra class is for English reading. After extra class, I help to clean the classroom and dorm room*. At ten past six, I have free time and then dinner. At twenty past seven, I go to my classroom for self-study and homework. Bedtime is at ten o'clock.

Fact box

Children in China do eye exercises in school. They massage their eyes to help them in class!



VOCABULARY: *self-study – eigenstudium;
daily exercise – tägliche Bewegung/Betätigung;
dorm room – Schlafsaal

Figure 11 Representative example of a reading exercise in *MORE! 1* using four regular columns (*MORE! Student's Book 1*: 84).

In Figure 11, the text does not entail text on pictures and because of the columns lines are kept shorter than 70 characters throughout. It is left-justified with ragged right edge. There is a short introductory sentence by the children mentioned in the text: Apart from that the two texts are only divided by a dashed line in the middle, and there are no flow charts or bullet points. The images represent the general idea of the individual texts or explain some aspects covered in the text. The body's font is a sans-serif font which is smaller than 14 point and spacing is consistently narrower than 1.5. Lastly, the text is black on a salmon-coloured background, so is the main heading. The introductory sentences are white on blue or red background.

Figure 12 shows another representative reading exercise in *MORE! 1*. There is no text placed on pictures and lines and sentences are consistently less than 70 characters long. The text's layout has two columns; however, they are separated by the overall design, with each column placed in a beige-coloured box and positioned on different levels rather than side by side. The main text is left-justified, while the dialogue is indented. There are no subheadings, flow charts, or bullet points used to break down or explain key points, with the text presented in continuous paragraphs instead. The text is, again, written in a font smaller than 14-point in size, with line spacing that is less than 1.5. The font includes serifs, though they are not as prominent as in other fonts. The lowercase "a" is, again, different from how it would appear in handwritten format. The body of the text is black placed on a beige background.

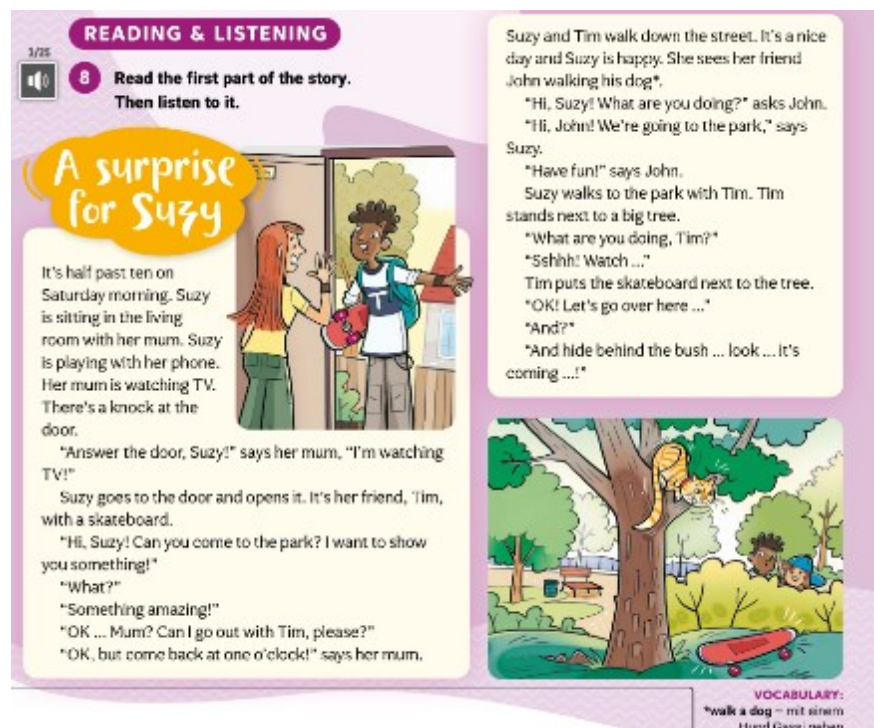


Figure 12 Representative example of a reading exercise in *MORE! 1* with two separated columns (*MORE! Student's Book 1: 85*).

9.2 *MORE! 1*: Multisensory structured learning and explicit instruction

MORE! 1 Student's Book frequently presents a visual representation of the content of the reading texts, as twelve out of fifteen units (80%) always or mostly do. However, in the first five units representations are more detailed than in the following units. For example, in unit three there are three short descriptions of four pirates' appearances with coloured images of the pirates next to the relevant paragraph (*MORE! Student's Book 1: 26*), whereas in following units the representations become less detailed. Sometimes a reading text is represented as a graphic story in the digital material of the book with audios, as it is for example in the reading text "The birthday party" in unit eight (*MORE! Student's Book 1: 61*). Audios of the written texts are always provided in nine of fifteen units (60%) and mostly (20%) or sometimes (20%) provided in three units each. However, tactile engagement is hardly ever encouraged, since only three units (20%) sometimes actively encourage it, while the others never do. Though there are more sketches that could be designed to encourage the kinaesthetic sense through acting it out, the tasks do not actively ask to do so.

At the back of *MORE! 1* Student's Book a section is dedicated to *English Sounds* including the phonetic alphabet with words entailing specific sounds (*MORE! Student's Book 1: 130*), such as the sound [e] being in the word *desk*, a list of the English alphabet with the phonetic transcription of each letter (*MORE! Student's Book 1: 130*), e.g. A is pronounced as [eɪ], as well as a list of all

words introduced in this book including its phonetic transcription and German translation (*MORE! Student's Book 1*: 131-148). Furthermore, in twelve units there are exercises named *Sounds right* targeting pronunciation on different levels. While in some units only different words or phrases are presented with an accompanying audio file to present the correct pronunciation, other units target specific sounds from the phonetic alphabet directly. For example, in unit four the days of the week as new vocabulary are included in a chant (*MORE! Student's Book 1*: 33). The stressed syllable of the words is underlined and written in bold (e.g. **Monday**, **Wednesday**, etc.) and an audio of the chant is provided. In other units, specific phonetic sounds are targeted, as for instance in unit six. There the sound /w/ is emphasized through a chant with five words containing this sound and an accompanying audio file of the chant (*MORE! Student's Book 1*: 48). In some exercises similar sounds are presented and differentiated, as for example /ɪd/, /d/, and /t/ (*MORE! Student's Book 1*: 103). However, rules for letter-sound correspondence are not explained explicitly in the book itself, but the material can be used to teach it, as a plethora of examples are given.

In two-fifths (40%) of the coursebook's units inductive guidance is sometimes provided for vocabulary learning by presenting images alongside vocabulary items. Only one unit always offers the discovery approach, while four units mostly (27%) and four units never (27%) do. In some instances, an audio file is also provided to present the correct pronunciation of the words. For example, in unit twelve there is a pre-reading activity for a longer reading text regarding the rooms in a house (*MORE! Student's Book 1*: 94). Various rooms as well as a garden and a garage are illustrated from a bird's-eye view, where students can infer which room is which from the visual clues, such as bushes for "garden" or a long dining table for "dining room". Additionally, an audio file is available in which the rooms are pronounced in the order they appear in the exercise.

Explicit instruction for grammar learning is approached similarly to vocabulary learning in the sense that a section at the end of the Student's Book targets relevant topics. In the "Grammar" chapter at the end of the coursebook, all grammatical structures covered in the book are explained explicitly in German and almost always a table visualising the structure is given. For example, present continuous tense and its use is first explained in German and the general structure is defined, e.g. "Wenn du beschreiben möchtest, was jemand gerade tut oder was gerade in diesem Augenblick passiert, verwendest du im Englischen die sogenannte *Continuous* Form des Verbs. Das *Present continuous* wird mit der richtigen Form von **be (am/is/are)** und der **-ing**-Form des Vollverbs gebildet [If you want to describe what someone is doing or what is happening at this very moment, you use the *continuous* form of the verb in English. The *present continuous* tense is formed with the correct form of **be (am/is/are)** and the **-ing**-form of the full verb]" (*MORE!*

Student's Book 1: 122). Below the definition, examples for the positive form, negations, questions and short answers with the relevant tense written in bold are given in a table, i.e. “I’m (I **am**) **playing** football” (*MORE! Student's Book 1*: 122). Furthermore, every grammar topic is explained in a similar manner at the end of the corresponding unit. In addition to the written grammar explanations at the end of every unit, an online video is available in which the topic is presented in video form as well. For practice, students may use the Workbook with exercises targeting the new grammatical concepts. However, it could be argued that the coursebook does not exactly follow the explicit deductive approach, since the rule would need to be provided first, and then applied by the students (Boers 2021: 105; Tribushinina, op ten Berg & Karman 2022: 353). On the one hand, the rules are presented in the Student’s Book first and the corresponding exercises follow in the Workbook. On the other hand, students are first merely exposed to the language throughout the unit, essentially following an implicit approach (Kormos & Smith 2012: 129). As the explicit approach is better understood by dyslexic learners (Nijakowska 2010: 125; Tribushinina, op ten Berg & Karman 2022: 353), teachers would need to adjust their lesson planning and move up the grammar instructions to the beginning of the unit or whenever needed.

Inductive guidance for learning new grammar is hardly ever given, as *MORE! 1* focuses mainly on explicit instruction. Only one unit each always (7%) or mostly (7%) offers the rule discovery approach, while a third of units (33%) only sometimes and about half (53%) never do. There are only few notable exceptions, one of them in unit five about presenting possessive pronouns in a chant including visualisations (*MORE! Student's Book 1*: 41). In the first three images a girl tells the audience that the cat illustrated is neither her own, nor the other people’s cat but eventually finds the owner and explain that it is her cat. This is further emphasized through the facial expressions of the cat and the girl. However, generally there are no instructions to inductive guidance, as the instructions are only telling the reader to listen to the chant and repeat it.

9.3 *MORE! 1*: Instruction-giving

The instructions in *MORE! 1* Student’s Book are in thirteen out of fifteen units (83%) always presented in steps and consistently kept short. They are written in the active voice and avoid the use of double negatives. Furthermore, the instructions are almost always given in the correct order in which the task needs to be done. Although instructions are consistently short, they are not concise throughout the coursebook, since only six out of fifteen units always (40%) and one mostly (7%) provide concise instructions, while about half of the units (53%) only sometimes do. In comprehension exercises after a reading text the instructions typically are phrased as “How many of these tasks can you do?” which implies that the task does not need to be fulfilled but instead should

be answered in relation to the student’s ability or a evaluated personally. Moreover, only the first five units give detailed instructions about the task format. Most graded tasks follow similar structures with reoccurring task designs. These formats include multiple-choice questions, where students select the correct answer from a list of options, or open-gap exercises, where students fill in missing words or phrases in sentences. True or false tasks are also used, asking students to assess whether the statements given are correct or incorrect based on the text. Additionally, open-ended questions are included as well, asking for more detailed descriptions of the events in the task. While these various formats are explained in the instructions in the first four units using imperatives, e.g. “Choose the correct answer”, or “Circle T (*True*) or F (*False*)”, these instructions are omitted from unit five onwards.

In conclusion, the most dyslexia-friendly categories in *MORE! 1* are *colours* and *instructions*, although instructions are ambiguous at times. *Colours*, in particular, stand out as a strength, since in the majority of units (84%), the criterion of consistently using dark text on pastel-coloured backgrounds is fully met, which is represented in Figure 13.

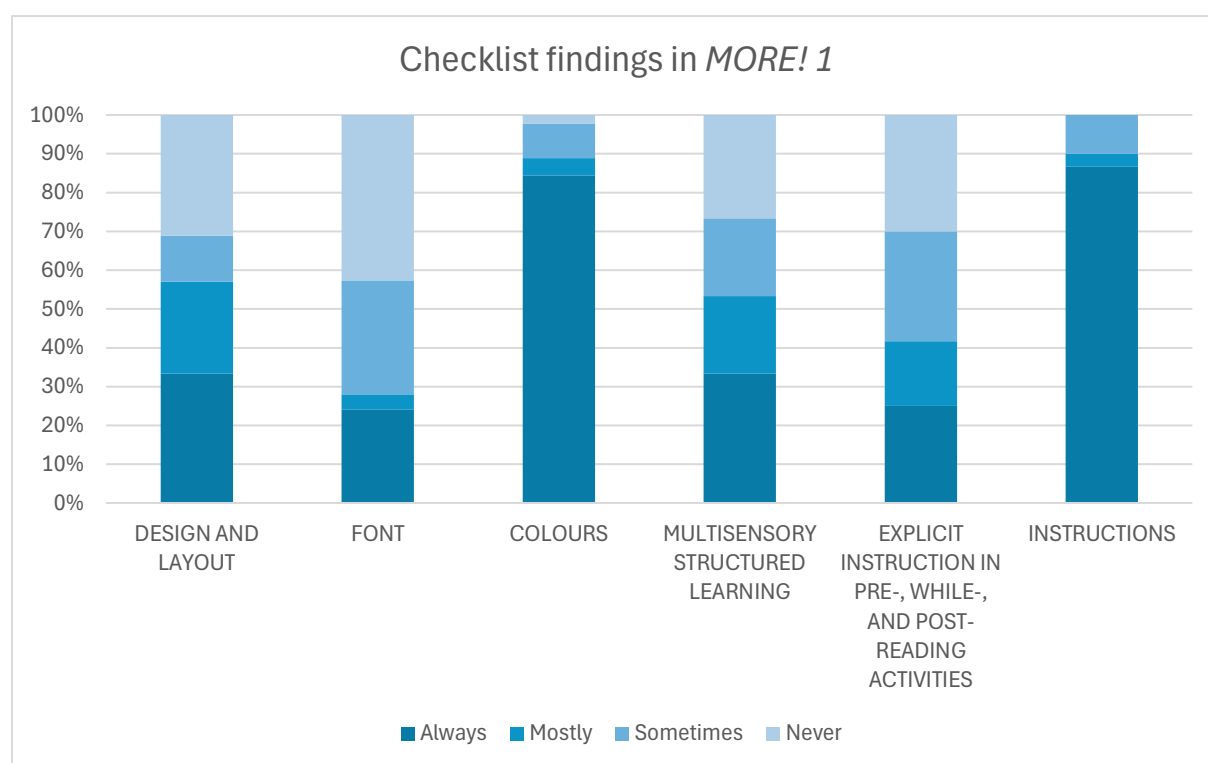


Figure 13: Checklist findings in *MORE! 1*.

Design and layout, font, multisensory structured learning and explicit instruction in pre-, while- and post-reading activities all received a similar rating of only about a quarter to a third of all units meeting the criteria consistently. Particularly the style of the font could altered to become more

dyslexia-friendly, as only slightly more than half met the criteria in this category *always*, *mostly*, or *sometimes*.

9.4 MORE! 2

Since *MORE! 2* Student's Book closely mirrors the overall structure of *MORE! 1*, no detailed description of the book will be given again. The following analysis of *MORE! 2*'s fifteen units regarding the design and layout, multisensory structured learning and explicit instruction and instruction-giving examines the inclusion of dyslexia-friendly features in *MORE! 2* and highlights significant insights.

9.5 *MORE! 2*: Design and layout

With regard to design and layout both Student's Books from *MORE! 1* and *MORE! 2* show various parallels, though some differences can be identified. Similar to *MORE! 1*, *MORE! 2*'s Student's Book consistently does not place text on pictures in all units and the text is in the vast majority of units (93%) always left-justified. However, compared to *MORE! 1*, the use of columns is more frequent, as only two units always (13%) avoid the use of columns, while almost half (46%) only sometimes or never do. Furthermore, lines and sentences are longer than 70 characters in some texts, since in almost half of the units (47%) lines and sentences are only mostly kept shorter. Subheadings and headings are, though used more often than in *MORE! 1*, still rarely used, as only exactly a third of units only sometimes includes them and just two mostly or always do. Moreover, images are used less to explain written text. In *MORE! 1* thirteen out of fifteen units use images mostly for explanatory purposes. In contrast, no unit in *MORE! 2* does so mostly. In *MORE! 2* only seven units sometimes include images that explain the text, while more than half (53%) never do. Bullet points or flow charts are never incorporated to visualise key ideas. Furthermore, the design in *MORE! 2* is even more visually vibrant than in *MORE! 1*. In fact, more than half of units (53%) can be described sometimes visually calm, while about a quarter (27%) are never visually calm. By contrast, all units in *MORE! 1* can at least be considered at least sometimes (47%) and often mostly (53%) visually calm. This is exemplified in the reading exercise in unit seven in Figure 14 (*MORE! Student's Book 2*: 56).

READING Understanding messages, notes, posts and cards

7 Look at the mixed-up messages. Match them with the types of communication in the box. Write letters A-I.

text messages ☐	note ☐	social media post ☐
email ☐	invitation ☐	group chat ☐

A I've just come home. We had a great Sunday out. We had a great Sunday out. We, that's Mum, Dad, me and my sister Mia. We went to Brighton to see Grandma. Mia and I climbed a tree - see the photo! She's cool. I really like my sister.

B Mum: No way! We're all going to visit Grandma, and you're going to come with us. You've got another 5 days to do your work for school. No excuses, please.

C Hi Zoe. There was a phone call from Mia. She's not feeling well. She's not going to come over today. Dad.

D Hey, Mum. I'm really sorry. I've got a lot of work for school this week. So I'm not going to come along to see Grandma on Sunday.

E Hi Mia, I saw the photos your brother posted online. I can see you had a lot of fun. But why did you tell me you're ill? Zoe.

F FROM: mia_hd@hello.co.uk
SUBJECT: party
Hello Zoe, thanks for your invitation for Sunday. Great! My parents and my little brother Lucas are going to visit Grandma. I'm not going with them. I'll tell them I've got a lot of work for school. LOU! Mia

G OK, I understand. I'm going to join you all, of course.

H Hi there, I really, really, really wanted to see you today, Zoe. Then my mum said no. I felt ashamed and didn't want to tell you I had to go with them. It was a big mistake! Sorry for telling you a lie. Can we meet up tomorrow after school? Mia

I Dear Mia,
Come to my birthday party next Sunday.
Time: 10 a.m. - 6 p.m.
Place: 7, Station Road
Love, Zoe

Figure 14 Reading exercise exemplifying how overall vibrancy in *MORE! 2* is higher compared to *MORE! 1* (*MORE! Student's Book 2*: 56).

In this example, reading texts are divided into smaller passages, where each passage is placed in a separate box. These boxes resemble various text formats, such as emails, text messages, social media posts, post-its, or written invitations, collectively contributing to a visually busy layout.

Furthermore, *MORE! 1* and *MORE! 2* closely resemble each other in relation to font and colours. Identical to *MORE! 1*, the reading texts in *MORE! 2* are never written in 14-point font or higher, except for headings. Moreover, line spacing is never set at 1.5 or wider. Lines are still typically shorter than 70 characters, however, not as often as in *MORE! 1*, as six out of fifteen units (40%) only mostly include them, instead of all units, as it is in *MORE! 1*. Though there are occasional instances where fonts with serifs are used, a sans-serif font is more predominantly used in *MORE! 2*'s coursebook with four-fifths of units (80%) mostly or always avoiding serif-fonts. Similar to the first series, the handwritten "a" is almost never present, as a standard printed form of the letter is always used in all except for two units. The findings for *MORE! 2* regarding colours are almost

indistinguishable to the design in *MORE! 1*, as the dark text is typically written on a cream-coloured background. Almost half (47%) of units always include that feature, two-fifths do so mostly and only about a tenth (13%) does so sometimes. Moreover, as the book is made from the same material, the paper is matt too and thick enough, so the text on the back of the page cannot be seen through.

9.6 *MORE! 2*: Multisensory structured learning and explicit instruction

An examination of how *MORE! 2* encourages learning using different senses has shown that there are some similarities between the Student's Book for first grade and the book for second grade, while the use of explicit instruction for vocabulary and grammar is relatively similar between the books. In *MORE! 2* Student's Book visual representations are used mostly or always in about two-thirds of units (67%) in the form of illustrations that depict events or people mentioned in the text. In some exercises, the illustrations are particularly detailed. For instance, in unit nine, where a family orders pizza in a restaurant, all the pizza toppings mentioned in the text are illustrated in detail (*MORE! Student's Book 2*: 69). However, in other tasks, the visual representation is less detailed. In unit five, for example, a text about a Romanian tourist getting lost on the London Underground includes only an image of the man, without further details of the situation provided visually (*MORE! Student's Book 2*: 43). While in *MORE! 1* and *MORE! 2* equal emphasis is put on providing a visual representation of the written text, in the second series audio files of the text are a lot rarer than in the first coursebook. While only six out of fifteen units (40%) provide audio support mostly or always, more than half (60%) of units only sometimes or never do. In comparison, in *MORE! 1* audio support is at least mostly offered in 80% of units. Tactile engagement is equally to *MORE! 1* almost never encouraged, as only four units offer it sometimes, with only a limited number of activities asking to act out a sketch.

Explicit instruction in pre-, while- and post-reading activities with regard to vocabulary learning is targeted the same way in *MORE! 2* as it is in *MORE! 1*. The same "English Sounds" list as in the first coursebook can be found as one of the last chapters of *MORE! 2* Student's Book (*MORE! Student's Book 2*: 136). Likewise, the series called *Sounds right*, which focuses on pronunciation, is continued in the Student's Book for second grade though with slightly less frequency compared to *MORE! 1*, since it is only featured in nine units instead of twelve. Furthermore, some sounds from the first coursebook are revised, for example, /w/ (*MORE! Student's Book 2*: 19) or /ɪd/, /d/, and /t/ (*MORE! Student's Book 2*: 64). However, the difference between similar sounds is not explained explicitly anymore as compared to *MORE! 1*. Additionally, the pronunciation of certain grammatical structures, such as the modal verb of obligation "have to" (*MORE! Student's Book 2*:

49) and the future tense "going to" (*MORE! Student's Book 2: 55*) is sometimes introduced through chants as well.

The *MORE! 2 Student's Book* provides inductive guidance for vocabulary learning in a similar way to *MORE! 1*, though the Student's Book focuses more on explicit instruction while inductive guidance shifted more to the Workbook. Oftentimes, in the ten units that offer the discovery approach, there are pre-reading activities at the beginning of a unit where relevant vocabulary items are represented in pictures and pronounced in an audio file with additional material for inductive guidance in the Workbook for revision. For example, in unit six "Time for adventure" there is a task, shown in Figure 15, about various places in nature, some of which are later featured in the reading exercise (*MORE! Student's Book 2: 48*).

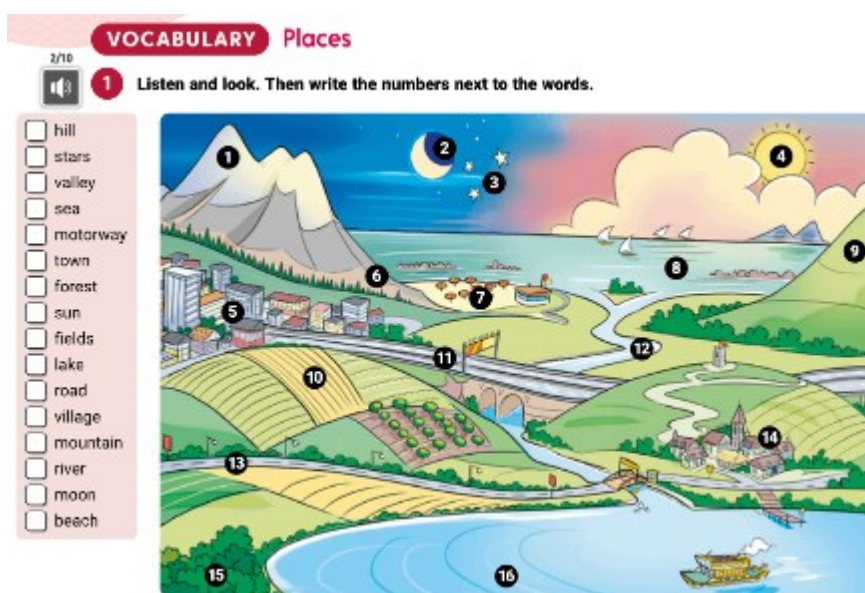


Figure 15 Inductive guidance in *MORE! 2* for places using depictions and an audio file (*MORE! Student's Book 2: 48*).

The task in the Student's Book depicts a large landscape including places in the countryside, such as fields or the mountains, as well as public infrastructure, as for instance the motorway or a village or town. In the accompanying audio file, all words are pronounced in the correct order as they are numbered in the picture. Then, the students have to fill in the correct number in the boxes provided next to the words. Though the German translation is never explicitly given, students can infer the names of places and concepts from the picture.

Exactly as in *MORE! 1*, *MORE! 2* focuses heavily on explicit instruction for learning grammar. A section named "Grammar" at the end of the book provides explanations of the grammatical structures covered in the units (*MORE! Student's Book 2: 122-134*). These explanations are given in

German, accompanied by tables exemplifying variations of the structure, such as the positive or negative forms. Moreover, grammar is explained explicitly at the end of each unit sometimes using open-gap tasks and additional online videos explaining the grammatical forms are available. Exercises for the newly introduced grammar may be found in the Workbook.

In the Student's Book of *MORE! 2* hardly any emphasis is put on teaching grammar using the explicit and inductive discovery method but rather the explicit deductive approach. Exceptions that can exclusively be done with inductive guidance can only be found in three units, as a prior explanation is mostly needed. One example for this is a pre-reading speaking task in unit four "What an animal!" about comparing animals (*MORE! Student's Book 2*: 33). This exercise is a guessing game in which one student chooses one of eight animals from the pictures, such as a tortoise, a German shepherd, a horse or a goldfish, and compares the chosen animal to the others. The other student has to guess what animal the first student is describing. Although this exercise entails some degree of the discovery method, as example sentences are given, it cannot be done without prior knowledge about the comparative form.

9.7 *MORE! 2*: Instruction-giving

Just as in *MORE! 1*, the instructions in *MORE! 2* are consistently short and presented in steps in the correct order, so learners can follow the sequence of tasks. The instructions are written in imperative form, meaning the active voice is used consistently and there are no instances of double negatives. An example of this type of instruction-giving can be found in two post-reading exercises for the text "Benson's bad luck" in unit eight: "Check your answers with a partner. Then listen to the story. [...] Get together in groups and think of an ending to the story. Then tell the end of the story to the class" (*MORE! Student's Book 2*: 63).

The concision in instruction-giving in *MORE! 2* is highly comparable to that of *MORE! 1*, as only in two units the instructions can be considered always precise. Post-reading comprehension exercises in *MORE! 2* follow the same format asking, "How many of these tasks can you do?" as well as explaining the individual task format, such as multiple choice or open-gap questions, but only in the first two units. Again, this phrasing carries the implication that students should not complete all tasks but rather assess how many are feasible based on their own ability. However, there are some more instances of unclear instructions. For example, after the text "Milk snakes and coral snakes – what's the difference?" in unit one (*MORE! Student's Book 2*: 12), the instructions to the post-reading task are "How much can you remember about the texts on page 11 and 12? Complete the questions with question words in the box. Then write the answers to the questions" (*MORE!*

Student's Book 2: 12). For the learner, it is now unclear if the task should be done by memory, as the reading text is above the prompt and can also be done by re-reading the text. Another unclear instruction appears in unit thirteen (*MORE! Student's Book 2: 102*), where students first need to listen to and read two dialogues regarding the weather. After that students are instructed to "[m]ake some changes and act them out," (*MORE! Student's Book 2: 102*) without specifying what kind of changes should be made.

Similar to *MORE! 1*, the categories in *MORE! 2* which exhibited the most dyslexia-friendly characteristics are *colours* and *instructions*, as displayed in Figure 16. In both categories the defined criteria are *always* met in more than 80% of units.

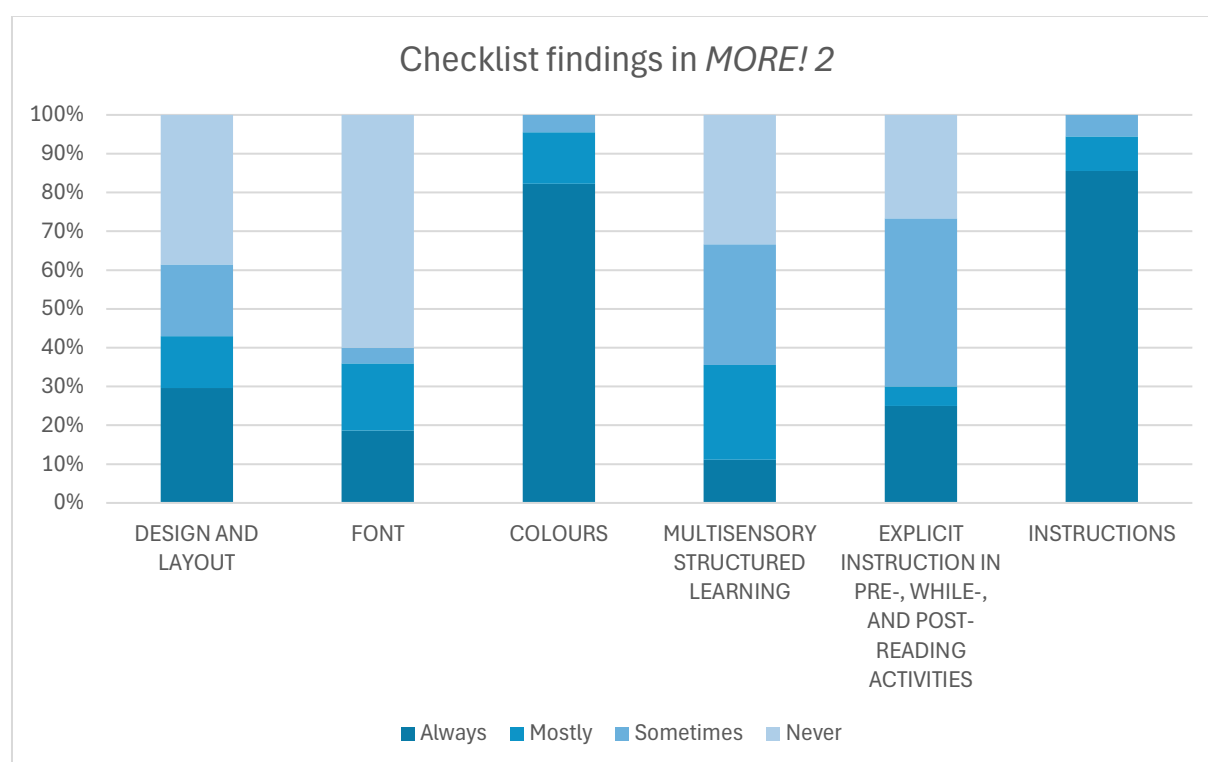


Figure 16: Checklist findings in *MORE! 2*.

The categories which are in need of improvement in *MORE!*, i.e. *esign and layout*, *font*, *multisensory structured learning* and *explicit instruction in pre-, while- and post-reading activities* were rated slightly worse in *MORE! 2*. In these categories the criteria for dyslexia-friendly characteristics are met *mostly* or *always* only in a maximum of seven out of units (43%).

10 Discussion

The aim of the following discussion is to link the results from the materials analysis to the research questions in order to evaluate how effectively the four coursebooks cater to the needs of learners with dyslexia. By synthesizing the theoretical work with the findings, this thesis is sought to examine the effectiveness of reading tasks in *easy 1* and *easy 2* compared to those in *MORE! 1* and *MORE! 2* Student's Books for learners with dyslexia. Particular attention is given to how the design and layout of reading exercises support dyslexic learners, the extent to which multisensory structured learning approaches and explicit instruction are integrated, and how adequately the instructions in pre-, while-, and post-reading activities are formulated for students with dyslexia. Through this evaluation, the study seeks to determine how well *easy 1* and *easy 2* compared to *MORE! 1* and *MORE! 2* meet the specific needs of students with dyslexia and identify potential areas for improvement.

The following chapter is divided into three sub-chapters, one for each of the key aspects of the analysis, namely design and layout, multisensory structured learning and explicit instruction, and instruction-giving. In each of them the coursebooks are compared and contrasted with regard to the overall research aim to examine their usefulness for learners with dyslexia. Subsequently, implications for teachers as well as material developers are discussed.

10.1 Design and layout

When designing schoolbooks in a dyslexia-friendly way, there are various factors that need to be considered, in order to cause as little sensory overload as possible (Kormos & Smith 2012: 109). These factors include the overall design and layout of the schoolbooks, the size and style of the font, as well as the colours used in the material, which are examined in *easy 1* and *easy 2* as well as *MORE! 1* and *MORE! 2* in the following section.

Both *easy* and *MORE!* avoid placing reading texts on images, as it is also suggested by Kormos and Smith (2012: 109) to prevent problems in processing information. *Easy* and *MORE!* both largely use illustrations to represent vocabulary used in the reading texts, which adds support for dyslexic students (Bohl & Hoult 2016: 79). If text is written on images, it is usually in order to label images that represent vocabulary that is mentioned in the reading texts. However, while in *easy* sometimes text is put directly in black on the illustration, *MORE!* makes use of pastel-tinted boxes to distinguish the written text from the background, which is easier to read for learners with dyslexia. Generally, images should not serve solely aesthetic purposes but rather exemplify information (Bohl & Hoult 2016: 98). Though while in *easy* pictures are typically used more sparingly

to keep pages more organised, *MORE! 2* frequently includes images that do not relate closely to the reading exercises and only add aesthetic value instead of visual support. This finding implies a larger focus on an aesthetic and attractive design in the *MORE!* series over functionality and support.

Regarding text layout, it is crucial to avoid unnecessary distraction through short lines and sentences, not use columns, and to use left-justified text with ragged right edge (Bohl & Hoult 2016: 98) as well as headings and sub-headings (Reid 2019: 73). The use of bullet points, numbering and flow charts to highlight key points may also be of advantage to clearly organise information (Bohl & Hoult 2016: 98; Reid 2019: 73). While *easy* and *MORE!* mostly keep lines and sentences short to enhance readability, there are some considerable differences in the use of columns and the justification of text. *Easy*'s landscape format proves as an advantage, as columns are rarer compared to *MORE!* in the portrait format. Particularly as texts become longer in second grade, this difference becomes more noticeable, as in *MORE! 2* even more columns are used. Furthermore, *easy* often ensures a clear separation between columns, since they are additionally distinguishable through a coloured background or other means of separation, making reading texts in *easy* overall less distracting for learners with dyslexia in relation to columns. On the contrary, *easy*, in particular *easy 2*, often fully-justifies text, impairing readability for dyslexic students, whereas *MORE!* almost consistently keeps text left-justified. Moreover, while headings are used by both book series, subheadings, bullet points, and numbering are rarely used by both, and there are no significant differences in the use of flow charts, which are overall scarcely used.

One of the most essential aspects for preventing sensory overload and to facilitating efficient information processing for learners with dyslexia is minimising vibrancy on the page. According to Kormos and Smith (2012: 109) textbooks are often busy and vibrant mimicking a magazine page, which may overburden the already limited capacity of the working memory of dyslexic learners. In this aspect *easy* and *MORE!* differ significantly in their approach. *Easy* clearly organises information by utilizing the landscape format of the book. By placing reading texts and illustrations at the top of the spread and exercises at the bottom throughout, it is clear for students what is expected and how to navigate to find relevant information. Furthermore, images are used less frequently compared to *MORE!* making the pages overall calmer. For a dyslexic learner encountering this material for the first time, the consistent formatting may reduce cognitive load and enhance comprehension. The books in the *MORE!* series, on the contrary, do not follow a specific pattern in spacing information as the ones in *easy* do and typically feature a rather vibrant design. The high density in content, as well as the use of colours, images and formats spread across the pages

contribute to an overall business, which strains the working memory of dyslexic students and impairs information processing (Kormos & Smith 2012: 109). *MORE!*'s vibrant design, along with its use of images primarily for aesthetic rather than functional purposes, reinforces the impression visual appeal is prioritised over a clear and less busy layout.

In sum, *MORE!* can be considered more dyslexia-friendly in relation to text formatting, while *easy* outperforms *MORE!* in minimal vibrancy. This is reflected in the findings of the checklist analysis, as represented in Figure 17. All books *always* fulfil dyslexia-friendly criteria in design and layout in around one-third of units, the lowest rating received *MORE!* with 30% of units consistently meeting the favourable criteria, while the highest rating was given to *easy* with 41% of units meeting them. In general, all ratings remain at a similar level with all four books meeting the criteria *always* or *mostly* in around half of all units.

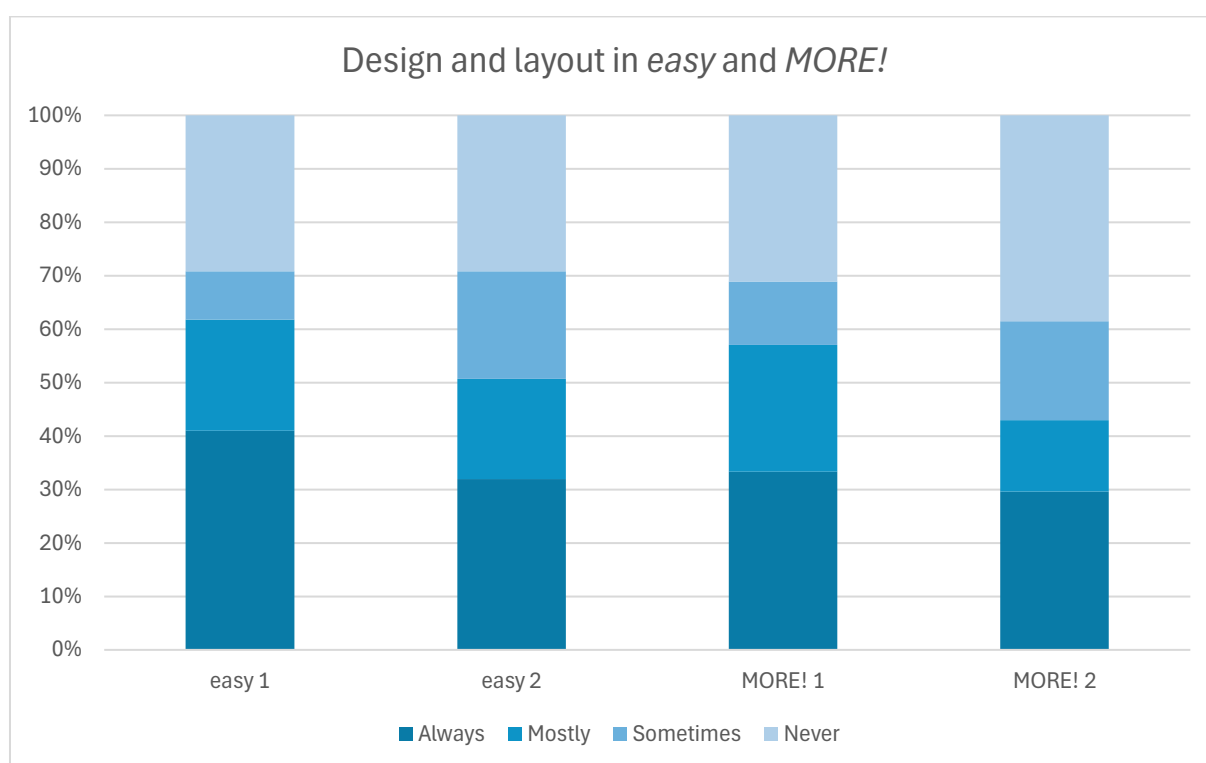


Figure 17: Design and layout in *easy* and *MORE!*.

Generally, fonts in the sizes 14- or 16-point help minimise the risk of words and letters merging by providing increased spacing in between them (Kormos & Smith 2012: 110) similar to line spacing of 1.5 or wider, which improves the readability of texts for learners with dyslexia (Kormos & Smith 2012: 110; Bohl & Hoult 2016: 79). Furthermore, lines should be kept short at a length of 60 to 70 characters or less (Kormos & Smith 2012: 110). With regard to spacing, both series hardly ever use fonts larger than 14-point or spacing wider than 1.5 in the body of the text, which may

cause problems for learners with dyslexia due to the reduced space between lines and words. However, lines tend to be shorter than 70 characters in the *easy* series and in *MORE! 1*, which proves advantageous. *MORE! 2*, on the contrary, sometimes includes lines longer than the recommended length. In addition to the spacing, the style of the font is relevant as well. Sans-serif fonts tend to be easier to read than fonts with serifs (Kormos & Smith 2012: 110) and a lowercase “a” in print style may cause confusion in comparison to the one taught for handwriting (Kormos & Smith 2012: 110). In relation to the style of the font, *easy* outperforms the *MORE!* series, as *MORE!* frequently uses serif-fonts with small serifs, while *easy* generally relies on sans-serif fonts. Although there are some notable exceptions in *easy*, where fonts with strong serifs are used, these are overall rare enhancing the readability for dyslexic students. Finally, neither of the series incorporate the letter “a” in its handwritten form, opting almost exclusively for the print style.

The results in Figure 18 indicate that all books show potential for development. While both books in the *easy* and *MORE!* series fulfil the requirements at least *sometimes* in a minimum of two-fifths of the cases, none of the books achieve ratings higher than 60%. A likely explanation is that the fonts and spacing used are generally too small, which reduces readability for dyslexic learners.

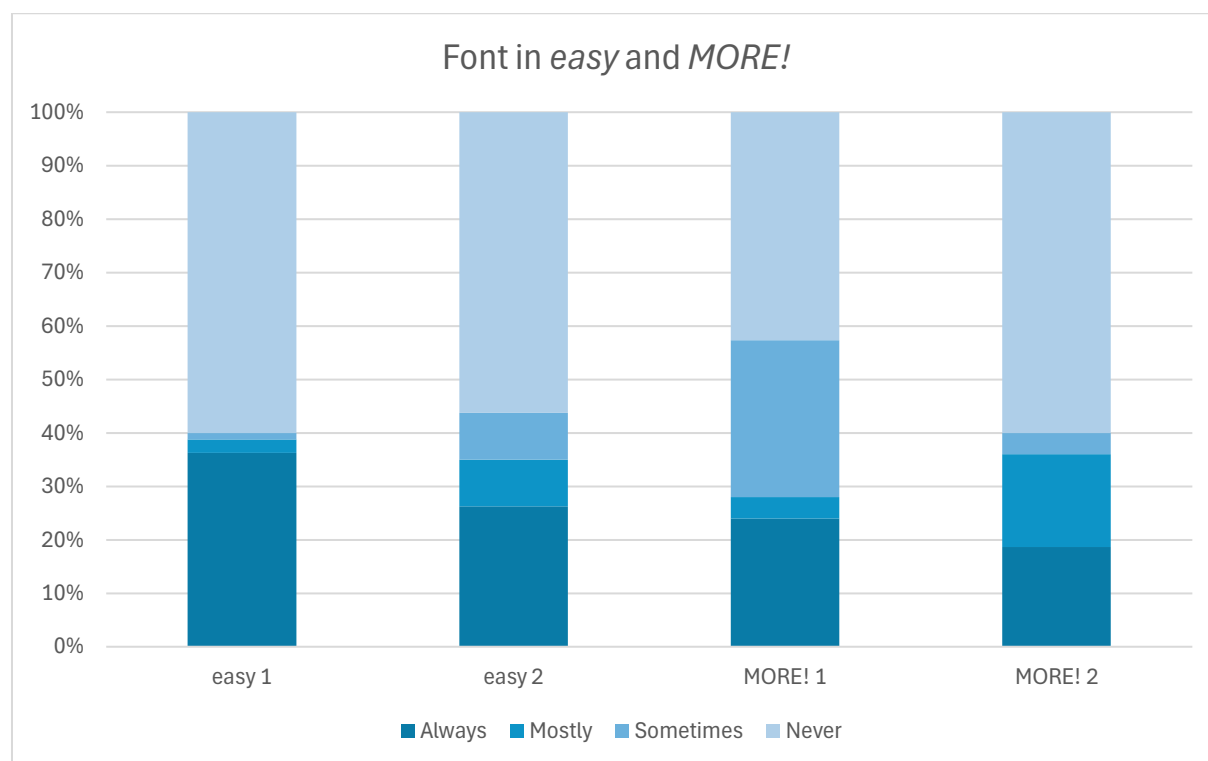


Figure 18: Font in *easy* and *MORE!*

Lastly, the choice of paper and text presentation in relation to colour play a crucial role in ensuring *easy* readability for learners with dyslexia. First, it is recommended that the material is matt instead

of glossy and the paper must be thick enough, so the text on the back does not show through (Bohl & Hoult 2016: 97). Second, black text on white paper is typically most challenging to read for dyslexic students (Bohl & Hoult 2016: 79; Reid 2019: 73), which is why textbook designers should opt for dark text on cream-coloured or pastel-tinted matt paper (Bohl & Hoult 2016: 79; Kormos & Smith 2012: 110). While it is positively notable that both coursebooks use material that is matt and thick enough, there are large differences in regard to the colours used in the reading texts. *MORE!* is preferable compared to *easy* in this aspect, as *MORE!* always places dark reading texts on a pastel-tinted background in more than half of all units for *MORE! 1* and almost half in *MORE! 2*, as shown in Figure 19. *Easy*, on the other hand, rarely uses pastel-tinted paper and mostly opts for dark text on a white background, thereby, not catering to the needs of dyslexic students. Particularly unfavourable are some instances in *easy 1*, where names of people participating in dialogues are written in multicolour on white background, which seems intended to enhance visual engagement or distinguish speakers but, in fact, undermines readability. This is reflected in the overall rating, see Figure 19, as *easy 1* was rated lowest in relation to dyslexia-friendly features. Although this issue is less common in *easy 2*, *MORE!* seems to be the better option in this respect.

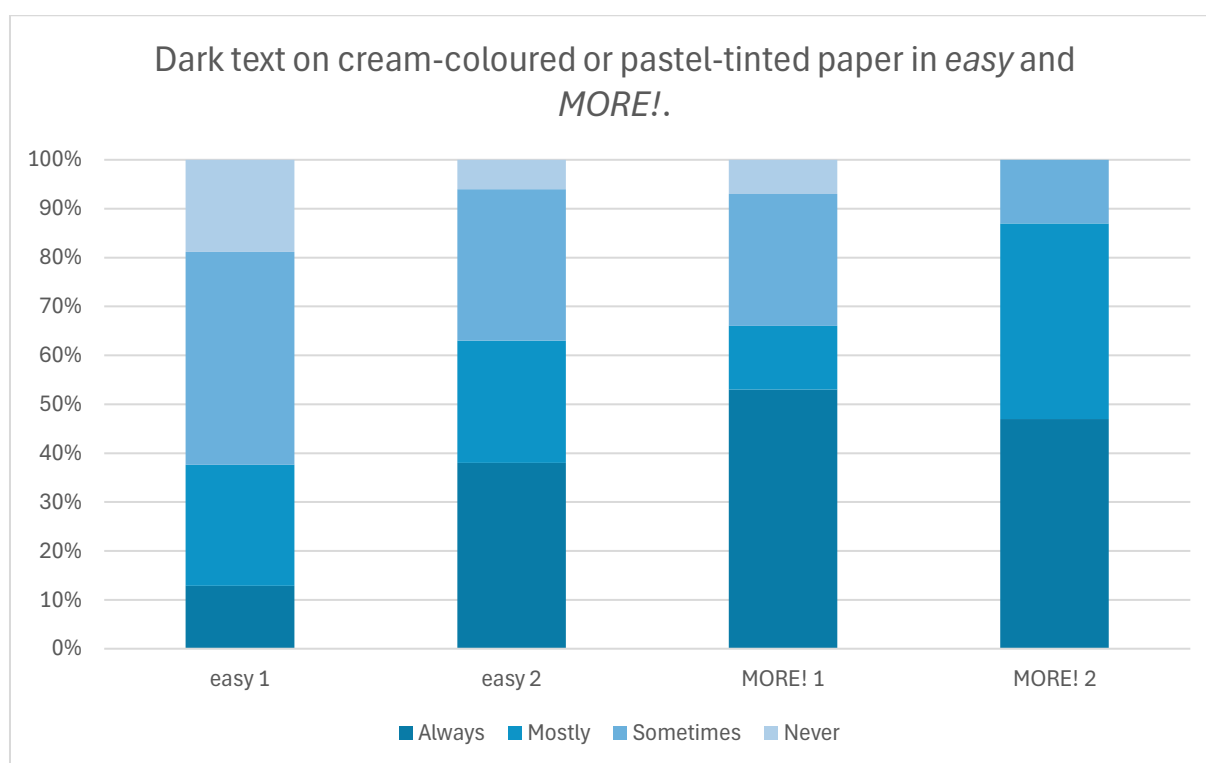


Figure 19: Use of dark text on cream-coloured or pastel-tinted paper in *easy* and *MORE!*.

In conclusion, the design and layout of *MORE!* and *easy* cater to the needs of dyslexic learners to varying degrees. *MORE!* generally provides a more dyslexic-friendly design using pastel-tinted boxes and consistent left-justified text aiding readability. However, its vibrant portrait format

including a large number of images may overwhelm dyslexic readers. In contrast, *easy*'s landscape format makes the use of columns more redundant and spreads out information, images, and text offering a more organised layout. However, the occasional use of fully justified text may impair readability. Regarding font choices both series need improvement in relation to size, nonetheless, *easy* may be more favourable, as it primarily uses sans-serif fonts. Finally, while both series use matt, thick material, *MORE!* is more consistent in its use of dark text on pastel-tinted backgrounds, which is better suited for dyslexic learners, compared to *easy*. Overall, both series have room for improvement, particularly in font size and spacing, and a clearly favourable option cannot be recommended. While *MORE!*'s consistency in text layout is advantageous the overall vibrancy causes strain on the working memory of learners with dyslexia. *Easy*'s landscape format, on the contrary, is effective, but the text's layout and colours sometimes are disadvantageous. Therefore, neither can be identified as clearly preferable over the other in relation to their design and layout.

10.2 Multisensory structured learning and explicit instruction

Apart from certain design choices, dyslexic students may benefit from the MSL approach and its focus on explicit instruction. In the following section *easy* and *MORE!* are evaluated with regard to their use of MSL to facilitate learning for dyslexic learners.

Both series provide input in relation to MSL in varying degrees. Fundamentally, MSL involves teaching parts of the language system, as for example, vocabulary, spelling, or grammar, by various senses, such as the visual, auditory, kinaesthetic and tactile, at the same time (Kormos & Smith 2012: 126-127; Nijakowska 2010: 125). *Easy* and *MORE!* frequently incorporate images and illustrations depicting new words and extracts of the stories covered in the reading texts. These representations may vary in the degree of detail but are still rather consistently featured. Particularly in the books for first grade of both series, visual representations are common and frequent, while in *easy 2* and *MORE! 2* they become more irregular in regard to detail and frequency. As students with dyslexia may benefit from using multiple senses in their learning process to build connections and associations through more than one channel (Nijakowska 2010: 125), these images and illustrations prove beneficial to counterbalance issues with phonological processing (Kormos & Smith 2012: 127). While *easy* and *MORE!* both put almost equal emphasis on providing visual representations of the written content, they do favour rather distinct approaches when targeting the auditory and tactile sense.

The main difference between the two series lies in how the auditory and tactile sense are targeted. *MORE!* is successful in providing audio files for a large number of readings texts, in which the

text is read aloud providing essential support for learners with dyslexia. *Easy*, on the other hand, hardly ever implements audios accompanying the texts and they sometimes differ slightly to the original reading text limiting the effectiveness of the already scarce inclusion of activities that target the auditory sense. On the contrary, *easy* can be seen as superior compared to *MORE!* in relation to tactile engagement in pre- and post-reading tasks. *Easy* regularly engages the tactile channel through sketches, various forms of games, such as guessing games or mime games, and other activities, in which different parts of the body are used during individual or pair work. In this respect, *MORE!* has room for improvement. Although sometimes tactile engagement is encouraged in sketches that can be acted out, *MORE!* generally lacks consistency in targeting the kinaesthetic sense and due to the limited variety in activities the execution remains at surface-level. These differences can be observed in Figure 20.

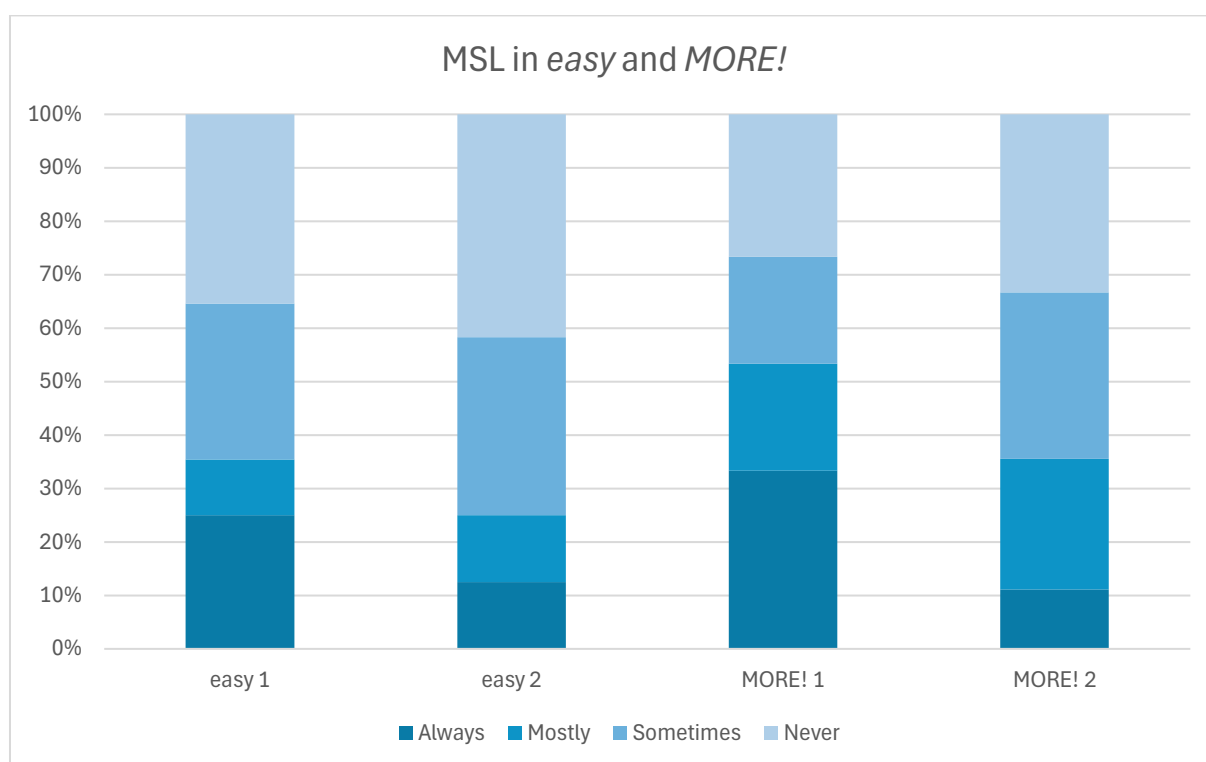


Figure 20: Multisensory structured learning in *easy* and *MORE!*.

MORE! 1 received the highest rating in the checklist results with more than half of units (53%) fulfilling the favourable criteria for dyslexic learners *mostly* or *always*, mainly because of the consistent use of visual and auditory support. Since *MORE! 2* uses less audio files, the rating of dyslexia-friendly criteria is lower compared to the book for first grade. Though *easy* offers opportunities for tactile engagement more frequently, the overall rating is slightly lower with more criteria not being met in 35% of units for *easy 1* and even 42% of units for *easy 2*.

In sum, there are fundamental differences in how *easy* and *MORE!* incorporate features of MSL to accommodate to the needs of dyslexic learners. While both series feature visual representation of written content, *MORE!* is more dyslexia-friendly by providing audios for most activities, whereas *easy* places more emphasis on encouraging tactile engagement.

In addition to targeting multiple channels, the MSL style makes use of further strategies for explaining language rules, which is an aspect in which the coursebooks differ in their approach greatly. MSL's direct and explicit approach entails clear explanations of language rules concerning phonology, spelling, morphology, and syntax (Tribushinina, op ten Berg & Karman 2022: 353), which is beneficial for learners with dyslexia. Regarding explicit instruction of vocabulary, *easy* and *MORE!* both feature visual representations of relevant vocabulary items in their main coursebooks but outsource vocabulary learning to additional books to varying extents. Compared to *MORE!*, *easy* places great emphasis on explicit instruction of vocabulary using the additional book *vocab & sounds* to work on pronunciation explicitly from the first grade onwards. Not only does the book entail vocabulary lists, similar to the lists in *MORE!'s* *Workbooks*, but it also includes activities teaching the phonetic alphabet, intonation and word stress, which is entirely omitted in *MORE!*. Nonetheless, it may be questioned how comprehensible complex phonetic concepts really are for learners at that age, even if it is kept at a basic level using a large number of examples, or whether these concepts should be introduced at a later stage of development. *MORE!* teaches letter-sound correspondence differently by adding small sections dedicated to pronunciation named *Sounds right* in almost every unit targeting specific sounds using audios. Although the implementation of *Sounds right* suggests an intention to foster phonological awareness, its implicit nature and the lack of sufficient guidance reduce the potential effectiveness for dyslexic learners. While *MORE!'s* approach may enable neurotypical students to improve their pronunciation implicitly, it is not explicit enough for neurodivergent learners, as regularities and rules are not presented in detail. Students are meant to adapt the pronunciation featured in the audios without being taught the rule system regarding letter-sound correspondence. *Easy*, on the contrary, teaches pronunciation explicitly with activities for various phonetic aspects, which is shown to be beneficial for learners with dyslexia particularly in their L2 (Nijakowska 2010: 125; Tribushinina, op ten Berg & Karman 2022: 353).

Apart from explicit instruction, inductive guidance for learners to identify linguistic regularities is a fundamental feature of MSL. In this regard, *easy* and *MORE!* share similarities in their approach but also show notable differences. Both coursebooks incorporate images alongside vocabulary, in other words providing linguistic material, to enable learners to infer meaning, which adheres to

the concept of MSL (Tribushinina, op ten Berg & Karman 2022: 353). While *MORE!* frequently features representations of newly introduced vocabulary in pre-reading activities, *easy* shifts these to the end of every unit in the dedicated *My new words* section. Nonetheless, there are some significant differences in how these words are presented. *MORE!* typically provides audios accompanying the pre-reading exercise in which students match the items pronounced in the audio with the pictures. Even if students are not yet familiar with the spelling of a word, the audio gives them crucial guidance in inferring the letter-sound correspondence and the meaning of it. *Easy*, on the contrary, also presents new vocabulary with accompanying images. However, the omission of any form of auditory input makes it difficult to inductively find the meaning and pronunciation of the items. Furthermore, the images are sometimes arbitrary, particularly when more abstract concepts are presented, further complexifying finding regularities. Consequently, *MORE!* could be considered more advantageous for dyslexic learners, as less additional guidance by, for example, teachers is needed.

In their approach to explaining new grammatical concepts explicitly, *easy* and *MORE!* are almost identical. Both series rely on explanations in German supported by tables illustrating the use of specific structures. While in *MORE!* and *easy 1*'s *My new grammar* the sections dedicated to grammar are placed at the end each corresponding unit, *easy 2* diverges by outsourcing grammar explanations to the separate book *Grammar & how-tos*. It could be argued that this offers flexibility, since it allows the teacher to teach inductively as well. Nonetheless, the method of explanation remains the same across both editions. Consequently, both series adhere to the deductive approach, where learners are presented a rule and must learn to apply it (Tribushinina, op ten Berg & Karman 2022: 353). Practice exercises for application are included immediately after the introduction of the grammatical concepts in *easy*; in *easy 1* in the chapter *My new grammar* and in *Grammar & how-tos* for *easy 2*. Similar to *easy 2*, *MORE!* shifts practice exercises to the Workbook, whereas the Student's Book solely focuses on explanations. As both series adopt the deductive approach to explicitly explaining new grammar similarly, conclusions as to what series is superior cannot be drawn, since the main difference lies in where explanations and exercises can be found, making the choice a matter of personal preference among the educators selecting materials for their school.

Although *easy* and *MORE!* similarly approach explicit instruction of grammar in the deductive sense, they differ in their use of inductive guidance. *Easy* can be considered more flexible in this regard, as the series frequently revisits reading texts in post-reading activities, providing structured guidance to infer rules from the text. This is presented in smaller steps, such as collecting relevant words from the text in a table before completing a gap-fill exercise to identify patterns and

inferring rules from it making this method ideal for learners with dyslexia in two ways. First, students can independently infer rules from the activity using the inductive approach, which may be more cognitively engaging (Boers 2021: 105) and, second, the guidance is broken down into smaller sequenced steps in the correct order, which is crucial for students for learners with dyslexia to reduce the effort for their working memory (Kormos & Smith 2012: 115). Although the inductive explicit approach is not clearly more favourable for dyslexic learners (Kormos and Smith 2024: 120), it may be worth considering and offers flexibility to the teacher, as the explanations according to the deductive approach are given as well. *MORE!*, on the other hand, hardly ever supports learners in inductively inferring grammar rules, as the main focus lies on explicit instruction as established before. Therefore, *MORE!*'s coursebook by itself does not facilitate inductive learning, making *easy* the better choice in relation to grammar.

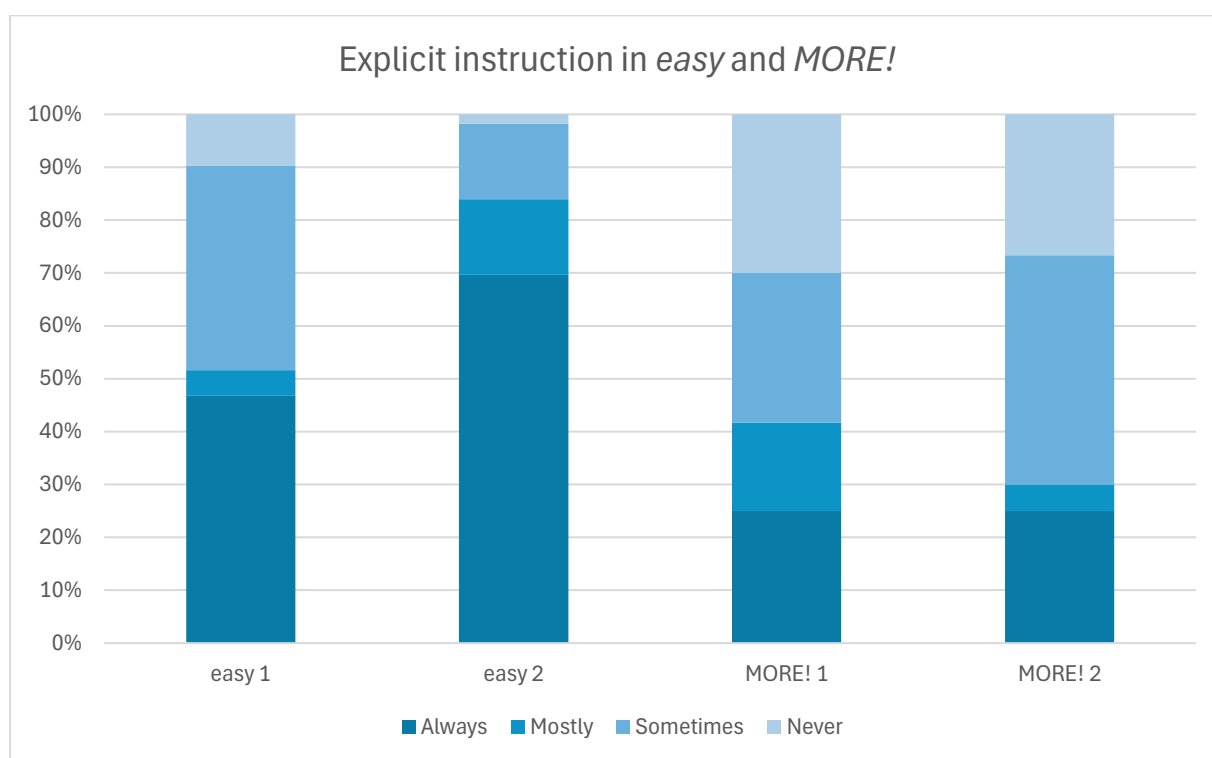


Figure 21: Explicit instruction in pre-, while-, and post-reading activities in *easy* and *MORE!*.

The differences between *easy* and *MORE!* in relation to *explicit instruction in pre-, while-, and post-reading activities* are represented in Figure 21. *Easy 1* outperforms the other books in this category, since approximately 70% of units *always* include explicit instruction. However, *easy 1* follows this example with almost half of units (47%) *always* using explicit instruction. In *MORE! 1* and *MORE! 2*, on the other hand, explicit instruction is only used in about a quarter of units in each book, which is considerably less compared to *easy 2* and even *easy 1*.

In conclusion, *easy* and *MORE!* are almost identical in their approach to explicitly explaining new grammatical structures, however, *easy* also gives crucial inductive guidance in finding regularities. The largest difference lies in how the series address vocabulary learning. Even though all books entail vocabulary lists and give inductive guidance in a similar way, *easy* largely focuses on teaching an understanding for letter-sound correspondence using phonetics, while *MORE!* relies on implicit learning, making their approach less favourable for dyslexic learners. Consequently, a clear favourite in regard to MSL cannot be chosen, however, in relation to explicit deductive and inductive instruction, *easy* uses more favourable strategies.

10.3 Instruction-Giving

The last aspect that was examined in its effectiveness for dyslexic learners is how clear and precise instructions are given in pre-, while- and post-reading exercises. In the following passage *easy* and *MORE!* are juxtaposed in relation to instruction-giving.

The series *easy* and *MORE!* mostly show similarities regarding how instructions are given, however, there is one significant difference in the concision of task instructions. Both *easy* and *MORE!* adequately keep instructions brief, use active voice, avoid double-negatives, and divide tasks into smaller steps which are sequenced in the correct order. These factors are fundamental for dyslexic learners (Bohl & Hoult 2016: 98; Honeybourne 2018: 67; Reid 2019: 73), as they reduce the effort that is required by the working memory (Kormos & Smith 2012: 115). However, there is one crucial difference between the two series that demonstrates *easy* being slightly more dyslexia-friendly in comparison to *MORE!* with regard to instructions. While directions in *easy* are clear and precise throughout, *MORE!* incorporates ambiguous instructions in a vast majority of their post-reading exercises and omits instructions partly in later units, which is inappropriate for dyslexic learners (Kormos & Smith 2012: 115). The question “*How many tasks can you do?*” in the prompt suggests that not all tasks are meant to be done and the omission of directions in follow-up items leaves some vagueness, which may heighten confusion among dyslexic learners. Although the reason for this may be that material developers assume that due to the repetition of task design, students are likely to know the nature of the tasks, it still leaves some vagueness to it. Nonetheless, unclear directives that may be misleading are easily avoidable and would reduce the risk of misunderstandings.

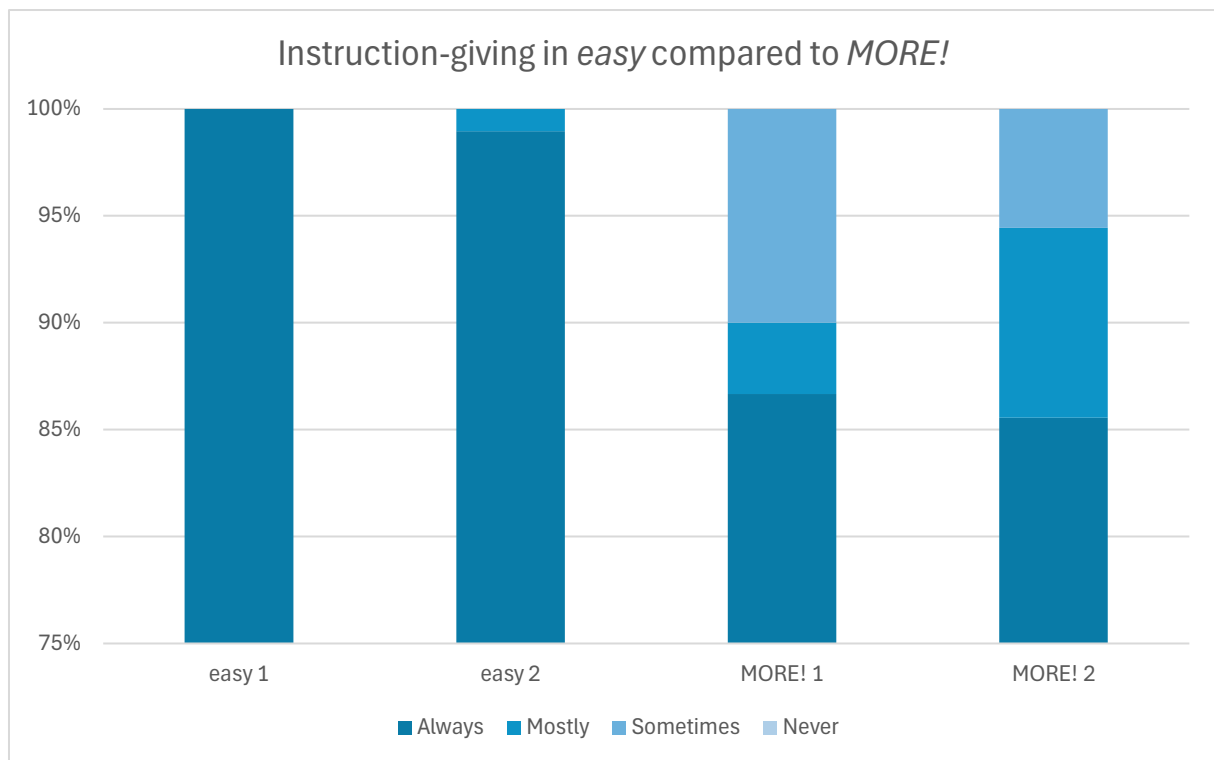


Figure 22: Instructions in *easy* and *MORE!*.

The results in Figure 22 highlight clear differences in how concise instructions are in *easy* and *MORE!*. In *easy 1* all instructions were consistently rated as *always* meeting dyslexia-friendly criteria, while *easy 2* showed a nearly identical pattern, with only one unit rated as *mostly* for a single criterion. *MORE!*, on the contrary, received considerably lower ratings, since instructions are often ambiguous or partially omitted. In fact, 10% of units in *MORE! 1* and 6% in *MORE! 2* *never* fulfilled the defined criteria.

In conclusion, while *easy* and *MORE!* mostly share similarities and are both largely advantageous for learners with dyslexia in regard to instructions, *easy* is slightly more suitable, since misunderstandings are avoided through clear and precise directives throughout.

11 Implications

This study set out to examine how the two series *easy* and *MORE!* support dyslexic learners in language learning based on their design and layout, multisensory learning strategies and explicit instruction, as well as instruction-giving. The synthesis of the results revealed several strengths, but also significant gaps in both *easy* and *MORE!* that require improvement. These findings are not only relevant for academic discussion but most importantly also have practical implications for those directly involved in the delivery and the design of language education. The following chapters will discuss these implications in more detail, beginning with recommendations for teachers, followed by considerations for material developers.

11.1 Educational implications for teachers

Materials evaluation using a checklist is an efficient method of examining how appropriate certain materials, such as a coursebook or a coursebook package, are for a specific set of learners or teachers (McGrath 2016: 42), such as learners with dyslexia. Since educators are the ones who choose course materials, it is essential to support them in making an informed selection decision by offering recommendations and insights into the conducted materials evaluation. Consequently, this thesis aims at providing suggestions for EFL teachers in their decision of which materials to choose with focus on the needs of students with dyslexia. In the following chapter, key factors educators should consider when choosing between *easy* and *MORE!* as dyslexia-friendly course materials are examined and suggestions for adaptations or additions needed are made.

If teachers intend to choose *easy* for their school, they should take the following factors into account. *Easy*'s unique landscape format offers advantages regarding design and layout, which are beneficial for dyslexic learners. Not only are lines shorter and columns avoided this way, but clear navigation is provided throughout, enabling easier information processing for learners with dyslexia (Kormos and Smith 2012: 109). Furthermore, the overall design is calm and less distracting causing less strain on the working memory of students with dyslexia (Kormos & Smith 2012: 109). However, some adjustments may need to be made by teachers to fully accommodate to a dyslexic EFL learner's needs. Some exercises are inadequate because of text placed on images, full justification of the text (Bohl & Hoult 2016: 98) or unfortunate contrast between the text and the background (Bohl & Hoult 2016: 79; Kormos & Smith 2012: 110). As these exercises are not easily adjustable, teachers may need to retype these texts taking these aspects into account to make these exercises more dyslexia-friendly.

Regarding MSL, *easy* offers significant advantages with some minor drawbacks that teachers can easily compensate. In *easy* teachers can rely on regular visual representation and tactile engagement in the coursebook which supports dyslexic students in making connections and associations through various senses (Nijakowska 2010: 125). However, the notable lack of audio material requires teachers to offset it by, for example, occasionally reading texts or passages aloud. Nonetheless, a limitation that remains is how teachers cannot fully replicate the different roles within a text or provide entirely authentic pronunciation. For explicit instruction in pre-, while- and post-reading exercises, *easy* is dyslexia-friendly by providing detailed explanations of grammar and vocabulary, hardly requiring adjustments by teachers. Grammatical structures are clearly elaborated in the coursebook and supplementary material using the deductive approach makes it easy for learners to navigate. Vocabulary and phonetics are thoroughly explained in *vocab & sounds* with complementary exercises. This resource can be considered valuable for teachers particularly for teaching learners with dyslexia, as they profit from explicit instruction in an L2 context (Kormos & Smith 2012: 129; Nijakowska 2010: 125). Furthermore, inductive guidance for new grammar items is included frequently offering flexibility for teachers. Despite these advantages, teachers may need compensate for the lack of auditory input in inductive vocabulary learning. Since, as mentioned earlier, no audio material is provided for new vocabulary items, teachers may need to read them aloud to support phonological processing.

Instructions in *easy* are favourable for EFL learners with dyslexia and do not need any supplementation by teachers. They are typically brief, precise and clear making them easily comprehensible for learners with dyslexia (Bohl & Hoult 2016: 98; Kormos & Smith 2012: 115) In addition, instructions are presented in steps in the correct sequence in which they need to be done, which is, again, advantageous for learners with dyslexia (Kormos & Smith 2012: 115; Reid 2019: 73). In sum, instructions can be used as they are, without the need for teachers to add directives for clarity.

When deciding whether to use *MORE!* as coursebook, teachers should evaluate its benefits and potential drawbacks for dyslexic learners. While *MORE!* follows a traditional portrait format, it does incorporate some dyslexia-friendly features, such as avoiding reading texts placed on images and using illustrations to represent vocabulary. However, the overall vibrancy of the design can be highly distracting, as many images serve only an aesthetic purpose rather than support comprehension making it less adequate for dyslexic learners (Bohl & Hoult 2016: 79). Additionally, the frequent use of small fonts with serifs, narrow spacing and columns can make reading more challenging for dyslexic students (Bohl & Hoult 2016: 98). On the other hand, one of *MORE!*'s strengths is its consistent use of dark text on cream-colored or pastel-tinted backgrounds, which

enhances readability (Bohl & Hoult 2016: 79; Kormos & Smith 2012: 110). To reduce some of the challenges, teachers may need to adapt certain materials by retyping texts without columns, using a larger sans-serif font with more spacing and reducing visual distractions, especially on particularly cluttered pages. Alternatively, teachers may use a “text window”, as suggested by Kormos and Smith (2012: 109), which can be used to cover most of the page laying the focus on particular parts of the page in order to avoid overwhelming learners with dyslexia.

MORE! incorporates some aspects of MSL, but its implementation remains incomplete, requiring teachers to compensate in some areas. The coursebook effectively supports visual learning by providing visual representations of reading text content and frequently including audio materials, allowing students to hear authentic pronunciation while creating connections and associations through various perceptual channels (Nijakowska 2010: 125). However, it lacks tactile engagement, meaning teachers must supplement lessons with interactive activities and games, though finding suitable resources may be difficult. When it comes to explicit instruction, vocabulary teaching relies heavily on *Sounds right*, which provides audio input but lacks accompanying explanations. This limits its effectiveness, as dyslexic learners benefit from explicit instruction of phonetic rules (Kormos & Smith 2012: 129; Nijakowska 2010: 125). Teachers may need to enhance this by explaining sound patterns and phonetics to clarify pronunciation. Inductive vocabulary learning is effectively supported through pre-reading exercises with accompanying audio and images, explicit guidance, on the contrary, remains minimal. Grammar instruction, in contrast, is clearly structured using a deductive approach, with explanations provided at the end of each unit making it one of *MORE!*'s key strengths, as teachers do not need to add any explanations. However, inductive guidance for grammar is absent, meaning teachers should create additional exercises if they wish to introduce grammar concepts using a rule discovery approach.

In regard to instructions, *MORE!* does entail some dyslexia-friendly elements, however, there are also notable shortcomings that teachers must be aware of. Even though instructions are mostly brief and structured into smaller sequences steps, an approach which benefits learners with dyslexia (Bohl & Hoult 2016: 98; Reid 2019: 73), one significant drawback is the lack of conciseness and consistency in the instructions. Although teachers are able to easily compensate for the vagueness by discussing the task format and expectations in advance, it still requires additional effort for them.

In sum, *easy* and *MORE!* demonstrate notable strengths, but also contain areas that may require compensation on the part of teachers, such as the lack of auditory input in *easy* or the absence of explicit phonology instruction in *MORE!*. When selecting a coursebook, teachers should critically

evaluate which gaps they can feasibly compensate for, depending on their available time, resources and teaching context.

11.2 Implications for material developers

While educators play a crucial role in selecting appropriate materials for their dyslexic learners, the insights obtained from this research are also valuable for material developers. Apart from assessing the effectiveness of *easy* and *MORE!* in their support for students with dyslexia, it is essential to consider how educational materials can be designed to enhance accessibility. While some alterations may require more effort, small yet meaningful adjustments can be made to accommodate to the needs of dyslexic learners. This chapter explores implications for material developers, highlighting changes that can make resources more inclusive and effective for dyslexic EFL students.

The unique landscape format of *easy*'s main coursebook offers several dyslexia-friendly benefits concerning design and layout. By creating a clear, organised layout with seemingly more space, it reduces the need for columns in reading texts. The clear organisation of reading texts and illustrations at the top of the spread with exercises on the bottom page enhances navigation, sets clear expectations and promotes a calm design that improves accessibility for dyslexic learners. Developers can further enhance readability using dark text on cream- or pastel-coloured backgrounds for reading texts and image labels, as demonstrated in *MORE!*. Furthermore, increasing font size and spacing as well as using sans-serif fonts would be a simple yet effective way to make coursebooks more accessible in regard to design and layout (Kormos & Smith 2012: 110; Bohl & Hoult 2016: 79).

Regarding MSL, both *easy* and *MORE!* offer valuable elements for dyslexic learners that material developers can build upon. To support dyslexic students effectively, developers should ensure that pre-, while- and post-reading tasks in coursebooks engage multiple perceptual senses, fostering connections and associations that enhance learning (Nijakowska 2010: 125). Both coursebooks incorporate visual representations of stories told in the reading texts and new vocabulary through illustrations. However, they differ in their approach to auditory and kinaesthetic learning yet they both incorporate valuable elements that material developers may include. *MORE!* enhances inclusivity and strengthens auditory processing by providing audio support in pre-, while- and post-reading tasks. Meanwhile, *easy* encourages kinaesthetic engagement through games and other activities, allowing students to reinforce newly learned content through movement. If material

developers combine these key strengths, they can create more dyslexia-friendly resources accommodating to students' needs.

For explicit instructions, *easy* and *MORE!* incorporate elements that can be adapted to enhance learning processes for students with dyslexia. Grammar instruction in both coursebooks follows a similar structure, using tables and German explanations, differing only in where the information is presented. Therefore, material developers are provided with flexibility in determining the most effective placement for grammar instruction. While *easy* offers more detailed explicit vocabulary instruction by teaching phonetics in *vocab & sounds*, material developers may also consider integrating letter-sound correspondence in small exercises along the units as seen in *MORE!*. Regarding the inductive explicit approach, *easy* effectively supports learners in finding regularities and patterns in texts to infer rules from it making this an approach worth adopting. For inferring meaning of vocabulary, *MORE!*'s provides a useful model by introducing new words in pre- and post-reading activities using images and audios.

Both *easy* and *MORE!* employ brief instructions in the active voice, avoid double negatives, while dividing tasks into logically sequenced steps, ultimately, supporting learners with dyslexia (Bohl & Hoult 2016: 98; Honeybourne 2018: 67; Reid 2019: 73) by reducing the cognitive load on their working memory (Kormos & Smith 2012: 115). These features offer valuable guidance for material developers to make instructions easily comprehensible and accessible. In terms of conciseness and precision, *easy* serves as a model, as its instructions are clearly and leave little room for ambiguity. This approach could be adapted in *MORE!* by repeating instructions for specific task formats or by referring learners to sections where the task design is explicitly explained.

In conclusion, the analysis of *easy* and *MORE!* underscores the relevance of thoughtful and inclusive material design in order to accommodate to the needs of dyslexic learners in EFL classrooms. Material developers are encouraged to integrate accessible layout features, adopt a multisensory approach, and provide clear and concise instructions to make schoolbooks more dyslexia-friendly. By drawing on the strengths of both coursebooks, such as *easy*'s structured layout using the landscape format, kinaesthetic activities, and effective use of inductive guidance, and *MORE!*'s audio and visual support, developers can create more inclusive learning materials. Ultimately, even minor adaptations, for instance increasing the size of font and spacing, can significantly enhance the learning experience for dyslexic students.

12 Conclusion

The aim of this thesis was to investigate how dyslexia-friendly reading tasks in *easy 1* and *easy 2*, as well as *MORE! 1* and *MORE! 2* are. Since there are about one to two dyslexic children on average in every Austrian classroom (Haller, Landerl & Martin 2022: 7), the need for inclusive materials in order to support learners with dyslexia is evident. Key factors for making materials more dyslexia-friendly are certain design and layout choices, including fonts and colours, the use of the multisensory approach and explicit instructions, as well as giving instructions in a certain manner. Through the analysis of reading texts and pre-, while-, and post-reading activities using a qualitative checklist with the most critical aspects for learners with dyslexia, this study aimed to evaluate the suitability of *easy 1*, *easy 2*, *MORE! 1* and *MORE! 2* for dyslexic students.

The findings demonstrated that *easy* and *MORE!* accommodate to the needs of learners with dyslexia in varying degrees and different areas, hence, a clear favourable schoolbook package cannot be defined. While *easy* outperforms *MORE!* using a landscape format spreading information and making the pages less vibrant, *MORE!*'s readability is generally enhanced through a dyslexia-friendly design of the texts itself using pastel-tinted colours and a consistent left-justification of texts. Regarding MSL, both coursebooks regularly implement visual representations of written content, *MORE!* provides audios more frequently than *easy*, supporting dyslexic students using the auditory sense, however, the encouragement of tactile engagement is less frequent in *MORE!* compared to *easy*. Furthermore, *easy* teaches letter-sounds correspondence more explicitly, relying less on implicit instruction as *MORE!* does, making it more beneficial for learners with dyslexia. The manner in which instructions are given in *easy* and *MORE!* is largely similar and advantageous to dyslexic students by, for instance, being brief and in the correct order. Nonetheless, *easy* can be considered slightly more preferable, as no misunderstanding are caused through the omission or ambiguity of instructions, as it can sometimes be observed in *MORE!*.

The insights gained through this research highlight the critical role of inclusive material design and offer valuable implications for educators selecting course materials, as well as for developers seeking to design more accessible resources. While both *easy* and *MORE!* exhibit notable strengths, there are gaps that require compensation by the teacher, which should be carefully assessed when choosing an appropriate coursebook. Furthermore, this study reaffirms the significance of thoughtful and inclusive material design to meet the needs of dyslexic learners in the EFL classroom.

However, it is important to acknowledge certain limitations of this study. Due to the scope of this thesis, only the first- and second-grade coursebooks from the *easy* and *MORE!* series were examined, as these editions are not yet differentiated by school type. Furthermore, EFL schoolbooks used in upper secondary education could not be included in the analysis. Future research may build upon the findings of this study to investigate the inclusiveness of materials used in further education are. Moreover, the present study focused exclusively on reading tasks and related vocabulary and grammar exercises. Other task formats, such as writing prompts, may also yield valuable insights, for instance, regarding instructions or when compared with reading activities. In sum, assessing inclusive material design using material evaluation and further research in this area is crucial to accommodate to the needs of neurodivergent learners or students with dyslexia in order to create a positive learning experience for all students in increasingly diverse classrooms.

To conclude, continued evaluation of inclusive material design remains essential for supporting neurodivergent learners, including students with dyslexia, and for fostering a positive learning experience in increasingly diverse classroom settings.

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14 Appendix

14.1 Checklist design

[Book title], [Book section]

Category	Criteria	Rating			
		<i>Always</i>	<i>Mostly</i>	<i>Sometimes</i>	<i>Never</i>
Design and Layout	The task does not entail text on pictures.				
	Lines and sentences are short.				
	There are no columns.				
	The text is left-justified with ragged right edge.				
	(Sub-)headings are used.				
	Images/Charts explain information.				
	Flow charts explaining information are provided.				
	Bullet points present key points.				
	The page is not visually busy.				
<i>Comments:</i>					
Font	The size of the font is at least 14 point.				
	Line spacing is 1.5 or wider.				
	Lines are shorter than 70 characters.				
	The font does not include serifs.				
	The lowercase "a" represents a handwritten "a".				
<i>Comments:</i>					
Colours	The text is dark on cream coloured or pastel tinted paper.				
	The paper is matt.				
	The paper is thick enough so the text on the back does not show through.				

<i>Comments:</i>					
Multisensory Structured Learning	A visual representation is provided.				
	An audio of the text is provided.				
	Tactile engagement with the text's theme is encouraged.				
<i>Comments:</i>					
Explicit Instruction in Pre-, While- and Post-Reading Activities	New vocabulary (e.g. letter-sound correspondence) is explained explicitly.				
	Deductive guidance for understanding new vocabulary is given.				
	New grammar is explained explicitly.				
	Deductive guidance for understanding new grammar is given.				
<i>Comments:</i>					
Instructions	Instructions are given in steps.				
	The instructions to the task are short.				
	The instructions to the task are concise.				
	Active voice is used.				
	There are no double-negatives.				
	Instructions are given in the correct order.				
<i>Comments:</i>					

14.2 List of results in absolute and relative numbers among units

Category	Criteria	easy1 (16 units)								easy2 (16 units)							
		Never	Sometimes	Mostly	Always	Never	Sometimes	Mostly	Always	Never	Sometimes	Mostly	Always	Never	Sometimes	Mostly	Always
DESIGN AND LAYOUT	The task does not entail text on pictures.	0	0	3	13	0%	0%	19%	81%	0	0	2	14	0%	0%	13%	88%
	Lines and sentences are short.	0	0	1	15	0%	0%	6%	94%	0	0	5	11	0%	0%	31%	69%
	There are no columns.	0	0	4	12	0%	0%	25%	75%	1	2	3	10	6%	13%	19%	63%
	The text is left-justified with ragged right edge.	1	0	3	12	6%	0%	19%	75%	1	5	5	5	6%	31%	31%	31%
	(Sub-)headings are used.	8	5	3	0	50%	31%	19%	0%	8	8	0	0	50%	50%	0%	0%
	Images/Charts explain information.	1	6	5	4	6%	38%	31%	25%	2	10	4	0	13%	63%	25%	0%
	Flow charts explaining information are provided.	16	0	0	0	100%	0%	0%	0%	14	2	0	0	88%	13%	0%	0%
	Bullet points present key points.	16	0	0	0	100%	0%	0%	0%	16	0	0	0	100%	0%	0%	0%
	The page is not visually busy.	0	2	11	3	0%	13%	69%	19%	0	2	8	6	0%	13%	50%	38%
	DESIGN AND LAYOUT	42	13	30	59	29%	9%	21%	41%	42	29	27	46	29%	20%	19%	32%
FONT	The size of the font is at least 14 point.	16	0	0	0	100%	0%	0%	0%	15	1	0	0	94%	6%	0%	0%
	Line spacing is 1,5 or wider.	16	0	0	0	100%	0%	0%	0%	16	0	0	0	100%	0%	0%	0%
	Lines are shorter than 70 characters.	0	0	0	16	0%	0%	0%	100%	0	2	3	11	0%	13%	19%	69%
	The font does not include serifs.	0	1	2	13	0%	6%	13%	81%	0	2	4	10	0%	13%	25%	63%
	The lowercase "a" represents a handwritten "a".	16	0	0	0	100%	0%	0%	0%	14	2	0	0	88%	13%	0%	0%
	FONT	48	1	2	29	60%	1%	3%	36%	45	7	7	21	56%	9%	9%	26%
COLOURS	The text is dark on cream-coloured or pastel-tinted paper.	3	7	4	2	19%	44%	25%	13%	1	5	4	6	6%	31%	25%	38%
	The paper is matt.	0	0	0	16	0%	0%	0%	100%	0	0	0	16	0%	0%	0%	100%
	The paper is thick enough so the text on the back does not show through.	0	0	0	16	0%	0%	0%	100%	0	0	0	16	0%	0%	0%	100%
	COLOURS	3	7	4	34	6%	15%	8%	71%	1	5	4	38	2%	10%	8%	79%
MULTISENSORY STRUCTURED LEARNING	A visual representation is provided.	0	2	3	11	0%	13%	19%	69%	0	4	6	6	0%	25%	38%	38%
	An audio of the text is provided.	12	2	1	1	75%	13%	6%	6%	14	2	0	0	88%	13%	0%	0%
	Tactile engagement with the text's theme is encouraged.	5	10	1	0	31%	63%	6%	0%	6	10	0	0	38%	63%	0%	0%
	MULTISENSORY STRUCTURED LEARNING	17	14	5	12	35%	29%	10%	25%	20	16	6	6	42%	33%	13%	13%
EXPLICIT INSTRUCTION IN PRE-, WHILE-, AND POST-READING ACTIVITIES	New vocabulary (e.g. letter-sound correspondence) is explained explicitly.	0	0	0	16	0%	0%	0%	100%	0	0	0	16	0%	0%	0%	100%
	Inductive guidance for understanding new vocabulary is given.	1	3	3	9	6%	19%	19%	56%	1	2	7	6	6%	13%	44%	38%
	New grammar is explained explicitly.	0	2	0	13	0%	13%	0%	87%	0	0	0	12	0%	0%	0%	100%
	Inductive guidance for understanding new grammar is given.	4	4	0	7	27%	27%	0%	47%	0	6	1	5	0%	50%	8%	42%
	EXPLICIT INSTRUCTION IN PRE-, WHILE-, AND POST-READING ACTIVITIES	6	24	3	29	10%	39%	5%	47%	1	8	8	39	2%	14%	14%	70%
INSTRUCTIONS	Instructions are given in steps.	0	0	0	16	0%	0%	0%	100%	0	0	0	16	0%	0%	0%	100%
	The instructions to the task are short.	0	0	0	16	0%	0%	0%	100%	0	0	0	16	0%	0%	0%	100%
	The instructions to the task are concise.	0	0	0	16	0%	0%	0%	100%	0	0	1	15	0%	0%	6%	94%
	Active voice is used.	0	0	0	16	0%	0%	0%	100%	0	0	0	16	0%	0%	0%	100%
	There are no double-negatives.	0	0	0	16	0%	0%	0%	100%	0	0	0	16	0%	0%	0%	100%
	Instructions are given in the correct order.	0	0	0	16	0%	0%	0%	100%	0	0	0	16	0%	0%	0%	100%
	INSTRUCTIONS	0	0	0	96	0%	0%	0%	100%	0	0	1	95	0%	0%	1%	99%
*Number of instances counted in absolute and relative numbers.																	

Category	Criteria	MORE! 1 (15 units)								MORE! 2 (15 units)							
		Never	Sometimes	Mostly	Always	Never	Sometimes	Mostly	Always	Never	Sometimes	Mostly	Always	Never	Sometimes	Mostly	Always
DESIGN AND LAYOUT	The task does not entail text on pictures.	0	0	2	13	0%	0%	13%	87%	0	0	0	15	0%	0%	0%	100%
	Lines and sentences are short.	0	0	0	15	0%	0%	0%	100%	0	0	7	8	0%	0%	47%	53%
	There are no columns.	1	3	7	4	7%	20%	47%	27%	2	5	6	2	13%	33%	40%	13%
	The text is left-justified with ragged right edge.	0	1	1	13	0%	7%	7%	87%	0	0	1	14	0%	0%	7%	93%
	(Sub-)headings are used.	12	2	1	0	80%	13%	7%	0%	8	5	1	1	53%	33%	7%	7%
	Images/Charts explain information.	1	1	13	0	7%	7%	87%	0%	8	7	0	0	53%	47%	0%	0%
	Flow charts explaining information are provided.	14	1	0	0	93%	7%	0%	0%	15	0	0	0	100%	0%	0%	0%
	Bullet points present key points.	14	1	0	0	93%	7%	0%	0%	15	0	0	0	100%	0%	0%	0%
	The page is not visually busy.	0	7	8	0	0%	47%	53%	0%	4	8	3	0	27%	53%	20%	0%
	DESIGN AND LAYOUT	42	16	32	45	31%	12%	24%	33%	52	25	18	40	39%	19%	13%	30%
FONT	The size of the font is at least 14 point.	6	9	0	0	40%	60%	0%	0%	15	0	0	0	100%	0%	0%	0%
	Line spacing is 1.5 or wider.	15	0	0	0	100%	0%	0%	0%	15	0	0	0	100%	0%	0%	0%
	Lines are shorter than 70 characters.	0	0	0	15	0%	0%	0%	100%	0	0	6	9	0%	0%	40%	60%
	The font does not include serifs.	0	10	2	3	0%	67%	13%	20%	2	1	7	5	13%	7%	47%	33%
	The lowercase "a" represents a handwritten "a".	11	3	1	0	73%	20%	7%	0%	13	2	0	0	87%	13%	0%	0%
	FONT	32	22	3	18	43%	29%	4%	24%	45	3	13	14	60%	4%	17%	19%
COLOURS	The text is dark on cream-coloured or pastel-tinted paper.	1	4	2	8	7%	27%	13%	53%	0	2	6	7	0%	13%	40%	47%
	The paper is matt.	0	0	0	15	0%	0%	0%	100%	0	0	0	15	0%	0%	0%	100%
	The paper is thick enough so the text on the back does not show through.	0	0	0	15	0%	0%	0%	100%	0	0	0	15	0%	0%	0%	100%
	COLOURS	1	4	2	38	2%	9%	4%	84%	0	2	6	37	0%	4%	13%	82%
MULTISENSORY STRUCTURED LEARNING	A visual representation is provided.	0	3	6	6	0%	20%	40%	40%	1	4	7	3	7%	27%	47%	20%
	An audio of the text is provided.	0	3	3	9	0%	20%	20%	60%	3	6	4	2	20%	40%	27%	13%
	Tactile engagement with the text's theme is encouraged.	12	3	0	0	80%	20%	0%	0%	11	4	0	0	73%	27%	0%	0%
	MULTISENSORY STRUCTURED LEARNING	12	9	9	15	27%	20%	20%	33%	15	14	11	5	33%	31%	24%	11%
EXPLICIT INSTRUCTION IN PRE-, WHILE-, AND POST-READING ACTIVITIES	New vocabulary (e.g. letter-sound correspondence) is explained explicitly.	6	5	2	2	40%	33%	13%	13%	2	13	0	0	13%	87%	0%	0%
	Inductive guidance for understanding new vocabulary is given.	4	6	4	1	27%	40%	27%	7%	2	10	3	0	13%	67%	20%	0%
	New grammar is explained explicitly.	0	1	3	11	0%	7%	20%	73%	0	0	0	15	0%	0%	0%	100%
	Inductive guidance for understanding new grammar is given.	8	5	1	1	53%	33%	7%	7%	12	3	0	0	80%	20%	0%	0%
	EXPLICIT INSTRUCTION IN PRE-, WHILE-, AND POST-READING ACTIVITIES	18	17	10	15	30%	28%	17%	25%	16	26	3	15	27%	43%	5%	25%
INSTRUCTIONS	Instructions are given in steps.	0	0	2	13	0%	0%	13%	87%	0	0	0	15	0%	0%	0%	100%
	The instructions to the task are short.	0	0	0	15	0%	0%	0%	100%	0	0	0	15	0%	0%	0%	100%
	The instructions to the task are concise.	0	8	1	6	0%	53%	7%	40%	0	5	8	2	0%	33%	53%	13%
	Active voice is used.	0	0	0	15	0%	0%	0%	100%	0	0	0	15	0%	0%	0%	100%
	There are no double-negatives.	0	0	0	15	0%	0%	0%	100%	0	0	0	15	0%	0%	0%	100%
	Instructions are given in the correct order.	0	1	0	14	0%	7%	0%	93%	0	0	0	15	0%	0%	0%	100%
	INSTRUCTIONS	0	9	3	78	0%	10%	3%	87%	0	5	8	77	0%	6%	9%	86%

*Number of instances counted in absolute and relative numbers.