Amin Karimnia
Fasa Branch, Islamic Azad University, Iran

Fatemeh Mohammad Jafari
Central Tehran Branch, Islamic Azad University, Iran

CRITICAL ESP TEXTBOOK EVALUATION: THE CASE OF VISUAL ARTS TEXTBOOK

Summary. Since textbooks are one of the integral components of the learning process, their evaluation is important to improve their correspondence to the learners' needs and goals. Particularly, in societies in which English is used as a foreign language, ESP textbooks play a crucial role in developing students' skills of English in job-related situations. The present paper discusses the quality of ESP textbooks by performing a case study of an English for Specific Purposes (ESP) textbook "English for the students of Visual Arts (Painting, Graphics, & Sculpture)" developed and published by SAMT as the pioneer in developing ESP textbooks in Iranian academic setting. The study tries to investigate the overall suitability and pedagogical value of the ESP textbook and the features which make it distinguishable among its global counterparts. The study was carried out by drawing on a model proposed by McDonough and Shaw (2003), with an intention to evaluate the present quality of the Visual Arts ESP textbook critically. Both visual and content-based aspects of the book were thoroughly evaluated to identify their general pedagogical value by using the method of qualitative descriptive analysis. In that way, the Visual Arts textbook was analysed on the basis of the framework and guidelines suggested in the available checklist. In addition, semi structured interviews with graduate students, English instructors, subject-specific instructors, and experts in Visual Arts Courses such as Painting were performed to clarify their opinions about the need for ESP and to analyze their perceptions of English language in general and English for special purposes in particular. The findings of the present study have revealed that there is a fundamental necessity for revision and development of future ESP textbooks in Iranian context. Moreover, the findings imply that traditional materials and frameworks are not responsive to students' needs and genre knowledge in majors of the Visual Arts.

Keywords*:* ESP; textbook evaluation; visual arts; SAMT.

Introduction

It has been increasingly demonstrated that the contemporary world of arts is no longer restricted to small circles of local artists, rather it is an international community which requires its members to establish meaningful relationships as well as share their experience and feelings not only through canvas and color, but also through verbal communication and words (Fadavi & Ershadi, 2014). English for specific purposes, as an approach to English language teaching, is a distinctive and important part in the development of competences of English. Hence there

has been a worldwide increase in the demand for developing different ESP courses. Subsequently, through the development of art and science in different fields, the need for a specified communicative means emerged and soon appeared to be a must in different fields. Therefore, ESP obtained popularity and opted to focus on curriculum development and research in different fields. Thus, in developing countries such as Iran the learning objectives of ESP have been clarified and ESP has been embraced as a practical way of teaching English to meet the professional needs of the learners.

As far as teaching materials and resources are concerned, although identifying an ideal textbook for each teaching-learning situation seems close to impossible, textbooks are probably the best option among other sources of materials for teachers to guide both teachers and learners through the course. In the case of ESP materials, the choice should be made carefully so that it reflects the learners' needs, learning objectives of the study course and methodology (Cunningworth, 1995). On the other hand, every teaching-learning situation has its specific requirements in terms of the choice of materials, methodology and procedures. Dudley-Evan and St. John (1998) argue that materials in ESP programs should be selected appropriately and creatively, and they should be modified and supplemented to attune to the needs of students. Factors determining the selection of a textbook include the usefulness of the textbook for the majority of the students, given that it is supplemented by other materials, the methodological appropriateness, which is congruent with the textbook, the consistency of the teaching materials with the level of the students, and, finally, financial considerations.

Textbooks are useful tools if they are carefully selected and appropriately adapted without having a dominating role in the teaching process (Cunningworth, 1984). Moreover, Esteban (2002) posits that ESP materials should fulfill non-immediate and immediate objectives of the learners which entail connecting the course materials to the learners' area of specialization and their target needs. It can be concluded that production of ESP materials is very risky unless it is carried out systematically by experts to fulfill learner' needs. Thus, it justifies the significance of material evaluation. Tomlinson (2008) asserts that the procedure of material assessment can be seen as a method for building up our comprehension of the routes in which they work. Moreover, Nunan (1991) affirms

that systematic material evaluation can help practitioners to choose the most suitable materials and ensure whether materials are in line with learners' needs, interests, and curriculum objectives. With regard to the Iranian academic context, Farhady (1995) maintains that it is crucial to analyze the current ESP materials so as to assess their correspondence to a particular model. He adds that textbook preparation should be made carefully through needs analysis and specifications at various levels. In the case of Iran's academic setting, there is only one ESP textbook for the students of Visual Arts available in the market, which is published by SAMT organization (The Organization for Researching and Composing University Textbooks in the Humanities), employed by all the art colleges.

Since ESP textbooks play a crucial role, the need to rethink and redesign the current ESP textbooks should be an essential step in enhancing the position of ESP in Iranian academic context (Davarfar, Iranmehr, & Erfani, 2013). Despite the increasing growth of ESP textbooks, it does not seem that the systematic evaluation as well as assessment of their qualitative features have gained enough attention. In other words, it seems that only few studies have made an effort to evaluate this particular ESP textbook for the students of Visual Arts. Thus, the question is whether it is wise to make use of this single ESP textbook for all the art related fields of study? The present research is an attempt to determine if this textbook on Visual Arts represents the universal and definable characteristics of an ESP textbook suitable for all fields of Visual Arts studies. This study is also aimed at finding out whether the students of art feel any needs towards language learning in their own field of study. As Fadavi and Ershadi (2014) assert, art by itself is a universal language, but people feel a need for a second international language to explain technical issues. The objective of this study is to reflect on the present directions of Visual Arts ESP textbook.

Literature review

The central unit of the dynamic process of learning and teaching is usually thought to be the textbook. Cunningsworth (1995) asserts that textbooks are part of many activities such as:

- Presenting a pre-set skill training in a well-framed format for a specific time and target;

- Providing the students with staged activities for communicative practice and interaction to enforce and fix learning in a specific concise way;

- Providing teachers and learners with different parts of speech to be taught and practiced;

- Being a source of stimulation and inspiration ideas for both teachers and learners, encourage them to engage in and out of the classroom language activities;

- Acting as a guide for novice teachers and reflecting the pre-determined learning objectives;

- Being used as a self-access or self-learning source for preparation in advance, compensation of missed sessions or follow up for learners;

- Acting as a support for less experienced teachers to manage her/his class and keep it in the right track.

Robinson (1983) describes ESP textbook history back to the 1960s. Developments in language theory indicated the need for ESP courses; namely, students' specific needs led to the emergence of English for Specific Purposes (ESP) in the late 1960s (Vičič, 2011). Thus, the students of different professions are taught ESP to be able to communicate successfully in English. These characteristics predominantly relate to what learners will need in their working environments or what will be required by the members of a chosen target group in their vocational and professional environment. The need to learn a specific variety of the English language, which in turn creates the necessity for preparing the narrowed-down materials, is in fact the origin of ESP textbooks. Having possibly this need in mind, Dudley–Evans (1964), among others, was encouraged to be the first who developed and initiated his book to prepare scientific and technical reading texts in the early days of the ESP pedagogy.

Development of materials is a crucial area in ESP, it is an area through which learners will be equipped with the knowledge they will need in their future career (Vičič, 2011). Therefore, to identify strength and weaknesses in ESP materials evaluation is indispensable. According to Ellis (1997), evaluation generally plays a key role in education and it is important for teachers since it can

provide valuable information for classroom practice, for the management of learning tasks and for teaching the students. Depending on the subject matter, applied methodology evaluations are varied.

Ellis (1997) differentiates between two types of material evaluation. Firstly, the scholar presents predictive evaluation which is designed to make a decision based on the objectives for which the materials are going to be used. Those who are asked to carry out a predictive evaluation decide which materials are best suited for the determined objectives. Secondly, he gives retrospective evaluation which refers to further evaluation of the materials to know whether they have worked well for the determined purposes.

For textbook evaluation, Cunningsworth (1995) believes that evaluation checklists should have some criteria of physical characteristics such as logistical and organizational characteristics, layout, methodology, approaches and aims, and the degree to which a series of materials is not teachable. Wahab (2013) mentions that an evaluative checklist should have five sections: aims and goals, subject matter, bibliographical data, structures and vocabulary, as well as layout and physical makeup. He also focuses on evaluating a textbook's content which includes depth and breadth of material as well as teaching objectives, and whether the textbook needs to be supplemented by other materials or not. Above all Cunningsworth (1995) introduces the evaluation criteria which were considered to be among the most important ones in EFL/ESL textbook evaluation. He proposes general criteria for textbook evaluation, including 45 criteria in 8 categories: design organization, aims and approaches, methodology, study skills, topic, language content, teacher's book, and practical considerations.

Generally, textbook evaluation not only helps teachers to develop themselves but also helps them to gain good and useful insights into the nature of the materials. Moreover, it is useful in identifying the appropriateness of texts for students (Cunningsworth, 1995). Moreover, as Hutchinson and Waters (1987) point out, material evaluation not only serves the immediate practical objective of selecting teaching materials but also plays an important role in developing teacher's awareness in a number of ways.

Ellis (1997) asserts that L2 textbooks should first be considered focusing on the predictive standards. Checklists in fact can play a crucial role in evaluating ESP textbooks to determine if a book is suitable in different aspects to continue

its use, to discontinue it, or to use another book, or to modify it and to use supplementary materials (Azarnoosh & Ganji, 2014). One major advantage of using the checklist approach is that it can provide a systematic way for an easy comparison of different sets of textbook materials; so, it enables the decision making to proceed more smoothly. It is also said that the use of evaluation checklists would be helpful to see whether the material is appropriate for learners.

Materials and the framework

The materials evaluated in the present study include Visual Arts ESP textbook on English for the students of Painting, Graphics, and Sculpture written by Mehri Ashki and Mehdi Hossaini, edited by Hassan Rastegarpour, and first published in 1997 by SAMT. Students of Visual Arts are required to take two EG courses, one of which is taught at tertiary level. It is assumed that students of Visual Arts will be working in the international environment, so they have specific English language needs.

The model applied in this research was McDonough & Shaw's (2003). This model includes two stages.

--External evaluation that inspects the organization of materials stated by the writer or the publisher including claims made on the cover page, information in the table of contents, and introduction. This kind of evaluation gives information about the proficiency level, intended audience, presentation and organization of materials, the context of use, and the authors' opinion about language and methodology, cultural aspects, vocabulary list and index, use of audio-visual materials, tests and exercises included in the book.

- Internal evaluation where the following factors are examined:
  a) presentation of the skills
  b) grading and sequence of the materials
  c) authenticity or artificiality of the listening materials
  d) authenticity or artificiality of the speaking materials
  e) appropriateness of tests and materials
  f) appropriateness of the materials for different learning styles and claims made by the authors for self-study.

In addition to the textbook evaluation, in order to deliver an appropriate evaluation of this ESP textbook for students of Visual Arts, the researchers carried out semi-structured interview protocols to find out the learners' language learning inadequacies and necessities. Thus, the following list of questions was prepared to ask the students:

- What are your needs for English language learning?
- What are your areas of difficulty in learning English?
- What language skills do you prefer to be taught in an ESP course?
- What sort of course do you prefer? ESP, EAP or GE?

Considering the questions mentioned above, the researchers had friendly conversations with the 5 of the students majoring in Painting, Architecture, and Textile design to realize their points of view and expectations towards ESP classes for the students of art.

Results and discussion

A typical unit in English for Specific Purposes (Ashki & Hossaini, 1997) consisted of three sections. Section one: Reading comprehension proceeded by comprehension exercises including True/ False statements, multiple choice, oral answers to the given questions, and language practices including gap filling, or putting the given sentences in the right order. Section two: Further reading accompanied by some comprehension exercises and very limited writing exercises. Section three: Translation activities which require learners to translate the text into Persian which is their first language. This textbook is known as the first and the only ESP textbook in Arts developed and published by SAMT. It has been reprinted 14 times in 18 years and is known as one of the most helpful books in the fields of Art studies. In the present study, this book was evaluated following the framework of McDonough & Shaw (2003).

Organization

Organization of a typical textbook is achieved by inclusion of para-text and pre-text features such as a table of content, the preface, an index, appendices, and

bibliography. In the preface of the book, the authors indicate that the objective of the book is to familiarize students with materials written by foreign authors. The book is for undergraduate students of the Visual Arts (Painting, Graphics, & Sculpture) as a source of English course with 3 credits. The learners are able to analyze and study the literary texts. In Table 1 the external factors are presented.

Table 1.

Physical Characteristics and Features of Visual Arts ESP Course Book

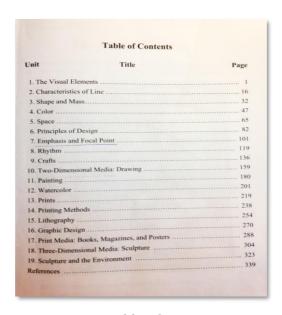| Textbook Title: English for the Students of Visual Arts		
External Evaluation: Physical Characteristics & Features		
1	Year	1997
2	Publisher	SMAT press
3	Pages	339
5	Blurb	Yes
6	Vocabulary List/ Index	No
7	Table of Content	Yes
8	Appendices	No
9	Intended Audience	Students of Painting, Graphics, and Sculpture/ National
10	Core & supplementary	Core
11	Audio/ Visual Aids	No
12	Glossary	No
13	Layout	Partially clear

Table of Contents

Fig. 1. **Table of Content**

After finalizing the external evaluation or the "macro-evaluation", the study will be carried out by going through more detailed evaluation known as "micro-evaluation".

Table 2.

Criteria for ESP Textbook Evaluation

Textbook Title: English for the students of Visual Arts	
Internal Evaluation: Criteria	
1 Skills and Components	Reading, writing, and vocabulary
2 Content	Skill-based
3 Context	Art university students
4 Sequence	Linear
5 Methodology	Traditional
7 Syllabus	Lexical
8 Reading Type	Straightforward language
9 Authenticity	Contrived
10 Test & Exercise	Lack of effective Skills
11 Motivation	Boring

Skills and components

Apparently, the material writer views language only as reading, writing, grammar, and vocabulary given that there is no treatment of other skills and components. Whereas, "the language arts are not perceived as individual content areas, but as one unified subject in which each of the four areas supports the others and enhances thinking and learning" (Ghaderi Doust, 2016, p.12). In addition, as put by Chamberlain & Baumgardner (1988), many professionals have to read not only books, but reports, manuals, memos, journal articles, proposals, contracts, letters and a variety of other written documents in English. To do this, they need complex reading skills from scanning to intensive and critical reading.

Based on a decision made by policy makers, materials just focus on reading some blocks of text with topics relevant to the specialized field. Students of art need reading skill to be able to read specialized records, guidelines, papers, and professional texts. But in practice, students are not familiarized with reading skill required to deal with such genres, and sub- genres. The book places a strong emphasis on translation as well as word formation, which has turned it into a bilingual ESP textbook. While learning from ESP books involves mastering reading strategies especially in a particular context, reading skills have not been adequately supported in this book.

Content

English for the Students of Visual Arts textbook has theme-based organization in which apparently most of the themes in Visual Arts are exploited. Accordingly, there is treatment of the target language area needed by the students of art. The topics are all relevant to the subject matter in this case Visual Arts. The global ESP books generally exploit situational syllabus and reflect on broad and non-culture specific situations; in that regard, most of the themes seem to be considered in this ESP textbook. Its syllabus, however, is theme-based with no functional orientation. Any ESP textbook should treat each specialized subject differently considering the levels of register, discourse, and genre associated with the specific discipline. At the register level, grammatical patterns and vocabularies are analyzed. In fact, there is no need to cover all grammatical patterns in ESP textbooks, but attention should be paid to the areas of grammar that cause difficulty to the target learners.

Regarding vocabulary, ESP is concerned with semi-technical and non-technical vocabulary. Students of a target discipline should not expect to learn specialized content, but the language relevant to those areas of knowledge that ensue from the ESP programs, while academic vocabulary is taught in English for Academic Purposes (EAP). Academic vocabulary for students of computer engineering should be selected based on the results of corpus studies and consequently such vocabulary should be incorporated in the relevant textbooks. In this ESP textbook, it seems that prominence is given, from most to least, to core, technical, and semi-technical vocabulary. At discourse level, an ESP textbook should cover rhetorical functions and patterns used predominantly in art contexts. In the case of art, for instance, students should get familiarized with rhetorical functions of academic writing. According to Ghaderi (2016), there are standard contents for language in arts which try to challenge learners to develop themselves intellectually, socially, and sensationally. The main goal is to enhance learners' abilities in accessing the importance of art. If students become mastered in four skills and learn to strategically, critically, and creatively observe and employ them collectively, they may enjoy discovering purposes and meanings in their lifetimes. For example, they may be required to write papers of publishable quality in the international journals or they may be required to take their subject

examinations in English and so on. At genre level, Visual arts students deal with English textbooks, journal articles and websites so students should get familiarized with such genres and develop the skills of scanning, skimming, understanding graphic representations, distinguishing between important and less important point etc.

Sequence

It refers to how materials are sequences and linked to previous texts or topics. This textbook follows a linear sequence beginning with reading comprehension some typical reading comprehension exercise and then, further reading followed by some other exercises. In sequencing, an attempt has been made to focus on the needs of the students as well as the difficulty level of the materials. So, decisions are made based on immediate and less immediate need, level of difficulty with logical flow (Basturkmen, 2010). However, the acceptance of language as process places restrictions on the type and amount of sequencing that can be done.

Methodology

Communicative approach is associated with learner-centered classes, task-based teaching, communicative competence, primacy of oral as well as written work, meaning-oriented approach and occasional treatment of grammar, openness to errors and mistakes of learners, use of everyday language, use of realia and other resources, real communication, rehearsal of real situations in the classroom, consideration of learners' needs, feedback and interaction, target language as medium of instruction, and consideration of learner differences, and etc. The methodology used in the textbook cannot be claimed to adhere to the communicative approach in which the primarily focus is not on the meaning with occasional focus on form.

Reading type

This ESP textbook contain texts that are dense and long and follow traditional typical blocks of texts advocating straight-forward language. It seems the author has written the book to teach the subject matter in English. Sadly, as Farhady (2006) asserts, the notion of a specific purpose has been mistaken for the subject matter area.

Authenticity

ESP materials should encompass relevant activities, tasks, strategies, and skills necessary for the target language use. An authentic ESP textbook is developed in light of the findings of systematic needs analysis. Besides, it has realistic language, thematic chapters, its language is embedded in computer engineering contexts, contains practical information with the goal of enhancing effective communication in the target situation. Fraidan (2012) claims that learners seek authentic materials for two reasons. First, since they have not been exposed to such materials during their study in schools. Second, such a feature will certainly help them in achieving success in their careers.

In this case, the textbook due to its traditional framework, is unlikely to expose learners to skills and tasks required in the target situation and probably it will fail to help learners to cope with communicative events.

Students' Evaluation through Interview

Another important aspect of this study was the evaluation of this book via interview to see whether it had been successful in satisfying the learners' needs. The following questions in Table 3 were presented to 5 learners of Painting, Textile designing, and Architecture field of study.

Table 3.

Students' Evaluation of their ESP Course

Questions	
1. Why do you need English? Listening/ Speaking/ Writing/ Reading	7.How long should it take to offer ES courses?
2. Has Visual Arts ESP course satisfied your needs?	8. Which skill should be emphasized more in ESP classes? (You can choose more than one)
3. Visual Arts ESP course satisfied your needs?	9. Which one do you prefer to teach ESP?
4. Were the materials appropriately chosen to satisfy your needs?	10.When should ESP courses be offered?
5. Were the materials appropriately used to satisfy your needs?	11. Is it necessary to offer ESP courses at graduate levels, too?
6. How many credits should be devoted to ESP?	12.In general, how do you evaluate your own ESP course?

Responding to the first question, they all said that language learning is good for research, studying global source art books, reading art magazines, brochures available for identifying color, inks, techniques, reports of biannual opinion Exhibition, or writing brochures for solar exhibitions. Generally speaking, all of 5 participants were not satisfied with their ESP course, especially the book. In Iran, the ESP courses are obligatory at B.A. level, but not in M.A. programs. However, they actually believed that ESP course offered at the undergraduate level did not satisfy their needs; therefore, they needed to resume studying ESP in their graduate program. Besides quality, the participants' views on the quantity of their ESP course were investigated. What they suggested was between 20–30 credit hours of ESP to develop their needed language skills to be offered for them, which is more than what is included in their curriculum now. The reason is that in Art Academy school language learning was not the main concern. So, they suggested studying 2 terms of (Pre-requisite and General English). Moreover, almost all the participants believed that, unlike their present curriculum, ESP course and specialized course should be offered simultaneously.

In response to a question which asked whether they preferred language teachers or content teachers to teach them ESP courses, 3 of them preferred language teachers, and 2 of them preferred content teachers, after talking about their own ideas they came to conclusion that there should be close cooperation between the two in order to make their ESP course more effective. What they referred to as their problem was that content teachers have limited knowledge of language teaching skills, whereas their language teachers do not have sufficient

knowledge of the students' subject specific matters. They wanted their ESP teachers to be knowledgeable enough in both subject and language.

Regarding Visual Arts ESP textbook has many texts and we cannot finish it in one term. About the content painting students said it is good, but architecture, and textile design students did not agree with painting ones. Uni-skill teaching of language (focusing on translation and vocabulary) was the main problem of teaching this book in their view.

Discussion and Conclusion

Through the analysis of this Visual Arts ESP textbook some issues came to surface. First, the lack of a standard framework in preparing this book became an issue to be discussed. Second, looking deeply through this book showed and confirmed the previous research findings that reading comprehension is the main objective of SAMT textbooks. Unfortunately, little or no parts of this book is devoted to reading strategies.

Comparing with the other ESP textbooks components, it was investigated whether this book has inclination toward the four skills in English Language teaching and learning rarely exercises involve students in developing language skills or communicating ideas.

Based on what Riazi (2003) mentioned, being up to date is the significant features of ESP textbooks. Regarding this Visual Arts ESP textbook, during these 20 years, it just has been revised one time and texts, so in terms of exercises, skills, and strategies this book like other books have been missing edition.

Considering patterns, like other researches which have been done on other ESP textbooks, this book has followed the same pattern of reading passage, comprehension questions and vocabulary practices.

According to Fadavi and Ershadi (2014), academic language needs of the Iranian students of art include knowledge on technical terminology providing the proper meanings and anthropology, reading (specialized records, papers, professional texts), writing (letter writing, enquires, presentations, letter of complaints, correspondence), Speaking (conference presentations) not just translation. The finding of the present study indicates that the present ESP textbook is not in line with the findings of needs analysis studies.

Compared to our findings, Azarnoosh and Ganji (2014) in their evaluation of the English for students of management course book, concluded that textbook can be suitable for students with modification in some cases to accomplish the course goals and encourage students to use what they learn in their future workplace. Evaluating Physics ESP course book published by SAMT, Sajjadi and Hadavi Nia offered for the future revision and/or designing the textbooks. Through critical analysis of four ESP textbooks of Architecture, Insurance Management, Computer Sciences, and Civil Engineering, Gholami, Samudi, and Mohammadnia (2017) confirmed that the textbooks suffer from some deficiencies such as not being up to date, using formulaic exercises, having a monotonous, assembly-line method of presenting texts and exercises, a misconception of the aims of ESP courses and their nature in materials development and lack of face validity.

With regard to register, treatment of grammatical patterns and vocabulary should follow specific procedure. Grammatical aspects should be treated from functional approaches. There is no need to teach a–z of English grammar. ESP is not concerned with technical vocabulary but semi-technical vocabulary. Core English vocabularies which have same meanings in various disciplines are of importance in ESP teaching. It is worth mentioning that ESP teaching materials should be related to the field of specialization of learners but not dominated by it. Although ESP teaching is rooted in GE, it should have its distinguishable features and it should not wholly cover GE behind its title. On the other hand, it is argued that ESP should not be concerned wholly with specialized content. To put it into nutshell, ESP should make use of manageable specialized content which have function if carrier content to convey real content. The use of subject contents provides a way to present vocabularies in an authentic way. By integrating specialized content and language content, students' motivation enhances because they find the materials relevant to their specific needs and lacks in their area of study. ESP courses better use appropriate textbooks accompanied with many other resources such as glossaries of vocabularies in specific topics, reference grammar books, and so on. The findings of the present study offer a number of implications for revision as well as development of future ESP textbooks in Iranian context. In conclusion, traditional materials and frameworks are not responsive to students' needs and genre knowledge in Visual

arts majors. The materials designed and selected for the students should be related to the curriculum, situations, task requirements, and needs of the mentioned major of study. Generally repeated revisions of ESP textbooks based on systematic needs analysis are mandatory to bring about practical changes in ESP and more specifically EAP programs in Iranian contexts.

References

Ashki, M., & Hosseini, M. (1997). *English for the students of visual arts (painting, graphics, sculpture)*. Tehran: SAMT publication.

Azarnoosh, M., & Ganji, M. (2014). ESP book evaluation: The case of management course book. *International Journal of Secondary Education*, 2(4), 61–65.

Basturkmen, H. (2010). *Developing courses in English for specific purpose*s. London, UK: Palgrave.

Chamberlin, D., & Baumgardner, R. J. (1988). *ESP in the classroom: Practice and evaluation*. London: Modern English publications.

Cunningsworth, A. (1984). *Evaluating and selecting ELT materials*. Oxford: Heinemann.

Cunningsworth, A. (1995). *Choosing your course book*. Oxford: Heinemann.

Davari, H., Iranmehr, A., & Erfan, M. (2013). A critical evaluation of PNU ESP textbooks. *Journal of Language Teaching and Research*, *4*(4), 813–823.

Dudley-Evans, T., & St John, M. J. (1998). *Developments in English for specific purposes*. Cambridge: Cambridge University Press.

Esteban, A. A. (2002). How useful are ESP textbooks? *Odisea*, 2, 39–47.

Ellis, R. (1997). The empirical evaluation of language teaching materials. *ELT Journal*, *51*(1), 36–42.

Ellis, M., & Johnson, C. (1994). *Teaching business English*. Oxford: Oxford University Press.

Eskey, D. E., & Grabe, W. (1988). Interactive models for second language reading: Perspectives on instruction, in P. L. Carrell, & J. Devine. and D.E. Eskey, (Eds) (1988), *Interactive Approaches to Second Language Reading*. Cambridge: CUP.

Fadavi, M., Ershadi, A. (2014). Evaluating the position of ESP for art students in university of Tehran Art School. *Journal of Novel Applied Sciences, 3*(10), 1151–1162.

Faraday H. 1995. Research methods in applied linguistics. Iran: Payam-Noor University Press.

Ghaderi Dust, E. (2016). A comparative study on objectives and components of reading skill in national curriculum of Iran and America at high school. *International Journal of Language Education and Teaching, 4*(3), 48–60.

Gholami, J. Samudi, N. Mohammadnia, Zh. (2017). Critical analysis of four ESP textbooks of 'SAMT' in soft and hard Sciences through McDonough and Shaw's materials evaluation model. *Journal of Interdisciplinary Studies in the Humanities*, *9*(1), 99–127.

Hutchinson, T., Waters, A. (1987). English for specific purposes: Learner-centered approach. Melbourne: Cambridge University Press.

McDonough, J. & Shaw, Ch. (2003). *Materials and methods in ELT*. Oxford: Blackwell.

McGrath, I. (2002). *Materials evaluation and design for language teaching*. Edinburgh: Edinburgh University Press.

Nunan, D. (1991). *Language teaching methodology*: A textbook for teachers. London: Prentice Hall.

Riazi, A. M. (2003). What textbook evaluation schemes tell us? A study of the textbook evaluation schemes of three decades. In: Methodology and Materials Design in Language Teaching, edited by Renandya WA (Singapore), 52–68.

Robinson, P. C. (1983). *ESP today: A practitioner's guide*. Hemel Hempstead: Prentice Hall.

Sajjadi, M. & Hadavi, V. (2011). Evaluating the SAMT English textbook for BSc students of physics. *Journal of Applied linguistics*, *4*(9), 175–195.

Tomlinson, B. (2008). Materials development in language teaching. Cambridge: Cambridge University Press.

Vičič, P. (2011). Preparing materials for ESP teaching. *Journal of Inter Alia*, *2*, 107–120.

Wahab, M. A. (2013). Developing an English language textbook evaluative checklist. *Journal of Research & Method in Education*, *1*(3), 55–70.

Amin Karimnia
Fasa padalinys, Islamiškasis Azado universitetas, Iranas;
aminkarimnia@yahoo.com
Fatemeh Mohammad Jafari
Centrinis Teherano padalinys, Islamiškasis Azado universitetas, Iranas

KRITIŠKAS SPECIALYBĖS ANGLŲ KALBOS VADOVĖLIO VERTINIMAS: VAIZDUOJAMOJO MENO VADOVĖLIO ATVEJIS

Santrauka. Vadovėliai yra viena iš mokomosios aplinkos sudedamųjų dalių, todėl jų vertinimas yra svarbus, siekiant pagerinti jų atitiktį besimokančiųjų poreikiams ir tikslams. Specialybės anglų kalbos vadovėliai vaidina lemiamą vaidmenį, ugdant studentų kalbinius gebėjimus būsimai profesinei veiklai, ypač tose visuomenėse, kur anglų kalba yra užsienio kalba. Straipsnyje vertinamas specialybės anglų kalbos vadovėlis „Anglų kalba vaizduojamojo meno studentams (tapyba, grafika ir skulptūra)", kurį parengė ir išleido SAMT – specialybės anglų kalbos vadovėlių kūrimo pradininkas akademiniame Irano kontekste. Tyrime nagrinėjamas bendras minėto vadovėlio tinkamumas, pedagoginė vertė, jo skiriamieji bruožai, lyginant su pasauliniais atitikmenimis. Tyrimo procese buvo remiamasi McDonough and Shaw (2003) modeliu, siekiant kritiškai įvertinti vaizduojamojo meno specialybės anglų kalbos vadovėlį. Tyrėjai nuosekliai įvertino vadovėlių vaizdinius ir turinio aspektus. Vertinant vaizduojamojo meno vadovėlį, buvo taikoma kokybinė aprašomoji analizė, remiantis turimame sąraše pateiktais metmenimis ir nuorodomis. Taip pat buvo vykdomi pusiau struktūruoti interviu su studentais, anglų kalbos dėstytojais, specialybės dalykų dėstytojais ir vaizduojamojo meno ekspertais, siekiant išsiaiškinti specialybės anglų kalbos poreikį bei jų bendrosios anglų kalbos suvokimą. Tyrimo rezultatai atskleidė, kad yra nemažai prielaidų tiek esamo vadovėlio redakcijai, tiek ir būsimų šio tipo vadovėlių kūrimui Irano kontekste. Paaiškėjo, kad tradicinė medžiaga ir metmenys neatitinka studentų poreikių ir žanro žinių tolesnėse vaizduojamojo meno studijose.

Pagrindinės sąvokos: specialybės anglų kalba; vadovėlio vertinimas; vaizduojamasis menas; SAMT.