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The Discourse Authenticity Model (DAM) for Second Language Teaching Materials

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Abstract This study introduces the first model to measure the authenticity of second language teaching materials in spoken and written discourses—the Discourse Authenticity Model (DAM). Eight discourse-based criteria were developed: Shape L1, Not-for-L2 Language Teaching, Not-for-L1/L2 Language Teaching, Natural Dialogue, Spontaneous, Non-Fictional, Communicative Meaning, and Specific Context. DAM ranks authenticity in teaching materials into a continuum of five levels: 1) Very Low (rated 0 to 0.5); 2) Low (rated 1 to 2.5); 3) Medium (rated 3 to 4.5); 4) High (rated 5 to 6.5); 5) Very High (rated 7 to 8). The sample materials rated include: Artificial L2 textbook dialogues (rated 0); for-L2-learner scripted plays, role-plays, cartoons, video games, and acting out videos of artificial L2 textbook dialogues (rating range 0~1); for-L2-learner virtual reality (rating range 0~5); for-L2-learner graded readers (rating range 1~2); for-L2-learner interviews with L1 speakers (rating range 2~6); children's graded readers (rated 3); video games (rating range 3~4); virtual reality (rating range 3~8); songs (rated 4); advertisements (rating range 4~5); children's books (not including graded readers or early language books) (rating range 4~6); robot language (rating range 4~7); scripted fictional language such as movies (rated 5); largely spontaneous media language (rating range 5~8); scripted non-fictional language (rated 6); single voice messages on social media and phone (rating range 6~7); social media text posts and phone message exchanges (rating range 6~8); spontaneous&non-fictional media language (rating range 7~8); recorded spontaneous real-life language (rated 8). DAM is expected to be useful for teaching materials development, selection, use, and evaluation.

Keywords Authentic materials, authenticity, ranking, materials development, Chinese as a second language, language teaching, applied linguistics

1. Introduction

Authentic materials are beneficial for second language learning (e.g., Mishan, 2005; Tao, 2005; Gilmore, 2007, 2011; Webb, 2010; Pinner, 2013; Zyzik and Polio, 2017) for reasons such as helping learners develop a range of communicative competencies (Gilmore, 2011), helping learners to understand and internalize prosodic features (Aufderhaar, 2004), enhancing learners' awareness of contextual factors (Cheng, 2016), and motivating learners (Chan, 2017). A characteristic of communicative language teaching is using authentic materials (Larsen-Freeman, 2000: 129). The language phenomena that L2 learners need to learn can be found in discourse (Su and Tao, 2014), and such authentic language can be used for language teaching by, for example,

building a database of indexed and searchable short media clips (Liu and Fang, 2014; see also the UCLA Chinese Language Teaching Video Clips project by Hongyin Tao). There is an increasing awareness to use authentic materials across all levels of language instruction, including the beginning level (Zyzik and Polio, 2017; Tao et al., 2018; Su and Tao, 2014, 2018 a&b; Su, 2018). However, a fundamental issue is still unknown: How to measure the authenticity levels of language materials in both spoken and written discourses? Discourse linguistics, the study of language use in natural discourse, provides direct insights into such questions. Drawing on discourse linguistics and related disciplines, this study develops the Discourse Authenticity Model (hereafter "DAM") to measure the authenticity levels of second language teaching materials.

2. Literature Review

2.1 What are authentic materials

The confusion about "authentic materials" starts with its definition. No consensus has been established despite many existing definitions. To name a few, authentic materials are:

1) Not produced for language teaching— "any material which has not been specifically produced for the purpose of language teaching" (Nunan, 1989: 54). Authentic texts are real-life texts that are not written for language learners (Wallace, 1992: 145). This definition captures an important aspect of authentic materials, but there is authentic language produced for L2 learners—for example, interviews with L1 speakers that are produced for second language teaching.

2) Produced by native speakers (Porter and Roberts, 1981). However, language materials produced by native speakers can be artificial. Artificial L2 language textbook materials are an example. Another limitation is that the boundary between native speakers and native-like/proficient L2 speakers is becoming increasingly blurring, especially for English, which has many more non-native speakers than native speakers (Crystal, 2006).

3) Real language "produced by a real speaker or writer for a real audience and designed to convey a real message" (Morrow, 1977: 131). This definition covers more aspects of authentic materials. However, it is not clear as to what a "real" speaker/writer/audience is. In the case of L2 graded readers or interviews with L1 speakers that are produced for L2 learners, can L2 learners be considered a real audience? If yes, this definition cannot distinguish artificial L2 language textbook materials from authentic materials such as interviews with L1 speakers that are produced for L2 learners. If no, this definition also cannot define all kinds of authentic materials because language materials do not need to meet all these criteria to be considered authentic. Interviews with L1 speakers that are produced for L2 learners are an example.

These definitions have been valuable in calling our attention to the existence and values of authentic materials. But an overall limitation is that they seek a single-dimensional yes/no answer to the question of authenticity, overlooking its complexity and nuances. As the current study will show, authenticity is a continuum rather than a binary definition. Different types of materials can have various levels of authenticity. For instance, "there is hitherto no empirical confirmation that the patterns in those authentic dramatic materials reflect natural speech... [I]s something like a movie or play more valid as an educational tool simply by virtue of its being made by and produced for native speakers?" (McGinnis 1990: 166). This study explores a more comprehensive, multi-dimensional approach to evaluating authenticity that exceeds traditional binary models.

2.2 Authenticity in teaching materials

Research on the systematic ranking of authenticity in language teaching materials is crucial yet scant. To date, there are still no comprehensive rankings of the authenticity of teaching materials in both spoken and written discourses.

Why is it necessary to develop a ranking system to measure the authenticity levels of teaching materials in both spoken and written discourses? First, to cover the full spectrum of a language, it is essential that language teaching uses a variety of authentic materials in both spoken and written discourses. This is because research on discourse and grammar (e.g., Tao and Thompson, 1994; Tao, 1999; Iwasaki, 2015; Du Bois, 2003; Su, 2017b) has demonstrated that different types of discourses—spoken and written—have different linguistic patterns to some extent. In other words, there are multiple "grammars" of a language (Iwasaki, 2015). Another reason is that authentic materials that are interactive and contain social and communicative meanings are lacking. The current Chinese language teaching materials are far from meeting the various needs of Chinese learning worldwide; teaching materials suitable for various needs of different types of learners are still lacking, among which interactive and socially oriented resources are "extremely lacking" (Zhou et al., 2018). Interactive language materials typically are found in conversational discourse, with some in written discourse (e.g., email exchanges). Given the fundamental need for authentic materials in both spoken and written discourses, it is necessary to develop a ranking system to measure the authenticity levels of teaching materials in both discourses.

Rings (1986) ranks the authenticity of conversational materials into 16 types: Type 1 (the most authentic) are native speakers' spontaneous conversations produced for their own purposes. They are typically created with no knowledge of being monitored. Type 2 are conversations in which one participant is aware of being monitored or recorded. Type 3 are simulated role-plays by native speakers. Type 4 are plays written by a genius in language use and enacted by good actors/actresses. Type 5 are excerpted portions of type 1. Type 6 are excerpted portions of type 2. Type 7 are excerpted portions of type 3. Type 8 are reenacted portions of type 1. Type 9 are reenacted portions

of type 2. Type 10 are reenacted portions of type 3. Type 11 are altered versions of type 1. Type 12 are altered versions of type 2. Type 13 are altered versions of type 3. Type 14 are plays whose dialogue does not correspond to actual dialogue. Type 15 are conversations composed for textbooks and acted out by native speakers. Type 16 (the least authentic) are composed conversations printed in textbooks. This elaborated system provides a practical scale to judge the authenticity of teaching materials. However, it is a closed system that only ranks some types of conversational materials, leaving out other spoken discourse types and written discourse. Most importantly, as Al-Surmi (2012) comments, the method used to classify authenticity needs justification; for example, why is simulated role-play by native speakers (Type 3) closer to spontaneous speech than plays (e.g., movies) written to be acted on (Type 4)? The current study will draw insights from discourse linguistics and related disciplines to develop the criteria for the ranking of materials in both spoken and written discourses.

To examine whether TV sitcom or soap opera is closer to natural speech, Al-Surmi (2012) uses large-scale corpus data and adopts a multi-dimensional (MD) analysis with five dimensions. Dimension 1: involved versus informational production; Dimension 2: narrative versus non-narrative discourse; Dimension 3: elaborated versus situation-dependent reference; Dimension 4: overt expression of argument or persuasion; Dimension 5: abstract versus non-abstract information or style. Al-Surmi finds that sitcom is closer to natural conversation than soap opera in the representation of the linguistic features along dimensions 1, 4, and 5, that soap opera is closer on Dimension 2, and that both registers score similarly on Dimension 3. Al-Surmi's study should be applauded for using empirical corpus data and methods. The study only concerns two registers of TV shows in the conversational (more precisely, written for spoken) discourse. It still calls for a full picture of the authenticity levels of materials in both spoken and written discourses.

2.3 Summary of literature review

Authentic materials are beneficial for language teaching, but further research is needed to clarify the fundamental question of how to rank the authenticity levels of language materials for second language teaching. Systematic rankings of authenticity levels of teaching materials in both spoken and written discourses are severely lacking. This study will fill this gap with a discourse linguistic approach.

3. Theoretical Principles of the Discourse Authenticity Model

To understand authenticity in language teaching materials, one must appreciate how language works in natural discourse. This topic has been extensively examined in discourse linguistics and related disciplines. The underlying theoretical principles of the Discourse Authenticity Model are: 1) A language is constantly shaped by its users. 2) Context plays a critical role in authentic language

use. 3) Spontaneous and non-fictional dialogues preserve full meanings. 4) Language users express communicative meanings that include their subjective opinions. 5) Artificial language teaching materials and role-plays differ from natural language substantially.

3.1 A language is constantly shaped by its users

Language is constantly evolving, and new linguistic patterns of a language emerge as speakers use the language to communicate with each other. A major contributor to this understanding is Emergent Grammar (Hopper, 1998; Su, 2016). Emergent Grammar finds that features of grammar are acquired through experience and social interaction (Su, 2016). According to a discourse study (Su, 2016) combining micro discourse analysis with macro corpus data from large-scale L1 English corpora, the beginnings of the emergence of grammatical constructions can be found in individual interactions. Su's study finds that new grammatical patterns emerge as a result of reuse and modification; specifically, conversational participants tend to reuse more than 80% of the words they said earlier in the conversation while modifying other words to serve current communicative goals.

The implications for language teaching are: 1) To measure the authenticity of language materials, one must consider whether such materials shape the ever-evolving discourse of the target language. I thus develop a criterion for DAM called "Shape L1." The more frequently a language feature is repeated and the more widely it is circulated among L1 speakers, the more likely it is to shape the discourse of that language. 2) For global languages such as English, proficient L2 speakers could also shape the discourse. "For every one native speaker, there are now three or four non-native speakers, a ratio that will increase as time goes by (Graddol, 1999). As the non-native group is the primary force fostering the emergence of 'new Englishes', they are going to be implications for the future character of the language" (Crystal, 2008). Considering the increasingly blurring boundary between native speakers and L2 speakers, I will use "L1/proficient speakers" to refer to native speakers and L2 speakers with near-native proficiency.

3.2 Context plays a critical role in authentic language use

The meaning of linguistic expressions is dependent on the context in which they appear. This understanding has a time-honored tradition in linguistics, from Malinowski's (1923) notion of "context of the situation," to the Firthian tradition of "meaning by collocation" — "you shall know a word by the company it keeps" (Firth, [1935] 1957: 11), to corpus linguistics, which argues that the co-occurrence of words can define the meaning of words (Sinclair, 1966: 415). A broader notion of context is outlined in communications theory and adapted to linguistics by Jakobson (1953). Hymes (1964) summarizes that aspects of a context include "1,2) the various kinds of participants in communicative events-senders and receivers, addressors and addressees, interpreters and spokesmen, and the like; 3) the various available channels, and their modes of use,

speaking, writing, printing, drumming, blowing, whistling, singing, face and body motion as visually subjective, smelling, tasting, and tactile sensation; 4) the various codes shared by various participants, linguistic, paralinguistic, kinesic, musical, and other; 5) the settings…; 6) the forms of messages, and their genres; 7) the topics and comments that a message may be about; 8) the events themselves, their kinds and characters as wholes." In other words, "the context might be prior speech in the discourse, the ecological surround in which the discourse takes place, gesture, eye gaze and/or shared background knowledge" (Schumann et al., 2006).

A major difference between L1 speakers and L2 learners is that L1 speakers master the ability to associate a linguistic form with a particular context (Su and Tao, 2014). "Given the importance of context, it is only natural that we need to think of pedagogical approaches that are genuinely context-based and context-oriented. What I have in mind is that language instruction needs to be geared toward realistic and specific speaker roles, specific social relations, specific communicative purposes, and so forth" (Tao, 2005). An implication for language teaching is that to measure the authenticity of language materials, one must consider whether it contains a specific context. Therefore, a criterion for DAM is "Specific Context."

3.3 Spontaneous and non-fictional dialogues preserve full meanings

Conversation Analysis research (e.g., Heritage, 1984; Markee, 2000; Heritage and Clayman, 2010; Sidnell and Stivers, 2012) shows that spontaneous conversations in real life have an elaborate set of orders and patterns and that even the seemingly non-essential conversational features, such as repetitions (Tannen, 1987, 1989; Stivers, 2005; Su, 2016), have intricate and important interpersonal meanings. This is because speaking is not a mere matter of putting words together based on grammatical rules but is driven by speakers' intentions and actions in interaction. Discourse grammar research (Du Bois, 2014) argues that non-fictional natural language materials, regardless of whether the materials are conversational or written, are dialogic in nature. A piece of natural written material, such as a letter, is usually written with the reader(s) in mind, but the actual response from the reader(s) is not recorded in the written material itself. On the other hand, a spontaneous conversation contains every utterance that the speakers said, including the responses, thereby preserving a full picture of all the meanings exchanged.

An implication for language teaching is that to measure the authenticity of language materials, one must consider whether it contains a natural internal dialogue or is a monologue that does not showcase the addressee's response. One must also consider whether the material is spontaneous or scripted and whether it is real or fictional. Consequently, I develop three criteria for the ranking: "Natural Dialogue," "Spontaneous," and "Non-Fictional."

3.4 Language users express communicative meanings that include their subjective opinions

Communicativeness is essential in authenticity (Liu and Wang, 2021). Interactional Linguistics and Conversation Analysis research reveal that when speaking, speakers express communicative meanings, which not only include objective information but also, more importantly, convey subjective meanings based on speakers' subjective attitudes and feelings towards what is being said. Speakers simultaneously take up stances as they use certain linguistic resources (e.g., Du Bois, 2007; Goodwin, 2007; M Goodwin, Cekaite, and Goodwin, 2012; Iwasaki and Yap, 2015; Su, 2016; for Mandarin, see, e.g., Biq, 2004, 2015; Tao, 2007; Jing-Schmidt and Tao, 2009). Stance refers to "the lexical and grammatical expression of attitudes, feelings, judgments, or commitment concerning the propositional content of a message" (Biber and Finegan, 1989). According to Biber and Finegan (1989), stance includes epistemic stance and affect. Epistemic stance, or evidentiality, refers to speakers' certainty about their knowledge of what is being said and the mode of knowing—how they know about the information that they are providing. Affect, on the other hand, is mostly about speakers' emotions and feelings towards what is being said. Authentic language contains the speaker's/writer's stance, which is a part of the subjective meaning that the speaker/writer conveys to the audience.

Lens (Su, 2017a), which refers to speakers' subjective evaluation of the event/subject that they are talking about, is another aspect of the subjective meaning of authentic language. "Language mediates and represents the world from different points of view" (Stubbs, 1996: 128). According to Su (2017a), different grammatical constructions can present the same event through different lenses. For example, the Chinese *ba*-construction can place a transitive event under the Significance Lens to present it as something "significant." Using spontaneous conversational data of 300 videos and 1-million-word transcripts), Su finds that when using the *ba*-construction, regardless of whether an event is significant or not in an objective sense, the speaker wants the addressee to believe that the event is "significant," which can be one or a combination of these cases: 1) Highly consequential. For example, if a girl tells her boyfriend 你忘了我的生日. *Ni wang le wo de shengri*. 'You forgot my birthday,' it is a description of the fact. If she uses the *ba*-sentence 你把我的生日忘了. *Ni BA wo de shengri wang le*. 'You've forgotten my birthday,' chances are, she is upset because forgetting her birthday is something significant (i.e., non-trivial) and thus highly consequential. 2) Highly challenging, e.g., 他解决了这个问题. *Ta jiejue le zhe ge wenti*. 'He solved this problem' vs. 他把这个问题解决了. *Ta BA zhe ge wenti jiejue le*. 'He has solved this problem (implying that the problem was challenging).' 3) Highly important, e.g., 请大家关掉手机. *Qing dajia guan diao shouji*. 'Please turn off your phone' vs.请大家把手机关掉. *Qing dajia BA shouji guan diao*. 'Please turn off your phone (implying that it is important).'

Since expressing communicative meanings, including subjective meanings, is an important component of authentic language, I develop a criterion "Communicative Meaning" to rank

authenticity. Besides speakers/writers, a filmmaker (and the like) can convey certain communicative meanings to the audience through the film (and the like), and an advertisement producer can convey the meaning that the product is desirable, etc.

3.5 Artificial language textbook materials and role-plays differ from natural language substantially

Applied linguistic research also provides a valuable reference for the ranking of authenticity. Studies comparing artificial language, including traditional L2 textbooks and role-plays, with natural language find that the two differ in substantial ways. Using the computational tool Coh-Metrix, Crossley et al. (2007) find that the linguistic structures of sampled simplified texts and those of authentic reading texts "differ significantly." In teaching Chinese as a second language, research (Zhou et al. 2017) using the Global Chinese Teaching Materials E-library, constructed to inform material development, use, and evaluation, finds that L2 textbooks, at times, go to great lengths to teach grammatical patterns that are seldom found in L1 discourse, such as the negative expressions of Chinese existential sentences (墙上没挂着画儿 *Qiang shang mei gua zhe hua'r*. 'No pictures on the wall'). In teaching Spanish as a second language, a comparison of the pragmalinguistic features described in 12 intermediate Spanish language textbooks with natural data collected online "shows great differences in the structures used and in the distribution of discourse strategies" (Eisenchlas, 2011). A Conversation Analysis study (Batlle and Suárez, 2020) focusing on repair practices in 504 audiotaped listening materials from 18 Spanish as a Foreign Language textbooks finds that not all of the textbooks offer suitable listening materials to develop the usage of this interactional resource in learners. In teaching Korean as a second language, three leading series of textbooks published in Seoul "at times under-emphasize the importance of honorifics and focus around one particular 'level' of honorification" (Brown, 2010). Role-played police investigative simulations differ from actual interviews in systematic ways (Stokoe, 2013).

The issue with artificial textbook materials is that authenticity is sacrificed to control the complexity of the language. This issue also exists in graded readers for children and other beginning-level L1 language teaching materials. The implication is that to measure the authenticity of language materials, one must consider whether the materials are originally designed for L1/L2 language teaching. Correspondingly, I include two criteria for the ranking: "Not-for-L2 Language Teaching" and "Not-for-L1/L2 Language Teaching." Because DAM is meant to measure authenticity in L2 teaching materials, it is necessary to repeat the "Not-for-L2 Language Teaching" component in both criteria. If not repeating "Not-for-L2 Language Teaching" and only using "Not-for-L1 Language Teaching" in this criterion, some L2 teaching materials such as artificial L2 textbook dialogues will be rated as meeting this criterion, which would be confusing because DAM is a model for L2 teaching, not L1 teaching.

4. The Discourse Authenticity Model (DAM)

Based on the theoretical principles discussed in the previous section, I identified eight criteria to rank authenticity in language materials: #1. Shape L1 (shape the target language discourse); #2. Not-for-L2 Language Teaching (not originally produced for L2 teaching); #3. Not-for-L1/L2 Language Teaching (not originally produced for language teaching); #4. Natural Dialogue (contain a natural internal dialogue such as a conversation); #5. Spontaneous (unscripted); #6. Non-Fictional; #7. Communicative Meaning (convey communicative meaning to the audience/reader instead of merely teaching the language); #8. Specific Context.

The Discourse Authenticity Model (DAM) uses these eight criteria to rank the authenticity of language material types. Each type of language material receives a rating of either 0 if it does not apply, 0.5 for some relevance, or 1 if it fully applies to the criterion. The total rating between 0 and 8 reflects the level of authenticity, with 0 indicating the lowest level of authenticity and 8 the highest. Table 1 provides examples of the model applied to various language material types. The rating range (marked by ~) indicates the possible scope of values a rating may take. For example, 0~1 indicates a possible rating of either 0, 0.5, or 1, depending on the features of a specific piece of language material. Similarly, 1~2 indicates a possible rating of either 1, 1.5, or 2. Table 2 illustrates five levels of ranking. DAM is an open system that could expand to rank additional teaching materials, and new levels can be added based on the rating results of additional teaching materials.

Table 1: Criteria of the Discourse Authenticity Model and rating ranges of sample materials

Types of Language Materials	**Criteria**								
	TOTAL Rating /Range	**#1** Shape L1	**#2** Not-for-L2 Teaching	**#3** Not-for-L1/L2 Teaching	**#4** Natural Dialogue	**#5** Spontaneous	**#6** Non-Fictional	**#7** Communicative Meaning	**#8** Specific Context
Artificial L2 textbook dialogues	**0**	0	0	0	0	0	0	0	0
For-L2-learner scripted plays, role-plays, cartoons, video games, and acting out videos of artificial L2 textbook dialogues	**0~1**	0	0	0	0	0	0	0	0~1
For-L2-learner virtual reality (VR)	**0~5**	0	0	0	0~1	0~1	0~1	0~1	0~1
For-L2-learner graded readers	**1~2**	0	0	0	0	0	0	0~1	1
For-L2-learner interviews with L1 speakers	**2~6**	1	0	0	0~1	0~1	1	0~1	0~1
Children's graded readers	**3**	0	1	0	0	0	0	1	1
Video games	**3~4**	1	1	1	0	0	0	0	0~1
Virtual reality (VR)	**3~8**	1	1	1	0~1	0~1	0~1	0~1	0~1
Songs	**4**	1	1	1	0	0	0	1	0
Advertisements	**4~5**	1	1	1	0	0	0	1	0~1
Children's books (not including graded readers or early language books)	**4~6**	1	1	0~1	0	0	0~1	1	1
Robot language	**4~7**	1	1	1	0	0~1	0~1	1	0~1
Scripted fictional language	**5**	1	1	1	0	0	0	1	1
Largely spontaneous media language	**5~8**	1	1	1	0~1	0~1	0~1	1	1
Scripted non-fictional language	**6**	1	1	1	0	0	1	1	1
Single voice messages on social media and phone	**6~7**	1	1	1	0	0~1	1	1	1
Social media text posts and phone message exchanges	**6~8**	1	1	1	0~1	0~1	1	1	1
Spontaneous&non-fictional media language	**7~8**	1	1	1	0~1	1	1	1	1
Recorded spontaneous real-life language	**8**	1	1	1	1	1	1	1	1

Table 2: Five authenticity levels in the Discourse Authenticity Model

Five authenticity levels	**Overall rating**
Very Low	0 to 0.5
Low	1 to 2.5
Medium	3 to 4.5
High	5 to 6.5
Very High	7 to 8

Each type of language materials can include spoken-format and written-format materials. Spoken-format materials are not the same as spoken materials since they include written-for-spoken content, e.g., artificial textbook dialogue. Likewise, the written-format materials are not the same as written materials because they include written transcripts of spoken data such as interviews. Table 3 provides examples of ranked language materials.

Table 3: Examples of rated language materials in the Discourse Authenticity Model

Rating /Range	Types of Language Materials	Spoken-format examples	Written-format examples
0	Artificial L2 textbook dialogues	audios	texts
0~1	For-L2-learner scripted plays, role-plays, cartoons, video games, and acting out videos of artificial L2 textbook dialogues	videos	scripts; texts
0~5	For-L2-learner virtual reality (VR)	videos	scripts; text display
1~2	For-L2-learner graded readers	audios	texts
2~6	For-L2-learner interviews with L1 speakers	audios/videos	transcripts; scripts
3	Children's graded readers	audios	texts
3~4	Video games	video games	scripts
3~8	Virtual reality (VR)	videos	scripts; text display
4	Songs	songs	lyrics
4~5	Advertisements	videos/audios	scripts; prints; texts
4~6	Children's books (not including graded readers or early language books)	audios	texts
4~7	Robot language	pre-recorded utterances	scripts; text display on screen
5	Scripted fictional language	movies and trailers; TV sitcoms/soap operas/dramas/comedies	movie scripts and posters; literary texts such as novels
5~8	Largely spontaneous media language	partially scripted reality shows, variety shows, and talk shows	transcripts; text display on screen
6	Scripted non-fictional language	recorded real-life scripted speeches/talks (e.g., in scripted YouTube videos); recorded oral public announcements such as train/bus schedules; documentaries; scripted TV news, radio broadcast, and podcasts	scripts of speeches and documentaries; written public notices such as train/bus schedules; newspaper and non-fictional magazines; web-based non-fictional writings; scripts of TV news, radio broadcasts, and podcasts; menus; nutrition labels; utility bills; packing slips; order forms; ATM screens and receipts; street signs; tourist information brochures; coupons; traffic tickets; greeting cards; calendars; catalogs; product descriptions; maps; texts on mobile apps
6~7	Single voice messages on social media and phone	single voice messages on social media (e.g., WeChat) and phone	transcripts
6~8	Social media text posts and phone message exchanges	voice message exchanges; text-to-speech	social media text posts and phone text message exchanges or transcripts of voice message exchanges
7~8	Spontaneous&non-fictional media language	live TV news, radio broadcasts, and podcasts; unscripted reality shows, variety shows, and talk shows; unscripted videos (e.g., YouTube) with speech	transcripts
8	Recorded spontaneous real-life language	recorded spontaneous real-life conversations either in person, on phone, or via social media (e.g., Skype; Zoom); exchanges of spontaneous voice messages on social media (e.g., WeChat) and in texting	transcripts

A few notes on the Discourse Authenticity Model:

1) Adapting or editing a language material can change its authenticity level. Usually, it decreases, but it could also increase, for example, when removing the scripted parts of a reality show.

2) The language materials include translated language by L1 translators. Such translations are authentic "in that they serve as a vehicle for real language that native speakers would be engaged with" (Zyzik and Polio, 2017).

3) Within each level, there could be further nuanced distinctions, which will require further research beyond the scope of this study. For instance, Al-Surmi's (2012) corpus study reveals that "sitcom captures the linguistic features of natural conversation more than soap opera does."

4) Whether the target language is the lingua franca, in which "native speakers of two different languages use English to communicate because it is their common language," is a factor for material selection (Zyzik and Polio, 2017). There are two types of lingua franca language materials. The first is produced by L1 or proficient L2 speakers. The authenticity level of the first type can be ranked by DAM. The second type is (co-)produced by non-proficient L2 speakers and thus is not typically selected as language teaching materials. For this reason, DAM does not include the ranking of language produced by non-proficient L2 speakers.

5. Sample Analysis Using the Discourse Authenticity Model

5.1 Artificial L2 textbook dialogues

Example (1): Artificial textbook dialogue in Lesson 1 "Exchanging Greetings" in an L2 textbook widely adopted in the United States (*Integrated Chinese*, Textbook, 2008)

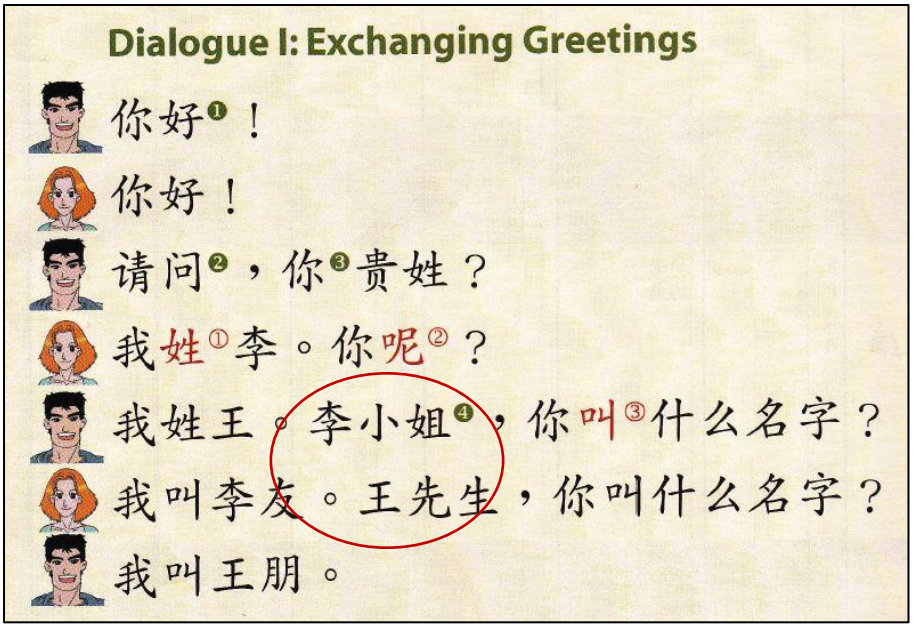

Figure 1a. Artificial textbook dialogue (Chinese version)

Wang Peng: How do you do?
Li You: How do you do?
Wang Peng: What's your family name, please? (lit. Please, may I ask.. is...?)
Li You: My family name is Li. What's yours? (lit. I am surnamed
Wang Peng: My family name is Wang. Miss Li, what's your name?
Li You: My name is Li You. Mr. Wang, what's your name?
Wang Peng: My name is Wang Peng. <Context? Who are the speakers?>

Figure 1b. Artificial textbook dialogue (English translation)

1) Content analysis: Looking at this conversation (Figures 1a&b), one may wonder: What is the context here? Where do the two speakers meet? Who are the speakers? There are no answers to these questions. *Nihao* 'hello' is typically used for greetings in formal settings such as professional or business settings (Christensen, 2006). Based on the greeting terms (*nihao*) and address terms (*Li xiaojie* 'Miss Li' and *Wang xiansheng* 'Mr. Wang') used, the conversation might take place in a formal setting, and the two speakers are likely not students. But these are just speculations.

2) Advantages: The complexity of linguistic forms is controlled to a minimum. Forms can be as simple as possible and can be repeated to reinforce input. Because the focus is drawn to the structural features, learners may be able to pay more attention to the variations of forms.

3) Limitations: Failing all the eight criteria: Because there is no specific context (failing Criterion #8), learners are deprived of the opportunity to learn about how to associate a form with a particular

context, resulting in difficulty in knowing when and how to use a linguistic form. Because it is not a spontaneous (failing Criterion #5) and non-fictional (failing Criterion #6), natural dialogue (failing Criterion #4) that conveys certain communicative meanings (failing Criterion #7), learners are not given the opportunity to learn how to use certain linguistic forms to achieve corresponding interactive goals in real life. Because it is an artificial textbook dialogue for L2 teaching (failing Criteria #2 and #3), which does not shape the target language discourse (failing Criterion #1), learners might be learning linguistic features that are different from those in the real world.

4) Authenticity evaluation using DAM:

Authenticity Level	**Total Rating**	**#1** Shape L1	**#2** Not-for-L2 Teaching	**#3** Not-for-L1/L2 Teaching	**#4** Natural Dialogue	**#5** Spontaneous	**#6** Non-Fictional	**#7** Communicative Meaning	**#8** Specific Context
Very Low	**0**	0	0	0	0	0	0	0	0

5.2 Acting out videos of artificial L2 textbook dialogues

Example (2): Acting out video of the artificial textbook dialogue in Lesson 1 "Exchanging Greetings" (*Integrated Chinese*, DVD, Dialogue, 2008)

Figure 2. A screenshot of the acting out video for the artificial textbook dialogue in example (1)

Dialogue 1: Exchanging Greetings (*Integrated Chinese*, Textbook, 2008)

		Chinese character	Pinyin	English translation
1	M:	**你好！**	**Nihao!**	**How do you do?**
2	F:	**你好！**	**Nihao!**	**How do you do?**
3	M:	请问，你贵姓？	Qingwen, ni guixing?	What's your family name, please?
4	F:	我姓李。你呢？	Wo xing li. Ni ne?	My family name is Li. What's yours?
5	M:	我姓王。	Wo xing Wang.	My family name is Wang.
6		**李小姐，**	**Li xiaojie,**	**Miss Li,**
7		你叫什么名字？	ni jiao shenme mingzi?	What's your name?
8	F:	我叫李友。	Wo jiao Li You.	My name is Li You.

<Two students meeting on campus yet greeting with "Miss" and "Mr.">

9		**王先生，**	**Wang xiansheng,**	**Mr. Wang,**
10		你叫什么名字？	ni jiao shenme mingzi?	What's your name?
11	M:	我叫王朋。	Wo jiao Wang Peng.	My name is Wang Peng.

1) Content analysis: As the video (Figure 2) shows, the female speaker and male speaker in the textbook dialogue (example 1) are two college students who just met for the first time on their way rushing to class. The linguistic forms contradict the context in two ways: First, the greeting term *nihao* is typically used for formal settings (Christensen, 2006), but the video shows that the conversation takes place in an informal setting; second, the address terms *xiaojie* 'Miss' (line 6) and *xiansheng* 'Mr.' (line 9) indicate that the two speakers are non-students, but the video shows two students.

2) Advantages: Videos of textbook dialogue are useful supplements to the written text. They can help learners understand the content of the dialogue more easily (although not necessarily better) and make learning more fun. They can also aid in memorization of the text, which are grammatical sentences that may help internalize sentence patterns in the learner.

3) Limitations: Failing all the eight criteria except #8 "Specific Context." The forms are established first and then an imagined context is established to "fit" the forms, resulting in a mismatch between form and context. The teaching materials might be awkward or unnatural because in real-life communication, which form to use is determined by the context, not the other way around.

4) Authenticity ratings using DAM:

Authenticity Level	**Total Rating**	**#1** Shape L1	**#2** Not-for-L2 Teaching	**#3** Not-for-L1/L2 Teaching	**#4** Natural Dialogue	**#5** Spontaneous	**#6** Non-Fictional	**#7** Communicative Meaning	**#8** Specific Context
Low	**1**	0	0	0	0	0	0	0	1

5.3 For-L2-learner interviews with L1 speakers

Example (3): For-L2-learner interviews with L1 speakers for Lesson 1 "Exchanging Greetings" (*Integrated Chinese*, DVD, Culture Minute, 2008)

Figure 3: A video screenshot of the for-L2-learner interview with a native speaker

Transcript (Pinyin and English translation):

1	Host (female):	I've been here ten years and I still mess up my tones sometimes.	<Original speech in English>
2		The important thing is	
3		I am willing to practice.	
4		Nihao, nihao!	Hello. Hello!
5		Ni jiao shenme mingzi?	What is your name?
6	L1:	Wo jiao Li Jiazhong.	My name is Jiazhong Li.
7	Host:	O, nihao, Li Jiazhong.	Oh, hello, Jiazhong Li.
8	L1:	En.	Yeah.
9	Host:	**Xiexie!**	Thank you!
10	L1:	**Meishi.**	No problem.

Transcript (Chinese character) with screenshot images of the video and annotations (in < >):

1	Host:	I've been here ten years and I still mess up my tones sometimes.	<The preface to greeting does not mirror a typical real-life greeting situation>
2		The important thing is	
3		I am willing to practice.	
4		你好, 你好！	<The L1 speaker looks at the camera instead of his interlocutor>
5		你叫什么名字？	
6	L1:	我叫 Li Jiazhong	
7	Host:	哦，你好，Li Jiazhong。	
8	L1:	嗯。	
9	Host:	**谢谢！**	<After the greeting, the L1 speaker walks away without any parting exchange>
10	L1:	**没事。**	

1) Content analysis: A few discrepancies exist between this interview scene (Figure 3) and everyday natural conversations: The female speaker's preface to greeting does not mirror a typical real-life greeting situation; the male L1 speaker looks at the camera instead of his interlocutor; after the greeting, the male L1 speaker walks away without any parting exchange, leaving a somewhat awkward scene behind.

2) Advantages: Non-fictional (meeting Criterion #6); real-life speakers and settings, as well as

cultural aspects displayed through the video; L1 speakers' language is authentic and has the potential to shape the L1 discourse (meeting Criterion #1). The L1 interviewee's language is likely not scripted (partially meeting Criterion #5) as he uses words (*en* 'yeah', line 8 and *meishi* 'No problem', line 10) outside of the scope of the lesson in the textbook.

3) Limitations: Despite having a somewhat specific context (partially meeting Criterion #8) of an interview, the context is problematic because the interviewer merely uses the target sentences (*Nihao! Ni jiao shenme mingzi?* 'Hello! What is your name?' Lines 4 and 5) from the textbook to interview the L1 speaker, leading to a disjunction within the context (partially failing Criterion #8), in which the greeting exchange (lines 4 to 8) immediately leads to a thanking exchange (lines 9 and 10). Originally produced for language teaching (failing Criteria #2 and #3). Does not come across as a natural dialogue (failing Criterion #4) due to the discrepancies between this interview scene and everyday natural conversations (see *Content Analysis* for details). Partially scripted (partially failing Criterion #5): The interviewer's language might be scripted because it is the same as that of the textbook. Does not have real communicative meanings (failing Criterion #7) because the interview is merely meant to teachL2 learners how to greet in Chinese and thus does not convey real communicative meaning to the audience.

4) Authenticity evaluation using DAM:

Authenticity Level	**Total Rating**	**#1** Shape L1	**#2** Not-for-L2 Teaching	**#3** Not-for-L1/L2 Teaching	**#4** Natural Dialogue	**#5** Spontaneous	**#6** Non-Fictional	**#7** Communicative Meaning	**#8** Specific Context
Medium	**3**	1	0	0	0	0.5	1	0	0.5

5.4 Scripted fictional language

Example (4): A name inquiry scene in a movie

Figure 4: A screenshot of the movie 不能说的秘密 '*Secret*' (2007), directed by Jay Chou

Context: A male high school student met a female schoolmate on campus without a chance to learn about her name. Seeing that it is raining, the boy, who has started liking the girl, offers to give her a ride home. After dropping her off near her house, he asks for her name before they part.

Transcript:

		Chinese character	Pinyin	English translation	Annotation
1	Boy:	诶，	Ei,	Hey,	<Attention getting; not formal greeting>
2		你叫什么名字**啊**?	Ni jiao shenme mingzi a?	what's your name?	<Soften the tone of voice>
3	Girl:	我叫路小雨。	Wo jiao Xiaoyu Lu.	I'm Xiaoyu Lu.	
4	Boy:	我叫叶湘伦。	Wo jiao Xianglun Ye.	I'm Xianglun Ye.	<Offer his own name without prompting>
5	Girl:	再见。	Zaijian.	See you.	

1) Content analysis: No *nihao* 'hello' is used for greeting in this informal context (Figure 4). Instead, the boy uses a casual attention-getting particle *ei* 'hey' (line 1) to get the girl's attention. He then uses an utterance-final particle *a* (line 2) to soften the tone of voice. After the girl tells him her name, the boy offers his name without being asked.

2) Advantages: Through the influence of public viewership, the language in movies like this one has the potential to shape the L1 discourse (meeting Criterion #1). Not produced for language teaching (meeting Criteria #2 and #3). There is a skillfully simulated specific context (meeting Criterion #8) that partially reflects real-life interaction. The film was produced to convey certain communicative meanings to the audience (meeting Criterion #7).

3) Limitations: Artificial scripted dialogue (failing Criteria #4 and #5) and a fictional story (failing Criterion #6).

4) Authenticity evaluation using DAM:

Authenticity Level	**Total Rating**	**#1** Shape L1	**#2** Not-for-L2 Teaching	**#3** Not-for-L1/L2 Teaching	**#4** Natural Dialogue	**#5** Spontaneous	**#6** Non-Fictional	**#7** Communicative Meaning	**#8** Specific Context
High	**5**	1	1	1	0	0	0	1	1

5.5 Recorded spontaneous real-life language

Example (5): Video recording of two friends greeting each other on campus in real life

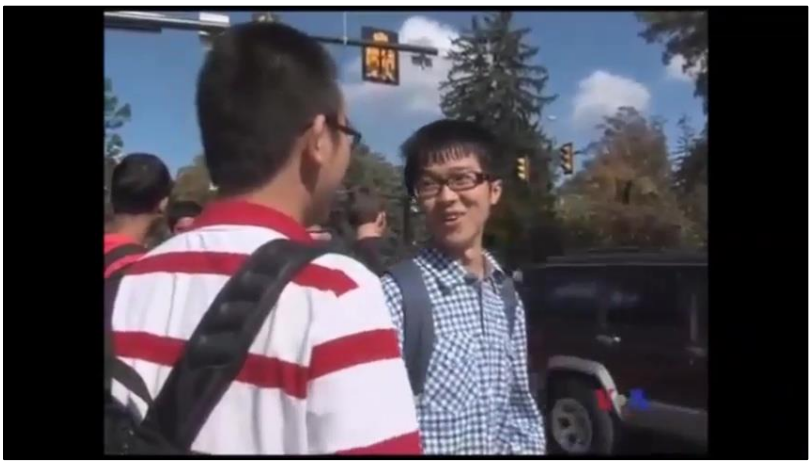

Figure 5: A screenshot of the video of a real-life spontaneous conversation
(Video by VOA Chinese&YouTube channel: https://youtu.be/TETdNJSyJH4?t=160)

Context: Two friends run into each other on campus at a university in the U.S. and start greeting each other.

Transcript:

		Chinese character	Pinyin	English translation	Annotation
1	Male (stripe):				<Non-verbal greeting: The male in a stripe-pattern shirt taps the male in a chess-pattern shirt on the shoulder >
2	Male (chess):	Hello! <in English>	Hello! <in English>	Hello! <in English>	<Chinese often do not say *nihao* 'hello' to family members and friends (Christensen, 2006)>
3		上课去啊？	Shangke qu a?	Going to class?	<Acknowledgement of action is a common way for Chinese to greet friends (Christensen, 2006)>
4	Male (stripe):	对。	Dui.	Right.	

1) Content analysis: Two friends running into each other in an informal setting (Figure 5), so no

nihao 'hello' is used for greeting. Instead, the student in a stripe-pattern shirt pads on the shoulder of his friend (in a chess-pattern shirt) as a form of non-verbal greeting. In return, his friend uses the English word *Hello* (line 2) for greeting. Again, no *nihao* 'hello' is used, which confirms the finding that Chinese people often do not say *nihao* to family members and friends (Christensen, 2006). His friend then uses another way of greeting—acknowledgement of action (*Shangke qu a*? 'Going to class?' Line 3), which is a common way for Chinese people to greet their friends (Christensen, 2006).

2) Advantages: Meet all eight criteria.

3) Limitations: The speakers are aware that their conversation and interaction is being videotaped, which might or might not affect the way they interact with each other.

4) Authenticity evaluation using DAM:

Authenticity Level	**Total Rating**	**#1** Shape L1	**#2** Not-for-L2 Teaching	**#3** Not-for-L1/L2 Teaching	**#4** Natural Dialogue	**#5** Spontaneous	**#6** Non-Fictional	**#7** Communicative Meaning	**#8** Specific Context
Very High	**8**	1	1	1	1	1	1	1	1

6. Conclusion

This study sets up to address a fundamental issue in using authentic materials for second language teaching, namely, how to measure the authenticity levels of language materials in both spoken and written discourses? This study develops the Discourse Authenticity Model (DAM) to measure the authenticity levels of second language teaching materials. Drawing on research findings in discourse linguistics and related disciplines, I develop eight criteria for the ranking of authenticity: #1. Shape L1 (shape the target language discourse); #2. Not-for-L2 Language Teaching (not originally produced for L2 teaching); #3. Not-for-L1/L2 Language Teaching (not originally produced for language teaching); #4. Natural Dialogue (contain a natural internal dialogue such as a conversation); #5. Spontaneous (unscripted); #6. Non-Fictional; #7. Communicative Meaning (convey communicative meaning to the audience/reader instead of merely teaching the language); #8. Specific Context.

The Discourse Authenticity Model ranks language teaching materials into five increasing levels of authenticity, which constitutes a continuum: 1) Very Low Authenticity Level (rated 0 to 0.5); 2) Low Authenticity Level (rated 1 to 2.5); 3) Medium Authenticity Level (rated 3 to 4.5); 4) High Authenticity Level (rated 5 to 6.5); 5) Very High Authenticity Level (rated 7 to 8). Note that notations such as "rated 7 to 8" means all rantings between 7 and 8 fall under this category, whereas "rating range 7~8" indicates a potential rating can be either 7, 7.5, or 8.

To verify the validity of DAM, I have ranked a wide variety of language materials as some samples. The results are: Artificial L2 textbook dialogues (rated 0); for-L2-learner scripted plays, role-plays, cartoons, video games, and acting out videos of artificial L2 textbook dialogues (rating range 0~1); for-L2-learner virtual reality (rating range 0~5); for-L2-learner graded readers (rating range 1~2); for-L2-learner interviews with L1 speakers (rating range 2~6); children's graded readers (rated 3); video games (rating range 3~4); virtual reality (rating range 3~8); songs (rated 4); advertisements (rating range 4~5); children's books (not including graded readers or early language books) (rating range 4~6); robot language (rating range 4~7); scripted fictional language (rated 5); largely spontaneous media language (rating range 5~8); scripted non-fictional language (rated 6); single voice messages on social media and phone (rating range 6~7); social media text posts and phone message exchanges (rating range 6~8); spontaneous&non-fictional media language (rating range 7~8); recorded spontaneous real-life language (rated 8).

According to DAM, authentic materials are a range of language materials with an authenticity rating higher than 1. Appropriate teaching materials combine teaching materials of various authenticity levels, not just fully authentic materials. Within the scope of authentic materials, we also need to use a variety of different types, which together provide a full picture of the language.

The advantage of the Discourse Authenticity Model (DAM) is that this open system is the first model to systematically measure the authenticity level of any language materials in both spoken and written discourses. It is also the first authenticity model that is based on a comprehensive set of discourse patterns synthesized from findings in various areas of discourse research, such as discourse linguistics, Emergent Grammar/Interactional Linguistics, and Conversation Analysis (CA). DAM is an application of theoretical linguistic research to language teaching. The results prove the fruitfulness of bridging the gap between linguistic research and language teaching.

DAM is expected to be useful for the development, selection, use, and evaluation of second language teaching materials. DAM can be used to enhance authenticity for material development. For example, according to DAM, "for-L2-learner interviews with L1 speakers" have an authenticity rating ranging from 2 (Low) to 6 (High). To achieve higher authenticity, material developers can ensure that the material in production meet as many criteria as possible—for example, by ensuring that the interview is non-scripted (including the interviewer's questions) and is a natural dialogue that conveys a genuine communicative meaning to the audience. Similarly, "for-L2-learner virtual reality (VR)" has an authenticity rating ranging from 0 (Very Low) to 5 (High). Developers can enhance the authenticity of the material in production by enabling learners to have a spontaneous, non-fictional, natural dialogue with L1 speaker(s) via the VR product. Language teachers and learners can use DAM to select teaching/learning materials and use them in an informed manner. For example, "largely spontaneous media language" such as reality shows

and talk shows have an authenticity rating ranging from 5 (High) to 8 (Very High). Teachers/learners can choose those that contain spontaneous and non-fictional natural dialogues.

Applied linguistic researchers can use DAM to evaluate new or existing teaching materials, test the rankings of authenticity in this study with corpus data, and continually improve DAM. A limitation of DAM is that it only measures authenticity levels, which is only one of the many important considerations in material development and evaluation. How does authenticity, as a factor, work with other factors such as syntactic complexity (Jin et al., 2020)? Future research examining topics like this can inform material development and language teaching in general. Another limitation is that DAM is a conceptual model, which means it does not distinguish the nuanced differences within each major type of language materials. For example, the type "largely spontaneous media language" includes partially scripted reality shows, variety shows, and talk shows. Are reality shows more authentic than staged variety shows, or is it a case-by-base issue that boils down to how each show is produced? To answer questions like this, future research can turn to corpus data and tools, as well as deploying qualitative analyses of each specific language material.

DAM is an open system. I call for further research to verify the rankings explored here, distinguish the different materials within the same level, and add new language materials, new levels, and new criteria. In this way, we will, eventually, have a comprehensive ranking system that covers most existing language materials in a language, which would be of tremendous value for second language teaching and learning.

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针对二语教材的 DAM 话语真实性等级模型

摘　要：本文提出针对第二语言教材的第一套全面评估口语和书面语语料真实性的话语真实性等级模型（DAM）。该模型所使用的八项理论评估标准来源于话语语言学和应用语言学研究：（一）参与塑造母语话语体系，（二）原非为了二语教学，（三）原非为了母语或二语教学，（四）自然对话，（五）无事先撰写脚本，（六）非虚构，（七）含真实交际意义，（八）含具体语境。据这些标准，DAM 将用于二语教材的口语和书面语语料的真实性分为五个等级：1）极低（0 至 0.5 分）。 2）低（1 至 2.5 分）； 3）中等（3 至 4.5 分）； 4）高（5 至 6.5 分）； 5）极高（7 至 8 分）。该文所评估的样本材料包括：虚构的二语教材对话和课文（0 分）；用于二语教学的有脚本的情景表演、角色扮演、卡通、视频游戏以及虚构二语教材对话的演示视频（0 至 1 分）；针对二语学习者的虚拟现实（0 至 5 分）；二语分级读物（1 至 2 分）；针对二语学习者的母语者采访（2 至 6 分）；儿童分级读物（3 分）；电子游戏（3 至 4 分）；虚拟现实（3 至 8 分）；歌曲歌词（4 分）；广告（4 至 5 分）；儿童读物（不包括分级阅读或早期

语言读物）（4 至 6 分）；机器人语言（4 至 7 分）；影视类等带脚本虚构语言（5 分）；综艺真人秀类等大体无脚本的媒体语言（5 至 8 分）；纪录片、交通公告和有脚本新闻类等有脚本的非虚构语言（6 分）；社交媒体或手机上的单条语音消息（6 至 7 分）；社交媒体发帖、留言、聊天记录和短信聊天记录（6 至 8 分）；直播脱口秀类等无脚本且非虚构的媒体语言（7 至 8 分）；面对面自然对话和手机通话类等录下来的无脚本的现实生活语言（8 分）。 DAM 有望对教材的开发、选择、使用和评估有直接参考价值。

关键词：真实材料，真实性，等级，教材发展，汉语作为第二语言，语言教学，应用语言学

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