An Exploration of a Three-Dimensional Grammar Framework in Foreign Language Teaching: The Case of the English Passive Voice

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This article explores the dimensions of form, meaning and use from the perspective of the English passive voice in two ELT coursebooks. It is claimed that each dimension is aimed to fulfill a specific function in language teaching. Thus, to overlook any of them would be to deprive learners of an important aspect of language and so render them ill-equipped to communicate in the target language. An analysis of two ELT coursebooks revealed that although one of them provides explicit reference to form and to some extent meaning and use, the other moves progressively away from form and focuses more on meaning and use. It is concluded that analyses of the same kind with other grammar structures and other ELT coursebooks should be conducted to raise more awareness of the relevance of these three dimensions of grammar in language teaching.

Key words: language teaching, English language, second language acquisition, dimensions of grammar.

Exploración de un marco gramatical de tres dimensiones en la enseñanza de lenguas extranjeras: el caso de la voz pasiva en inglés
Este artículo explora las dimensiones de forma, significado y uso desde la perspectiva de la voz pasiva en inglés en dos libros de texto para la enseñanza de inglés. Se afirma que cada una de estas dimensiones cumple una función específica en la enseñanza de lenguas, de manera que ignorar cualquiera de ellas, sería privar a los aprendices de un importante aspecto del lenguaje y, por ende, formarlos inadecuadamente en el desarrollo de la competencia comunicativa en la lengua objeto de estudio. El análisis de dos libros de texto muestra que mientras uno de ellos hace referencia explícita a la forma y hasta cierto punto al significado y uso, el otro parece alejarse progresivamente de la forma y se centra más en el significado y el uso. Se concluye que se requiere de otros análisis de similar naturaleza con otras estructuras gramaticales y otros

libros de texto para generar mayor conciencia acerca de la relevancia de estas tres dimensiones en la enseñanza de lenguas extranjeras.

Palabras claves: enseñanza de lenguas, lengua inglesa, adquisición de segundas lenguas, dimensiones de la gramática.

Exploration d'un cadre grammatical de trois dimensions dans l'enseignement des langues étrangères: le cas de la voix passive en anglais
Cet article explore les dimensions de la forme, du sens et de l'utilisation de la voix passive en anglais dans deux livres d'enseignement de l'anglais. Chacune de ces dimensions a un rôle bien défini dans l'enseignement des langues et en omettre seulement une priverait les étudiants de la connaissance d'un aspect important de la langue et par conséquent ne les formerait pas de façon adéquate à une communication réussie en langue seconde. L'analyse des deux livres montre qu'un d'eux traite de façon claire et explicite la forme et jusqu'à un certain point le sens et l'utilisation alors que l'autre s'éloigne progressivement de la forme pour se centrer d'avantage sur le sens et son emploi. On en conclut que d'autres analyses de ce type concernant d'autres structures grammaticales et d'autres méthodes seraient nécessaires afin d'engendrer plus conscience sur le relèvement de ces trois dimensions dans l'enseignement des langues étrangères.

Mots clés: enseignement des langues, l'acquisition d'une langue seconde, dimensions de la grammaire.

INTRODUCTION

Foreign language teachers constantly struggle to maintain a balance between grammar instruction and communication. Thinking of grammar almost exclusively in terms of form and equating the teaching of grammar with the teaching of explicit linguistic rules have been deep-rooted ideas among language learners and educators. Other considerations in the teaching of grammar seem to be either overlooked or only minimally emphasized. It is my goal here to explore the three dimensions of *form*, *meaning* and *use* (Larsen-Freeman, 2003) in grammar teaching by examining how the structure of the English passive voice is dealt with in two English Language Teaching (ELT) coursebooks. Thus, it is necessary to provide a brief description of such dimensions in order to establish a clear framework for the subsequent analysis of the target structure in the selected coursebooks.

UNDERSTANDING THE THREE DIMENSIONS OF GRAMMAR

For this section, I will use the structure of the passive voice to better illustrate the dimensions of form, meaning and use as opposed to just describing these three terms without making any reference to a particular grammatical structure. Furthermore, it must be clarified that the order in which I will introduce these dimensions should not be seen as if they were in a hierarchical relationship to each other. Contrary to this, a constant and cyclical interdependence should be sought in dealing with these dimensions of grammar.

Firstly, the dimension of form is associated with the way in which a grammar structure is built and organized within a text or discourse. There are inherent disciplines in this dimension such as phonology, morphology, graphology and syntax which play an essential role in teaching and learning the language forms (Larsen-Freeman, 2003). Thus, in terms of the passive voice, the dimension of form would focus on recognizing that this grammar structure is constructed with the auxiliary verb *be* or *get*, followed by *the past participle* of the main verb and the particle *by* to indicate the doer of the action. In this respect, Biber et al (1999, p. 935) also affirm that the passive takes two forms: the long passive where the agent is expressed in a by-phrase, and the short passive where the agent is left unexpressed.

Secondly, the dimension of meaning has to do with the meaning a particular grammar structure conveys. According to Larsen-Freeman (2003), the most inherent units in this dimension are "words, derivational morphemes, multiword lexical strings and notions" (p. 34) and, as this author complements, "the meaning could be lexical or grammatical", the latter being the case of the passive voice. This grammatical structure focuses on putting the receiver of an action in subject position and the subject is thus acted upon (Celce-Murcia & Larsen-Freeman, 1999) or as explained by Shibatani (1985, p. 831), "the passive defocuses the agent and focuses construction". Then it follows that the meaning will remain the same regardless when the structure is used or what its form is.

Thirdly, the dimension of use refers to when and why English speakers decide to use one particular grammatical structure over others that could convey the same meaning. It follows then that some relevant units here are social functions and discourse patterns (Larsen-Freeman,

2003). In the context of the passive voice, this structure is used when the agent is redundant or unknown, when the speaker is being evasive or tactful, and to provide objectivity (Celce-Murcia & Larsen-Freeman, 1999). Greenbaum and Quirk (2009) similarly draw attention to other uses of the passive such as "to put emphasis on the processes and experimental procedures" as in scientific writing and "to avoid what would otherwise be a long active subject" (p. 45-6).

Equally important, Biber et al. (1999, p.935) claim that the passive serves the discourse functions of cohesion and contextual fit through ordering and omission of information and through weight management. In this sense, Leech and Svartvik (1994) establish the concepts of end-focus and end-weight. To illustrate, the passive gives end-focus to the following sentence: *"they were bought by my uncle"*, that is, the most important idea or message is placed toward the end whereas in the case of "*the president was mistrusted by most of the radical and left wing politicians in the country"*, the passive gives end-weight, or in other words, the more 'weighty' part(s) of a sentence are placed toward the end (Leech & Svartvik, 1994, p. 199). These two authors further add that the weight of an element can be defined in terms of its length (e.g. the number of syllables or words) as in the second sentence above.

Nevertheless, it is again Larsen-Freeman (2003) who highlights that there is more to grammar than just the form and therefore encourages teachers to consider these three different dimensions in grammar teaching on the basis that "grammar structures not only have (morphosyntactic) form, [but] they are also used to express meaning (semantics) in context-appropriate use (pragmatics)" (p. 252). It is not suggested here that these dimensions be presented to learners all in one lesson or at one time. In contrast, they must be dealt with at every stage in the learning process so that teachers and learners become aware of what each dimension represents. In fact, as suggested by Celce-Murcia and Larsen-Freeman (1999), students need to be able to "use grammar structures *accurately, meaningfully and appropriately* if successful communication is to be achieved" (p. 5). Likewise, teachers and learners need to realize that the challenge or difficulty to assimilate each of those dimensions may depend on factors such as the target grammatical structure and the learners' first language. For example, some grammatical structures are more difficult to understand in terms of the dimension of form while others are more

challenging in relation to the dimensions of meaning or use. Accordingly, the challenge for most learners in connection with the English passive voice, as supported by Larsen-Freeman (2003), might be in the dimension of use; that is, in learning when and why the passive voice is used.

It is possible that coursebook authors think they have done enough by stressing form and inadvertently have left it up to the language teacher to deal with the dimensions of meaning and use, or have confined these two dimensions to more advanced levels at a later stage in the learning process. In my experience as an EFL learner and teacher, I have noticed that non-native EFL teachers, who have not been sufficiently exposed to the target language or who have not had enough time to assimilate it as used by native speakers in their everyday lives are constantly facing innumerable dilemmas especially in connection with the actual use and appropriacy of many target language structures. Many of these dilemmas have to do with choosing the right or more appropriate tense, word or expression in a given context. This implies that teachers need to be aware of their own limitations in language use and make it their professional commitment to expand their knowledge and expertise regarding the dimension of use.

Similarly, Ur (1996) affirms that the teaching of meaning tends to be neglected in several coursebooks in favor of an emphasis on accuracy of form and insists that it is usually the meanings of the structures that generate difficulties for learners. She further states that "there is no use for the learners in knowing how to construct a particular tense of a verb if they do not know the meaning it conveys when it is used" (p. 76). As can be noticed, each of these dimensions here described is aimed at fulfilling a specific function in language teaching. Thus, to overlook any of them would be to deprive learners of an important aspect of language and so render them ill-equipped to communicate successfully in the target language. Let us now look at more detailed characteristics of the English passive voice and how it is often taught as claimed by various authors and studies before moving into the analysis of the three dimensions of grammar in the two ELT coursebooks.

BACKGROUND TO TEACHING THE PASSIVE

The passive voice has been described in many different pedagogic grammar books. According to Swan (2005), it often takes place "when we want to talk about an action, but are not so interested in saying who or what does/did it" (p. 387). It is also "a way of phrasing a sentence so that the subject does not refer to the person or thing responsible for the action" (Greenbaum & Nelson, 2002, p. 57). For instance, in *'great amounts of grapes are grown for wine production,'* to know the agent or person responsible for the action is irrelevant because there is no interest in *who* grows the grapes but in *what* they are grown *for*. While the active voice is usually predominant in most writing (Kierzek & Gibson, 1965), the passive voice is more likely to occur in scientific and newspaper articles. For example: *"At St James' Park alone more than 2,500 shirts and 2,300 scarves were laid in remembrance."* (The Guardian, 2009), or as in: *"RRIV test was used to evaluate the cardiac parasympathetic autonomic status of migraine cases"* (Aygul et al, 2006).

Several studies have sought to provide ways to teach the passive. White (1978 cited in Pearse, 1981) suggested that the passive should be taught by using process texts based on the fact that "a process is certainly a function in which passive verbs are used frequently and realistically, and have a systematic pattern which is effective to teach" (p. 154). However, this alternative could not be overgeneralized since the passive is also used in other text types unrelated to describing processes. In contrast, a study by Mohammed and Jaber (2008) aimed at comparing the use of the English active and passive voice by Jordanian students concluded that the deductive approach constituted a better alternative, apparently due to the fact that they worked with mature and more motivated students. Similarly, Qin's study (2008) examined the effects of focus on form instruction on the acquisition of the English passive voice and concluded that this type of instruction significantly helped participants to learn the target grammatical structure. In this regard, Sánchez and Obando (2008, p. 186) also claim that focus on form may be "the most effective way to combine meaning and accuracy and to allow learners to discover grammar through real life examples, rather than memorizing sterile rules."

However, to better understand the concept of focus on form instruction, it is necessary to briefly consider the theory of second

language acquisition that this type of instruction is usually attached to. That is, the interactionist theory of language learning. From an interactionist perspective, "learning a new language is a social and meaningful interaction" (Long 1983). In this sense, Krashen (1985) initially claimed that what learners needed in order to acquire a second language was exposure to comprehensible input and that grammar instruction played no role in acquisition. This comprehensible input would be generated in interacting with others, possibly more competent users of the language.

Interestingly, Thornbury (2006) claims that, in English as a Foreign Language (EFL) teaching, the passive voice is "often taught in the context of manufacturing processes and to talk about discoveries, inventions, historical events and biographical information" (p. 157), as can be observed in many ELT coursebooks. Likewise, this grammar structure is generally introduced as a rule of thumb, that is, "as an informal pedagogical formulation of limited validity and scope" (Westney, 1994, p. 77). In other words, it is introduced as being formed by a passive subject, a form of the verb *to be*, the past participle of the main verb followed sometimes by *by* to indicate the agent that does or causes the action. Nevertheless, the way ELT coursebooks deal with the passive voice varies greatly, which may have important implications for learners' understanding of this structure and its subsequent use in communicative contexts. I became interested in studying the passive voice because, as noticed by Qin (2008), it does not usually occur in the input; that is, in teacher's talk or coursebooks and because it is an aspect that generates problems for many EFL learners in Colombia.

Traditionally, the passive is introduced as an alternative to the active (Pearse, 1981) or as a matter of transforming active sentences into passive ones (White, 1978). Lots of exercises in many ELT coursebooks constitute clear examples of this passive-as-transformation approach. This is however challenged by Larsen-Freeman (2003), who claims that such a view entails that the passive is derived from the active or that they are interchangeable, which is not necessarily true. She further adds that "the use of the active and passive voice is determined by dissimilar reasons and that what should be done is to help learners identify when to use each" (p. 57). As can be noticed, other considerations for teaching the passive appear to be overlooked and coursebook authors and

language teachers often seem to place inadvertently more emphasis on *form* as opposed to *meaning* and *use* when dealing with this grammatical structure. In this regard, Ellis (2006) also claims that "structural syllabuses traditionally emphasized the teaching of form over meaning" (p. 86) and mentions the case of *Lado English Series* (Lado, 1970) as an illustration. In this line of thought, it is now relevant to examine the interplay of the three dimensions of form, meaning and use in two ELT coursebooks in the context of the English passive voice.

THE THREE DIMENSIONS IN TWO ELT COURSEBOOKS

Coursebooks constitute an essential tool in many teaching contexts across different levels of education. According to McGrath (2006), they "will tend to dictate what is taught, in what order and, to some extent, how as well as what learners learn" (p. 171). While one aspect in their efficacy may be their natural appropriateness for the teaching setting, another may be the amount and quality of input they provide. Hence, Hutchinson and Torres (1994) see coursebooks as "providers of input into classroom lessons in the form of texts, activities, explanations and so on" (p. 318). I have chosen to analyze the following coursebooks given the fact that I have used them at some time as part of my EFL learning and teaching experience and thus I feel more confident to comment on their strengths and weaknesses. Furthermore, these coursebooks could be familiar to many English language teachers and learners since they are still being used in a great variety of teaching settings worldwide. The reason for selecting an intermediate level is because it is here where the structure of the passive voice is typically first introduced in most ELT coursebooks including the ones selected here.

Intermediate Coursebooks	Author	Year	Publisher
Reward	Simon Greenall	1995	Macmillan Heinemann
New Headway	Liz and John Soars	1996	Oxford University Press

I will first focus on *Reward* and how it presents the English passive voice. By looking at the unit that introduces the passive in this coursebook, it can be observed that there is a 'grammar box' illustrating the dimension of form by making reference to the elements of *to be* and the past participle but there is no reference to the use of *by* to introduce the agent. The dimensions of meaning and use seem to be addressed in the same box with an explicit illustration of two uses of the passive. Namely, the passive is used "to focus on when or where something is done or what is done, rather than who does it," followed by "the passive is used to introduce general opinions and to describe processes". *Reward* does not include other uses of the passive voice such as when the agent should be concealed or to provide objectivity as in scientific writing (Celce-Murcia & Larsen-Freeman, 1999). In the same way, it does not refer to the fact that intransitive verbs cannot be used in the passive and therefore does not present the whole picture about the target language structure. A reason for this could be that the author had in mind the criterion of simplicity proposed by Swan (1994), Leech (1994), and Ur (1996) and therefore sought to simplify the language description of the passive voice to make it more manageable by learners. In this regard, Swan claims that:

> The truth is of no value if it cannot be understood, and since ordinary language learners tend to have limited prior knowledge and are not usually natural grammarians, some degree of simplification is nearly always necessary. In addition, simple rules make students feel that they can understand and control the very complex material that they are faced with. (1994, p. 49)

Likewise, Leech (1994) states that "whatever the level of learning, the degree of explicit explanation needs to be reduced to the simplest level consistent with its pedagogical purpose" (p. 21) and Ur (1996) claims that, as a rule, "a simple generalization, even if not entirely accurate, is more helpful to learners than a detailed grammar-book definition" (p. 83). These views may help explain why Greenhall (1995) decided to offer a general rule of thumb with regard to the passive voice in the hope that students will be able to grasp more complex elements of the English passive voice, such as those dealing with intransitive verbs, stative verbs and other different uses of the same structure, at more advanced levels of the learning process.

Returning to the uses of the passive voice presented in *Reward* (to introduce general opinions and to describe processes), it can be inferred that the principle of demarcation (Swan, 1994) has not been fully considered since learners and users of English can introduce general opinions and describe processes without necessarily using the passive. In short, Greenhall (1995) does not demarcate the use of the passive voice from that of the active and so offers no basis for establishing which of the two voices may be appropriate in a given case.

On the other hand, the author introduces the passive voice in several "tenses" in the same unit including simple, continuous and perfect tenses. This may be rather ineffective for learners in view of such principles as simplification, clarity and conceptual parsimony (Swan, 1994). Clearly, the author needs to consider the learners' conceptual framework: whereas it is true that learners might have already been introduced to many of the "tenses" in previous lessons, they may still be required to confront the structure of the passive gradually and constructively.

On the whole, the approach followed in *Reward* seems to be of a more explicit and deductive nature; that is, learners are introduced to the grammatical rules first and then are asked to apply them to some examples and exercises (Larsen-Freeman, 2001). Even though the lesson where the passive is introduced does not start with a grammar activity, it aims to expose the students to the target structure through a reading passage, which can be seen as an inductive activity. However, the structure of the grammar section is deductive since it moves from the presentation of the structure to four traditional practice activities. These consist of underlining passive verbs in the reading passage, completing sentences using a passive tense of the given verbs, transforming a list of active sentences into passive ones, and choosing the best alternative in each pair of active and passive sentences. Most of these activities clearly focus on identifying elements of form with the exception of the last one which tends to focus a bit more on meaning and use since students are asked to decide which, among several combined pairs of active and passive sentences, is more appropriate and to explain why they would use one over the other. Similarly, the majority of these activities provide what Ellis (2002) called 'mechanical practice', which consists of "various types of rigidly controlled activities, such as substitution exercises" while only few others appear to focus on 'contextualized practice' since

"they attempt to encourage learners to relate form to meaning and use by showing how the structure is used in real-life situations" (p. 168).

The second coursebook I will consider is *New Headway*. My initial reaction is that this coursebook appears to follow an extensive approach to grammar teaching, which, according to Ellis (2006, p.93), focuses on "instruction concerning a whole range of structures within a short period of time (e.g. a lesson) so that each structure receives only minimal attention in any one lesson". As an illustration, in the two units introducing the passive voice, the authors also deal with other grammar structures such as the present simple, the present continuous, past simple and past perfect and even seek to contrast some of these "tenses".

In relation to the dimensions of form, meaning and use, these are not given relevance throughout the unit. Instead, there is a 'grammar reference' section at the back of the book, which provides a detailed explanation of the form and use of the passive voice. As indicated in the case of *Reward*, the dimension of form is again emphasized from a syntactical viewpoint, highlighting that the passive is formed with the verb *to be*, the past participle and the particle *by* to indicate the agent. There is also reference to the dimension of meaning in the same section by stating that "passive sentences move the focus from the subject to the object of active sentences" (Soars & Soars, 1996, p. 137). Although some uses are considered, the authors might have intentionally left out other possible uses of the passive voice to meet the criteria of simplification and clarity (Swan, 1994). In contrast, the authors of *New Headway* seem to be more aware of the principle of demarcation in some instances by giving examples of when the active voice is more appropriate than the passive or when the passive is more likely to be avoided. Unlike *Reward*, *New Headway* does not introduce the passive voice in many tenses in the same unit. In fact, it only focuses on the simple present and past passives in Units 2 and 3 respectively.

New Headway seems to follow an inductive approach to teaching grammar, characterized by presenting language input containing the target structure whereby learners can induce the rules in terms of form, meaning and use, through the context and practical examples. The aim is for the learners to be able to discover generalizations about the target grammatical structure and consequently internalize the rules with the teacher's assistance or by themselves. As evidence, *New Headway* offers

'grammar spot' sections where learners can find activities that usually contain metalanguage (e.g. tenses, verbs, auxiliaries) and which require learners to use the same metalanguage to answer questions as part of such activities and consequently infer the implicit rules of form, meaning and use of the target structure. It must be noted here that although using metalanguage may be useful for advanced students, Hedge (2000) argues that "it is sometimes more appropriate simply to guide students into seeing the patterns" (p. 160). Nevertheless, from a perspective of second language acquisition, Ellis et al (2002:429) declare that reactive focus on form can be considered as feedback which could be implicit (usually through a recast) or explicit (usually by directly correcting the error or by using metalanguage to draw the student's attention to it).

As opposed to *Reward*, *New Headway* does not emphasize the dimension of form in the student's book. Instead, it is something Soars and Soars (1996) appear to stress in the student's workbook and in the 'grammar reference' section at the end of *New Headway*. Although both coursebooks clearly address the dimension of form, they do it almost entirely from a syntactical view and so there is no reference to morphological or phonological features, which are also part of the dimension of form.

On the other hand, the activities in *New Headway* student's book are seemingly characterized by consciousness-raising; that is, it includes "activities that seek to get a learner to understand a particular grammatical feature, how it works, what it consists of, and so on, but [do] not require a learner to actually produce sentences manifesting that particular structure" (Ellis, 1993, p. 5). Hence, *New Headway* presents the passive voice in such a way that learners can go from semi-controlled to freer activities and so move beyond a 'mechanical practice' of the target structure. What follows is that by doing such activities learners are supposed to achieve an explicit understanding of the passive voice. It seems that Soars and Soars (1996) seek to give the learners the task of working out the different uses and discovering the rules of the target structure. In other words, learners are engaged in raising their own awareness of how language works (Hedge, 2000).

CONCLUSIONS

I have offered a brief description of the dimensions of form, meaning and use as proposed by Larsen-Freeman (2003) and then considered them in terms of how the structure of the English passive voice is dealt with in two ELT coursebooks. A slight shift from form-focused instruction in *Reward* to meaning-focused instruction in *New Headway* can be observed in relation to the teaching of the passive voice. Even though *Reward* provides clear and explicit reference to form and to some extent meaning and use in the 'grammar box' section, *New Headway* seems to move progressively away from form and focuses more on meaning and use to achieve effective communication as the final learning goal.

Unlike *Reward*, *New Headway* uses a more gradual approach to the introduction and teaching of the passive voice given the fact that it concentrates on the simple present and past passives and not on the many other tenses in which this target structure could be used. *New Headway* is therefore possibly more sensitive to the learners' conceptual framework and to their ability to deal with several structures at a time. Likewise, *New Headway* clearly follows an inductive approach whereas *Reward* pursues a deductive approach to grammar teaching. In this regard, much thought still needs to be devoted to determine the efficacy of these two grammar teaching approaches and to decide which might be more convenient depending surely on factors such as the kind of learners and other context-bound circumstances.

The results in terms of how the three dimensions are dealt with in ELT coursebooks may not be seen as conclusive since only two ELT coursebooks and one grammatical structure (i.e. passive voice) were considered. Further analysis and reports are required to determine effective ways and approaches to incorporate the three dimensions of form, meaning and use in language teaching. This constitutes only an initial attempt. Analyses of the same kind with other grammatical structures and examining other ELT coursebooks by different authors and publishing companies are needed to be able to establish broader generalizations about how these dimensions are addressed in language teaching.

Whether it is the passive voice or any other grammar structure, it may be helpful to present it initially as a rule of thumb in order to

anticipate future misunderstandings when learners find cases where the general rule does not apply. It can be inferred from this that learners' initial generalizations about rules are often tested against new data and that they will implicitly incorporate to their repertoire new exceptions to the rules as they gain more contact with the language. This is also supported by Leech (1994) who claims that as teachers we should not "confront learners with the complexities of the whole category of grammar until they have grasped the prototype: work from the central to the peripheral cases" (p. 24).

Finally, teaching the English passive voice or any other grammatical structure should involve not only the form but also the meanings and uses in order to generate effective language learning. Teaching these three dimensions constitutes an essential part of a teacher's language awareness and knowledge and as such they become indispensable requirements to carry out a successful language teaching process. It is precisely language knowledge and awareness which, along with experience, will inform teachers about where the learning challenge in teaching these dimensions will be so that action plans are implemented to help learners succeed in complex communicative activities.

In this respect, perhaps the focus should be on communicative grammar which, as suggested by Leech (1994), aims "to explore and to formulate the relations between the formal events of grammar and the conditions of their meaning and use" (p. 19). Likewise, as discussed earlier, focus on form surely constitutes another alternative to promote the three-dimensional grammar framework (Larsen-Freeman, 2001) presented here. As noted by Doughty (2001, p. 211), "the factor that distinguishes focus on form from other pedagogical approaches is the requirement that focus on form involves learners, perhaps simultaneously, attending to form, meaning and use during one cognitive event." In other words, it is by connecting elements of "syntax and morphology to semantics and pragmatics" (Leech, 1994) that teachers may ensure a more successful way of understanding the role of grammar in language teaching. On the whole, the tendency for modern coursebooks, as stated by Ellis (2006), should be that "less emphasis is placed on such aspects of grammar as sentence patterns or tense paradigms and more on the meanings conveyed by different grammatical forms in communication" (p. 86).

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